



**LIBERAL EDUCATION ART COURSE
IN THE TERRITORIAL UNIVERSITY OF YUNNAN CHINA:
A FIELD RESEARCH**



HONGYU CHEN

**A DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY IN EDUCATION AND SOCIETY
INSTITUTE OF SCIENCE INNOVATION AND CULTURE
RAJAMANGALA UNIVERSITY OF TECHNOLOGY KRUNGTHEP
ACADEMIC YEAR 2025
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ABSTRACT

In response to the growing emphasis on cultural diversity, Chinese territorial universities have been exploring ways to integrate local intangible cultural heritage (ICH) and traditional art resources into Liberal Education Courses (LEC). This research aims to (1) investigate the traditional art and cultural resources of ethnic minorities, (2) examine the integration of ICH from regional ethnic minority traditions into university curricula, and (3) design a model "liberal education new art course" that exemplifies this integration. Employing a mixed-methods approach, the study involved 160 sophomore students and 15 teachers from Yuxi Normal University, who participated in questionnaire surveys, along with 11 ICH experts and 10 representatives of ICH inheritors and conveners from Yuxi, through in-depth interviews. The findings reveal that traditional art and cultural resources of ethnic minorities mainly include ethnic music and cultural practices. The integration process involves systematically collecting, organizing, and utilizing first-hand data on regional ethnic minority ICH, including compiling music resources and developing teaching materials. This content is incorporated into liberal education art courses through professional and public classes and lectures and workshops focused on ethnic minority traditional cultures. The resulting course, *Yunnan ICH Project Folklore: "Calling the Moon" (Dai) Heritage Development Course*, is a practical and exemplary model of a new liberal education art course designed to preserve and promote ethnic minority cultural heritage within the university context.

KEYWORDS: Liberal Education, Art Course, Territorial University, Yunnan, Ethnic Resources of ICH

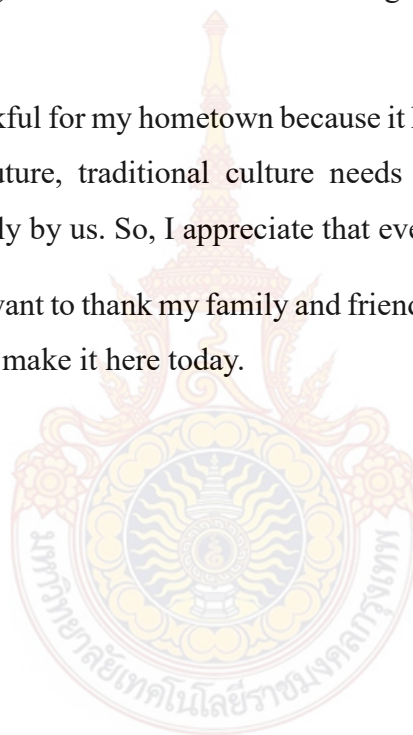
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Hongyu CHEN

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CHAPTER I

INTRODUCTION

This chapter introduces the background of the present research and identifies the problems that still need to be solved. It highlights the objectives and questions this research attempts to meet and answer. The chapter also briefs on the methods applied and identifies the scope of this research. It further elucidates the significance of the research while acknowledging its limitations.

Traditional culture is the foundation of a nation's culture and constitutes a crucial part of its identity. The culture of ethnic minorities represents our country's precious ICH (hereafter referred to as 'ICH'). Not only does it possess distinctive ethnic characteristics, but it also holds unique, resilient, and charming vitality, embodying the cultural essence of these ethnic minority groups. Throughout history, the inheritance and promotion of outstanding culture have relied heavily on education. This has gradually made many higher education institutions the centers for transmitting and promoting culture. As an indispensable component of higher education, liberal education art courses have gradually demonstrated their objective and intention consistently and clearly on both international and domestic sides after years of practice and research. This is particularly true regarding its unique responsibility and mission of inheriting ethnic cultural arts. The researcher's hometown, Yunnan Province, is famous for ethnic diversity, with 26 ethnic groups (including 25 ethnic minorities) and abundant ethnic resources. Among the 82 institutions of higher education in Yunnan Province investigating and studying the art course of liberal education, the Yunnan Yuxi Normal University, which holds a geographical advantage, has been taken as an example. Following the principle of proximity, the research delves into designing curricula involving ICH and traditional cultural resources of ethnic minorities in the Hani, Yi, and especially the Huyao Dai people communities within the Ailao Mountains in Yuxi City. By combining the current status of the art course of liberal education and demonstrating the integration of regional ICH and minority traditional cultural resources into higher education, the research establishes the necessity, innovation, and feasibility of incorporating such elements into liberal education's new art course.

1.1 Research Background

1.1.1 National Policies and the Current State of Art Course of Liberal Education in Universities

In 2014, the Ministry of Education of the People's Republic of China issued a document titled "Several Opinions of the Ministry of Education on Promoting the Development of School Art Education", which explicitly stated the objectives "to implement the national educational framework, fully execute the educational principles of the Communist Party, carry out liberal education, improve aesthetic education, enhance students' aesthetic and humanistic literacy, and facilitate healthy student growth". In addition, to improve the development of art education at school, also included the opinions below. Firstly, the goals and strategies must be clearly defined, and the fundamental task of fostering moral integrity and personal development must be emphasized. Secondly, it focuses on crucial aspects and comprehensively advances art education at school. Thirdly, an evaluation system should be established to promote the standardized development of art education. Fourthly, organizational leadership should be strengthened, and mechanisms should be improved to ensure art education.

Furthermore, it was explicitly mentioned that "ordinary colleges and universities should, per the 'Guidelines for Public Art course in National Regular Higher Education Institutions', offer public art courses for all students and integrate them into the credit management system. Schools with the capability are encouraged to offer a variety of elective art courses for students to choose from. The document also encouraged schools at all levels to develop locally distinctive art courses with ethnic and regional characteristics".¹

In April 2019, the Ministry of Education issued the "Opinions on Strengthening the Work of Higher Education Aesthetics in the New Era", in which colleges and universities had to incorporate public art courses and artistic practices into their course plans. Students were required to complete the designated public art course credits to graduate. The opinions also supported the establishment of majors related to music education, fine arts education, dance education, drama education, traditional

¹ From "Several Opinions on Promoting the Development of School Art Education," by Ministry of Education of the People's Republic of China. 2014. Accessed March 25, 2023. http://www.moe.gov.cn/srcsite/A17/moe_794/moe_795/201401/t20140114_163173.

opera education, and film-related education. Reforms were encouraged in teacher training colleges to optimize course systems and teaching methods in order to cultivate high-quality, professional, and innovative aesthetic education teachers for basic education. Meanwhile, reasonably arrange art teachers based on the number of students, encourage universities to explore implementing a system for appointing distinguished professors for public art courses, and promote the establishment of long-term mechanisms for mutual appointment and two-way exchange of art teachers between universities and primary/secondary schools. Establish a batch of working studios for art teachers and cultivate a cohort of renowned experts and teachers in art education. In addition, the opinions emphasized the importance of supporting the construction of art education venues at universities, promoting cultural projects on campus, and improving the facilities of theaters, concert halls, museums, and art galleries, fulfilling the need for art equipment and facilities.²

University liberal education reflects a profound concern for humanistic ideals and the human spirit, aiming to nurture genuinely harmonious individuals. Suppose we define or explain liberal education at a university from the perspective of its career. In that case, the course, then the university liberal education course, is designed to cultivate students' harmonious personalities and comprehensive abilities, which enables them to possess a global vision and civic consciousness to better survive in the modern world and to create meaningful values for society.³ The characteristics of liberal education include universality, basis, comprehension, and diversity. Not only does liberal education emphasize nurturing individuals with complete personalities, but it also emphasizes producing socialized citizens. At the moment, the course penetration of liberal education courses in China's "Double First Class" universities is far better than that in territory universities. Research has found that in the past three years, liberal education in territory universities has been conducted through elective courses, often video-recorded lectures. There has been minimal interaction with local traditional cultural resources, let alone forming a long-term systematic teaching model. Therefore,

² From "Opinions on Strengthening the Work of Aesthetic Education in Higher Education in the New Era," by Ministry of Education of the People's Republic of China. 2019. Accessed March 27, 2023. http://www.moe.gov.cn/srcsite/A17/moe_794/moe_624/201904/t20190411_377523..

³ From "A Study of Liberal education Course in Modern Chinese Universities". By Li, Jia, 2010 Copyright 2010 by Zhejiang University Press.

it is essential to change the pedagogical concept of liberal education in territory universities, to adopt a proactive attitude towards innovation, to make reasonable use of local traditional cultural resources, especially ICH in regional ethnic minority cultural resources, to expand the art course of liberal education, to leverage the advantages of art education, and to establish a positive interaction with the local context. Combining China's unique political, economic, and cultural factors, there is a need to explore the educational paths of the liberal education art courses at territory universities in the new era, disclosing the corresponding processes of course selection, adaptation, and development.

1.1.2 Ethnic Minority Resources in Yunnan

According to data from the "Yunnan Yearbook 2016", by the end of December 2015, Yunnan Province had a resident population of approximately 47.418 million, with ethnic minority populations of 15.833 million (the population ranges of various ethnic minorities are shown in Table 1.1), accounting for 33.4%, around one-third of the total population in the province. Yunnan is one of three regions in China with over 10 million ethnic minority populations. Among the three, Yunnan has the highest number of ethnic minority groups. Of these ethnic minority groups in Yunnan, 25 have populations exceeding 6,000 individuals, and these 25 ethnic minority groups make up about 99% of the total ethnic minority population in Yunnan. Of these 25 ethnic groups, the population of the top 5 ethnic groups ranked descending are the Yi, Hani, Bai, Dai, and Zhuang ethnic groups. There are 15 ethnic groups exclusively habitat in Yunnan Province. Ordered by population descending, they are the Hani, Bai, Dai, Lisu, Lahu, Wa, Naxi, Jingpo, Bulang, Pumi, Achang, Nu, Jinuo, De'ang, and Dulong ethnic groups. The total area of the ethnic minority autonomous regions in the province is 277,000 square kilometers, taking up about 70.2% of the total provincial area. Ethnic minority residents in Yunnan are distributed everywhere, with larger communities living together and smaller ones clustering.

Yi and Hui ethnic groups, in particular, are found in most cities and counties in Yunnan. Among the ethnic groups, the Yi people have the largest population of around 5.41 million, making them the largest ethnic minority group in Yunnan. The languages of ethnic minorities in Yunnan belong to either the Sino-Tibetan language family or the Austroasiatic language family. Except for the Hui, Shui, and Man ethnic

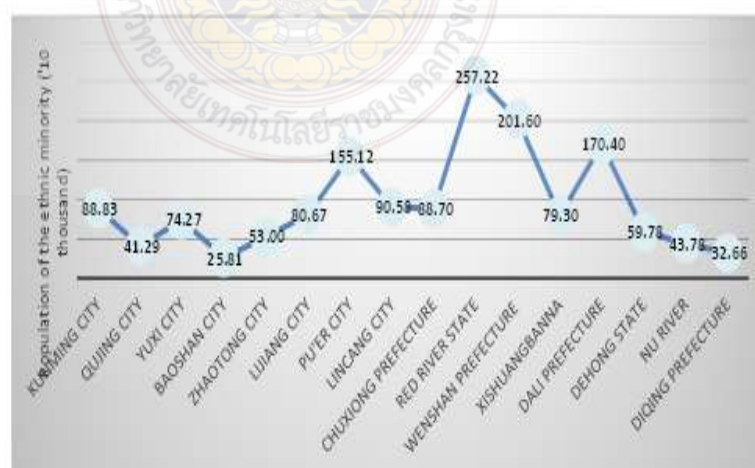
groups, who commonly use simplified Chinese, the rest of the ethnic minority groups have distinct languages. Currently, there are 22 different ethnic minority language scripts in use. Among these, 13 scripts were either improved or created with the support of the national government. These 13 ethnic minority groups are the Yi, Dai, Hani, Miao, Lisu, Zhuang, Wa, Naxi, Lahu, Jingpo, Yao, Bai, and Dulong ethnic groups.⁴

Table 1.1 Total Number of Ethnic Groups Classified by Population Range and Ethnic Group

Population Range	Ethnic Group	Total Number of Ethnic Groups
6,000 – 9,999 people	Dulong, Shui	2
10,000 – 99,999 people	Buyi, Achang, Pumi, Nu, Mongolian, Jino, Manchu, De'ang	8
100,000 – 999,999 people	Hui, Lisu, Lahu, Naxi, Yao, Tibetan, Jingpo, Blang, Wa	9
More than 1,000,000 people	Yi, Bai, Hani, Dai, Zhuang, Miao	6

Origin: The People's Government of Yunnan Province, 2016

Kunming City	Qujing City	Yuxi City	Baoshan City	Zhaotong City	Lijiang City	Pu'er City	Lincang City
88.83	41.29	74.27	25.81	53.00	80.67	155.12	90.58
Chuxiong Prefecture	Red River State	Wenshan Prefecture	Xishuangbanna	Dali Prefecture	Dehong State	Nu River	Diqing Prefecture
88.70	257.22	201.60	79.30	170.40	59.78	43.78	32.66



Origin: The Sixth National Census, 2010

⁴ From "Yunnan Yearbook 2016", by Yunnan Provincial People's Government. 2016. Copyright 2016 by Yunnan Yearbook Press

Figure 1.1 Distribution of Population of Ethnic Minorities in Yunnan

1.1.3 Preservation and Inheritance of ICH of Ethnic Minorities Resources in Yunnan Province

We have been paying significant attention to the protection of ICH since the establishment of the People's Republic of China, especially after the reform and opening up. Government at all levels, experts, scholars, and regular people have focused on and emphasized the preservation and inheritance of ICH and have made active explorations and accumulated certain experiences.⁵ Yunnan Province has always strongly emphasized the protection and inheritance of ICH. On May 26, 2000, on the 16th meeting of the Standing Committee of the 9th Yunnan Provincial People's Congress, the Regulations on the Protection of Ethnic and Folk Traditional Culture of Yunnan Province were adopted. They came into effect on September 1, 2000, marking China's first local law promulgated explicitly for the protection of folk culture debut. The regulations stipulate that the protection of ethnic minorities and traditional folk culture must adhere to "protection first, rescue first, government-led and social participation". The regulations also require that the governments at all levels in Yunnan Province must strengthen their leadership in protecting ethnic minorities and folk traditional culture within their territory and incorporate it into the medium and long-term plans and annual plans for local economic and social development. On August 20, 2005, in order to implement the document issued by the General Office of the State Council on "Opinions on Strengthening the Protection of China's ICH", the General Office of the People's Government of Yunnan Province issued the "Notice of the General Office of the People's Government of Yunnan Province on Implementing the Opinions of the General Office of the State Council on Strengthening the Protection of China's ICH" (abbr. "Notice"). The "Notice" points out that Yunnan Province is an identical pilot province for the protection of ethnic minorities and folk culture projects determined by the Ministry of Culture, as it possesses abundant ICH and should inherit and promote these excellent ethnic minority and folk cultures, focusing on advancing the construction of Yunnan as a prosperous province of ethnic minority culture. The "Notice" also outlines

⁵ From "Research on the Protection and Development of ICH of Ethnic Minorities in Yunnan," by Zhang, Wei. 2019. Copyright 2019 by. Beijing Press

the goals and tasks of the protection of ICH in Yunnan Province: from 2005 to 2008, to carry out surveys and identifications of ICH projects, publish a list of provincial-level ICH, designate several provincial-level protection areas, cultural hometowns, and inheritors, and rescue many endangered projects; by 2010, comprehensively rescue, inherit, and promote a batch of ICH, extensively engage in characteristic ethnic minority and folk cultural activities, create several ethnic minorities and folk cultural brands, and ultimately create a favorable social atmosphere for the protection and inheritance of ICH.⁶ Yunnan Province was nominated for 34 projects in the first batch of the ICH national list. From Table 1.2, it is evident that, apart from Yuxi Huadeng Opera, the 33 ICH projects are Yunnan Province's ethnic minorities, summarizing that the protection and center of ICH of Yunnan Province lies on the ethnic minorities.

Table 1.2 The First Batch of National ICH List (Yunnan Province)

Category	National Serial Number	Project Name	The Main Ethnic Group	Main Distribution Area
Folk literature	3	Zhepama and Zhemima	Achang	Lianghe County, Dehong Prefecture
	4	Mupamima	Lahu	Lancang County, Pu'er City
	24	Four seasons production	Hani	Lvchun County, Honghe Prefecture, and other places
	27	Gesasier	Tibetan and other ethnic minorities	Diqing and Lijiang
	28	Ashima	Yi people	Shilin County
Folk music	48	Lisu folk songs	Lisu	Lushui County, Nujiang Prefecture
	61	Multi-voiced Folk Songs of the Hani People	Hani	Honghe County, Honghe Prefecture
	62	Hai Caiqiang of the Yi People	Yi people	Shiping County, Honghe Prefecture

⁶ From "Yunnan Yearbook 2016". By Yunnan Provincial People's Government. 2016. Copyright 2016 by Yunnan Yearbook Press

Table 1.3 The First Batch of National ICH List (Yunnan Province) (continued)

Category	National Serial Number	Project Name	The Main Ethnic Group	Main Distribution Area
	123	Guozhuang Dance (Diqing Guozhuang Dance)	Tibetan	Diqing Prefecture
	128	Wooden Drum Dance (Wood Drum Dance of the Wa People in Cangyuan)	Wa	Cangyuan County, Lincang City
	129	Bronze Drum Dance (Wenshan Zhuang, Yi People copper drum)	Zhuang, Yi	Malipo County, Wenshan Prefecture
Folk dance	130	Dai peacock Dance	Dai	Ruili City, Dehong Prefecture, and other places
	138	Lisu achi wooden scraper	Lisu	Weixi County, Diqing Prefecture
	139	Hulusheng Dance of the Yi People	Yi people	Xichou County, Wenshan Prefecture
	140	Cigarette Box Dance of the Yi People	Yi people	Shiping County, Honghe Prefecture
	141	Big Drum Dance of the Jinuo People	Jino	Jinghong City, Xishuangbanna Prefecture
Traditional drama	222	Lantern Opera (Yuxi Lantern Opera)	Han people	Hongta District, Yuxi City
	230	Dai Opera	Dai	Luxi City, Dehong Prefecture, and other places
Quyí	280	Dai Zhangha	Dai	Xishuangbanna Prefecture
Folk Art	312	Naxi Dongba paintings	Naxi	Lijiang Ancient Town and other places
	315	Paper-cutting (Dai paper-cutting)	Dai	Luxi City, Dehong Prefecture

Table 1.4 The First Batch of National ICH List (Yunnan Province) (continued)

Category	National Serial Number	Project Name	The Main Ethnic Group	Main Distribution Area
Traditional handwork skill	355	Slow wheel pottery-making skills of the Dai people	Dai	Jinghong City, Xishuangbanna Prefecture
	376	Bai people's tie-dye technique	Bai	Dali City, Dali Prefecture
	383	Miao Lusheng Production Skills	Miao	Daguan County, Zhaotong City
	391	Forging skills of Achang Husa knife	Achang	Longchuan County, Dehong Prefecture
	418	Dai and Naxi handmade papermaking techniques	Dai, Naxi	Gengma County, Lincang City, and other places
Folklore	456	Water-Splashing Festival of the Dai People	Dai	Xishuangbanna Prefecture
	458	Huoba Festival (Yi Torch Festival)	Yi people	Chuxiong Prefecture
	459	Mu Nao Song of the Jingpo People	Jingpo	Longchuan County, Dehong Prefecture
	471	Dulong Kaquewa Festival	Dulong	Gongshan County, Nujiang Prefecture
	472	Nu Fairy Festival	Nu	Gongshan County, Nujiang Prefecture
	475	Lisu People Knife Pole Festival	Lisu	Lushui County, Nujiang Prefecture
	489	Raosanling of the Bai People	Bai	Dali Prefecture
	513	Miao costumes (Miao costumes in Changning)	Hmong	Changning County, Baoshan City

Generally speaking, China has been promoting liberal education across the country, and Chinese universities are also developing their liberal arts courses to have

a more significant impact. For universities in Yunnan and other areas rich in ethnic minorities' arts and culture, it would be an intriguing academic research topic to incorporate local resources into their liberal education courses. It is worth noting that higher education should be responsible for enriching and protecting the arts and culture of the nation, communities, and people.

1.2 Research Problems

Previous academic research on liberal education has predominantly fallen into several categories. Firstly, the definition of liberal education in China should be focused on the concepts and practices of arts education or liberal education in Chinese universities. This category discusses various Chinese terms that represent distinct meanings in the content and forms of liberal education, such as cultural quality education versus cultural quality and liberal education versus American liberal education. It discloses challenges in implementing policies and reforms related to cultural quality education at the level of courses, elite courses, colleges, and schools of arts and literature.⁷ Philosophers, scholars, and teachers in higher education have yet to establish clear definitions and distinctions for terminology like "Liberal Arts Education", "Liberal Education", "Liberal Learning", "Liberal Arts College", and related liberal arts-style terminology (including "Liberal Education"). Moreover, no consensus on these matters has ever been reached. When users mistakenly assume they are on the same page with their audience regarding these concepts, these terms are often used imprecisely and ambiguously. This research specifically investigates how the semantic differences behind these polysemous words impact course reform at different stages. Institutions providing "liberal (arts) education" courses should give formal and intellectual attention to the term they employ to describe their courses with an internal coherence, and they should critically examine the various conceptual foundations within it.⁸ Secondly, the development of liberal education in China, particularly

⁷ From "Liberal Arts (General) Education in Chinese Universities: Concepts and Practices." by Ma, Ying. 2018. *Chinese Education & Society* 51, no. 1: 1-8.

⁸ From "Conceptions and Semantic Representations of 'Liberal (Arts) Education' and Their Influence on Course Design." By Sanchez, Steven J. 2006. PhD diss., Loyola University Chicago.

emphasizing the pivotal role of arts education as an effective means to elevate the overall quality of the students, is significant in the scope of liberal education. It can be asserted that without arts education, enhancing student quality can be challenging, as arts education aims to refine human nature rather than serve a utilitarian goal. This category delves into the essence and nature of arts education, illustrating its importance in the scope of liberal education.⁹ The third category addresses liberal education as a core component of contemporary higher education, analyzing course arrangement and the essence of arts education. Ensuring that these courses are consistent with the mission and value of an institution is a challenge for most colleges and universities. This research proposes an action model for project planning. The fourth category draws upon a case study of an overseas university by demonstrating the key components in strategic planning, such as demand assessment, stakeholder investment, and collaborative compromise; it analyzes the production of a comprehensive, academically rigorous, measurable, and mission-aligned liberal education project. The aim is to develop, implement, and revise core courses in a manner consistent with key institutional goals and purposes.¹⁰ The fifth category involves research into China's policies on liberal education and the scope and function of liberal education. Liberal education advocates liberating the mind, cultivating exploratory thinking and innovative awareness, enhancing individual qualities, virtues, and civilization, and finally achieving comprehensive and harmonious development of body and mind. The goal is to nurture well-rounded individuals. The objectives of arts education are consistent with those of liberal education, parallel as integral components of quality education and playing vital roles in its execution. As an incubation for talent, higher education institutions urgently need to reform against the shortbacks of arts education at public universities, forming a new "trinity" educational model conducive to developing public arts education in higher education institutions, bearing essential responsibilities and missions.¹¹ Liberal

⁹ From "The Importance of Art Education in Liberal Education," By Li, Shangjie, Li, Ji, and Dong, Yuying. 2011. *Art Education* (8): 11

¹⁰ From "Meaningful Liberal Education Reform: Integrating Core Curricula and Institutional Values." By Markowitz, Michael W. 2015. *International Journal of Social, Behavioral, Educational, Economic, Business and Industrial Engineering* 9, no. 5: 1560-1564.

¹¹ From "Research on the Reform of 'Trinity' Public Art Education in Universities under Liberal Education," By Zhang, Hui. 2019. *Symphony. Journal of Xi'an Conservatory of Music* 38, no. 1: 128-131.

education advocating for an all-inclusive humanistic education concept, coherent with the sophistication of arts education, can guide universities to establish a comprehensive educational system in public arts education, offer prosperous arts-related courses, construct activity groups, encourage diverse cultural insights, and initiate innovative teaching practices.¹² The sixth category centers on Chinese universities employing case studies to investigate their practical implementation of liberal education on local traditional opera. The Kunqu Opera in liberal education at Jiangsu University integrates arts education and local resources in Jiangsu Province. The history of Kunqu opera and drama theory must be combined with teaching practice to enrich the content of Kunqu opera in liberal education at universities. Diverse approaches should be applied to create a flexible and varied teaching vibe, achieving efficient teaching results. The goal and significance of Kunqu opera in liberal education is to elevate students' literary competence, artistic cultivation, and intellectual depth, promoting sustainable development.¹³

The academy has rarely paid attention to how universities interact and collaborate with local society to enhance the influence of liberal education. So far, almost no research has acknowledged the integration of ethnic minority arts and cultural resources into liberal education. A literature identified a study on liberal education art courses in universities in ethnic minority territories. The article primarily describes, illustrates, and analyzes the status, teacher strength, educational conditions, and the development of ethnic and folk arts of public liberal education art courses within four universities in Tibet, including Tibet University, Tibet Ethnic University, Tibet Agricultural and Animal Husbandry College, and Lasa Normal College. The article identifies issues concerning ethnic minority and folk arts education in the scope of liberal education art courses at these four Tibetan universities. It explores the underlying reasons for these issues.¹⁴ Consequently, integrating local arts and culture into liberal education has become a challenge for Chinese universities, particularly those in areas

¹² From "Practical Innovation of Public Art Education in Universities under the Concept of Liberal education," By Chen, Xiaoyan. 2010. *Jiangsu Higher Education* (4): 70-71.

¹³ From "Reflections on the Liberal education of Kunqu in Universities," By Bao, Kai Kai. 2017. *Literature and Education* (12): 67-68.

¹⁴ From "The Current Situation and Problems of Public Art Liberal Studies Courses in Tibetan Universities - A Case Study of Public Art Liberal Studies Courses in Tibetan Universities," By Zhang, S. Y. 2017. *Tibetan Education*, no. 10: 56-57.

with ethnic minorities or adjacent regions, such as Yunnan in southwestern China.

In conclusion, previous academic research on liberal education can be roughly categorized into these six categories. Some research focuses on defining liberal education in China, examining its functions and development, and analyzing China's liberal education policies. At the same time, the rest employ case studies to investigate the practical implementation of liberal arts courses in Chinese universities.¹⁵ However, very few researchers have paid attention to how universities interact and collaborate with local communities to enhance the impact of liberal education. So far, almost no research has acknowledged integrating ethnic minority arts and cultural resources into liberal education¹⁶, especially for integrating ICH and regional traditional culture resources of ethnic minorities into the art course of liberal education at territory universities. Consequently, the incorporation of local cultural and artistic elements into liberal education has emerged as an urgent question for Chinese universities to answer.

1.2.1 The Importance and Current Situation of Liberal Education in Universities

As of June 15, 2019, there were 2,956 higher education institutions in China. There were 2,688 regular higher education institutions (including 257 independent colleges) and 268 adult higher education institutions.¹⁷ An investigation revealed the current status of public art courses in Chinese universities, indicating that 50% of the sample universities did not offer elective art courses. A survey conducted in 2018 among 13 critical universities in Beijing, focusing on teachers in charge of the management of public art education, showed that despite the Ministry of Education's 2006 requirement that every college student must take at least one art course, 46.15% of these critical universities did not have specific art-related elective courses, and 19.22% of students had never taken any art-related courses. The survey also disclosed that 46.15%

¹⁵ From "The Current Situation and Problems of Public Art Liberal Studies Courses in Tibetan Universities - A Case Study of Public Art Liberal Studies Courses in Tibetan Universities," By Zhang, S. Y. 2017. *Tibetan Education*, no. 10: 56-57.

¹⁶ From "The Current Situation and Problems of Public Art Liberal Studies Courses in Tibetan Universities - A Case Study of Public Art Liberal Studies Courses in Tibetan Universities" By Zhang, S. Y. 2017. *Tibetan Education*, no. 10: 56-57.

¹⁷ From "Research on Collaborative Education of Integrated Production and Education for Composite Application-Oriented Talents in Enterprises" by Su, P, and Zhao, Y. L. 2020. *Intellectual Property* 7 (2020): 26-41.

of universities did not have venues as art classrooms.

Additionally, researchers surveyed non-art-major students in 34 Beijing universities about their attitudes toward selecting art courses. The results revealed that 47.51% of students chose art education courses out of interest and to enhance their art cultivation, 37.01% enrolled to enrich their extracurricular life and to relax, and 13.52% solely for credits. Students' interest in public art courses was relatively high. However, the survey showed that the most favored forms of art education for students were school performance events and music performances, accounting for 41.35% of preferences. The participation rate in various school-organized events was also the highest, at 59.0%. Worldwide, many universities prioritize enhancing students' artistic literacy. In the United States, liberal education includes 28 credits of compulsory classes; rather than being limited to just eight credits in areas like Taiwan and China, "liberal education courses" cover a broader and deeper scope.¹⁸

1.2.2 The Current Situation of Liberal Education in Universities in Yunnan Province

There are 82 universities in Yunnan province, including Yunnan University, Kunming University of Science and Technology, Yunnan Agricultural University, and Southwest Forestry University. Thirty-two universities offer undergraduate programs, and 50 universities offer specialized programs. Twenty-three public universities offer undergraduate programs, based on the universities list published by the Bureau of Education, which does not include military academies.

Table 1.5 List of Undergraduate Public Universities in Yunnan (23 universities)

No	School Name	Province	Location	Level	Remarks
1	Yunnan University	Yunnan	Kunming	Undergraduate	Public
2	Kunming University of Science and Technology	Yunnan	Kunming	Undergraduate	Public
3	Yunnan Agricultural University	Yunnan	Kunming	Undergraduate	Public

¹⁸ From Liberal education in American Universities: The Ascent of the American Spirit. Huang, K.J. 2006. By Beijing Book Co. Inc.

Table 1.6 List of Undergraduate Public Universities in Yunnan (23 universities)
(continued)

No	School Name	Province	Location	Level	Remarks	
4	Southwest Forestry University	Yunnan	Kunming	Undergraduate	Public	
5	Kunming Medical University	Yunnan	Kunming	Undergraduate	Public	
6	Dali University	Yunnan	Yunnan	Dali Bai Autonomous Prefecture	Undergraduate	Public
7	Yunnan University of Traditional Chinese Medicine	Yunnan	Kunming	Undergraduate	Public	
8	Yunnan Normal University	Yunnan	Kunming	Undergraduate	Public	
9	Zhaotong University	Yunnan	Zhaotong	Undergraduate	Public	
10	Qujing Normal University	Yunnan	Qujing	Undergraduate	Public	
11	Puer University	Yunnan	Puer	Undergraduate	Public	
12	Baoshan University	Yunnan	Baoshan	Undergraduate	Public	
13	Honghe University	Yunnan	Yunnan	Honghe Hani and Yi Autonomous Prefecture	Undergraduate	Public
14	Yunnan University of Finance and Economics	Yunnan	Kunming	Undergraduate	Public	
15	Yunnan Arts University	Yunnan	Kunming	Undergraduate	Public	
16	Yunnan Minzu University	Yunnan	Kunming	Undergraduate	Public	
17	Yuxi Normal University	Yunnan	Yuxi	Undergraduate	Public	
18	Chuxiong Normal University	Yunnan	Yunnan	Chuxiong Yi Autonomous Prefecture	Undergraduate	Public
19	Yunnan Police College	Yunnan	Kunming	Undergraduate	Public	
20	Kunming College	Yunnan	Kunming	Undergraduate	Public	
21	Wenshan University	Yunnan	Yunnan	Wenshan Zhuang and Miao Autonomous Prefecture	Undergraduate	Public

Table 1.7 List of Undergraduate Public Universities in Yunnan (23 universities)
(continued)

No	School Name	Province	Location	Level	Remarks
22	Dianxi Science and Technology Normal University	Yunnan	Lincang	Undergraduate	Public
23	Dianxi Applied Technology University	Yunnan	Dali Bai Autonomous Prefecture	Undergraduate	Public

Origin: Ministry of Education of the People's Republic of China, 2023

According to information released by the Department of Education of Yunnan Province, most of the 82 universities in Yunnan offer liberal education courses. Researchers also conducted inquiries through these universities' official websites or academic systems. They found that the scope of liberal education courses varied from one school to another and generally consisted of humanities, social sciences, natural sciences, arts and sports, and professional skills. For example, Yunnan University's liberal education courses consist of "Human Geography", "Ecology", and "Music Appreciation". In contrast, the Kunming University of Science and Technology's liberal education comprises "College Chinese", "Ecological Civilization and Sustainable Development", "Physical Education," and so on.

A simple pros and cons analysis on teaching: Teaching Pros: 1. Enhancing students' aesthetic sense and cultural literacy. Art courses expose students to various art forms, enhancing their sense of aesthetics and cultural literacy. 2. Developing their innovative thinking and comprehensive abilities. Art courses allow students to develop innovative thinking and comprehensive skills through creation and expression. 3. Helping students discover their potential. Art courses enable students to explore their potential, increasing self-confidence and self-expression. On the contrary, the teaching cons are: 1. Art course teaching is challenging. These courses require students to possess a certain artistic foundation and skills, making teaching more challenging. 2. Unclear evaluation criteria for art courses. The assessment framework for art courses tends to be subjective and easily influenced by personal preferences. 3. Limited teaching resources. Art courses demand specific teaching resources and equipment, but

these resources and equipment are limited in some schools.

1.2.3 The Current Situation of Liberal Education in Territory Universities in Yunnan Province

Yunnan has 30 universities in 15 prefectures (excluding the provincial capital Kunming). Among these universities, there are 11 public undergraduate universities. Researchers searched the official websites of each college and looked for information related to "Liberal Education" and related topics. Only a few universities' websites returned information about available liberal education courses and related research. For example, Chu Xiong Normal University in Chuxiong Yi Autonomous Prefecture and Dianxi Applied Technology University in Dali Bai Autonomous Prefecture offer both elective online liberal education courses.

Chu Xiong Normal University provides a wide range of liberal education courses in comprehensive literacy (40 courses), general abilities (7 courses), and innovation and entrepreneurship (13 courses). Themes of these courses include southeastern Asian culture, an overview of cultural heritage, religious folklore studies, psychology analysis of music aesthetics, Western art appreciation, Eastern cinema, genes, and humans, interpreting China with economic wisdom, traditional culture, and modern management, ancient Chinese ritual civilization, emotional management, entrepreneurial innovation execution, and a total of 63 liberal education courses. These courses are offered as electives courses on third-party online platforms like Zhihuishu and Chaoxingya, on which a 2-credit course on Chinese ethnic minority culture was available in the 2017 Zhihuishu selection list. Dianxi Applied Technology University in Dali Bai Autonomous Prefecture offers courses in humanities and arts, social sciences and behavioral sciences, natural sciences, profession planning, professional ethics, innovation, entrepreneurship, and employment guidance, with a small proportion of credits.

The official website published information about research related to liberal education at territory universities. For instance, Dianxi Science and Technology Normal University, located in Lincang City, has two professors who are conducting liberal education research and have published papers and achievements. They are Zhang Meiling, who led the Yunnan Provincial Social Science Fund project "Research on the mechanism of logic teaching in constructing critical thinking ability from the

perspective of liberal education," and Ni Shengli, who published the paper "Liberal Education: truth, issues, and methods" in September 2011, as well as another paper "From conflict to integration: reflections on the relationship between professional courses and liberal education courses" in January 2007. Yuxi Normal University invited liberal education expert Kaijin Qiu, a professor at Zhejiang Industry and Trade Vocational College and director of the Zhejiang Vocational Education Research Institute, to deliver a lecture on "The concept and practice of the integration of industry and education in applied universities" in 2016.

1.3 Research Objectives

In order to fulfill the vacancy of previous studies, the main objectives of this research are:

1) To explore the traditional art and cultural resources of the ethnic minorities in Yunnan Province, focusing on the Hani, Yi, and Huayao Dai people within the Ailao Mountains area of Yuxi, Yunnan, investigating their traditional musical forms, as well as folk activities of ICH;

2) To examine the integration of ICH from traditional cultures of regional ethnic minorities with territorial universities. Using Yuxi Normal University as the sample university, five specific objectives have been set to explore the perceptions and expectations of four target groups of people regarding the new art course in liberal education on campus;

3) To take the local Huayao Dai "Calling the Moon" of the ICH course designed as an example, try to introduce the course as an excellent practice of "liberal education new art course" in the university and take it as a leading project demonstrating closer interaction and cooperation between territorial universities and local ethnic societies for higher impacting Liberal Education.

1.4 Research Questions

Parallel to the research background, the central research questions of this study are to analyze the current status of liberal education at territory universities,

employing the field investigation method from educational anthropology and qualitative research. Below are details of the research questions covered by this study:

- 1) What does the sample target group, including students from the sample university, teachers, ICH experts, and representatives of ICH inheritors and conveners, perceive and expect regarding the liberal education art course at territory universities?
- 2) What kinds of ICH traditional musical resources of ethnic minorities such as Yi, Hani, and Huayao Dai are available in Ailao Mountain, Yuxi?
- 3) What exactly is the ICH folklore activity of the Huayao Dai people, "Calling the Moon"? How can a new liberal education arts course at universities be designed based on this event?

1.5 Research Methods and Sources

This study is a mixed-method research employing the following methods:

- 1) A questionnaire survey on students from sample universities investigating their suggestions and expectations on new liberal education art course
- 2) A questionnaire survey on teachers from sample universities inquiring about their suggestions and expectations on liberal education new art course
- 3) A questionnaire survey of ICH experts exploring their suggestions and expectations on new liberal education art course
- 4) A questionnaire survey of ICH inheritors and conveners figuring out their suggestions and expectations on liberal education new art course
- 5) Interview the four target groups above to dive deep into their perception and anticipation regarding liberal education and new art courses in territory universities.
- 6) Commit the field investigation on the traditional music of the ICH ethnic minorities located in the Ailao Mountains, such as the Hani, Yi, and Dai people, especially observing the ceremony "Calling the Moon" of the Huayao Dai people

1.5.1 Literature Research (Qualitative Research)

By browsing various domestic and international literature, reading and collating various important literature published by domestic and foreign scholars on the study of liberal arts education, especially the critical literature on the analysis of liberal arts education in Yunnan and the study of ICH minority cultural resources in Yuxi,

Yunnan, this study grasped the current research trend and status of domestic and foreign scholars, thus providing a theoretical and practical foundation for the fieldwork part of this study.

1.5.2 Field Survey Method (Qualitative Research)

Field research was conducted on the ICH of minority cultural resources in Yuxi City, Yunnan Province, such as the musical form "Wusan" in the Yi residents in Huanning and Tonghai counties, the musical form "Siqiang" in the Yi residents in Eshan, and the cultural activities of the Hani resident in Yuanjiang County. The cultural activities of the Hani residents in Yuanjiang County include the "Guiqituo" and the "Ganhuajie," as well as the "Calling the Moon" ceremony among the Huayao Dai residents in Shuitang Town, Xiping County.

1.5.3 Questionnaire Survey for Four Target Groups (Quantitative Study)

(Students, teachers of the sample universities, and people related to regional minorities of ICH. See Appendix 1.5.3.1 / 1.5.3.2 / 1.5.3.3 / 1.5.3.4 for details of the questionnaire)

1.5.4 Interview with Four Target Groups

In the process of constructing this paper on the investigation and research on the interactive development of the liberal arts education course and Yunnan's ICH minority cultural resources in territory universities and colleges, the opinions and suggestions of experts and scholars, such as scholars from colleges and universities, personnel from cultural departments, experts in ICH research, experts in Dai culture research, and inheritors of ICH, were widely consulted. In order to obtain a more scientific and reasonable course design, this paper proposes a course design based on the cultural activities of the Huayao Dai people, "Calling the Moon", an ICH minority cultural resource. The course was designed by inviting experts and scholars from universities, cultural departments, ICH researchers, Dai cultural research experts, ICH inheritors, and other related fields to investigate their perceptions and expectations accordingly.

1.5.5 Technical Routes

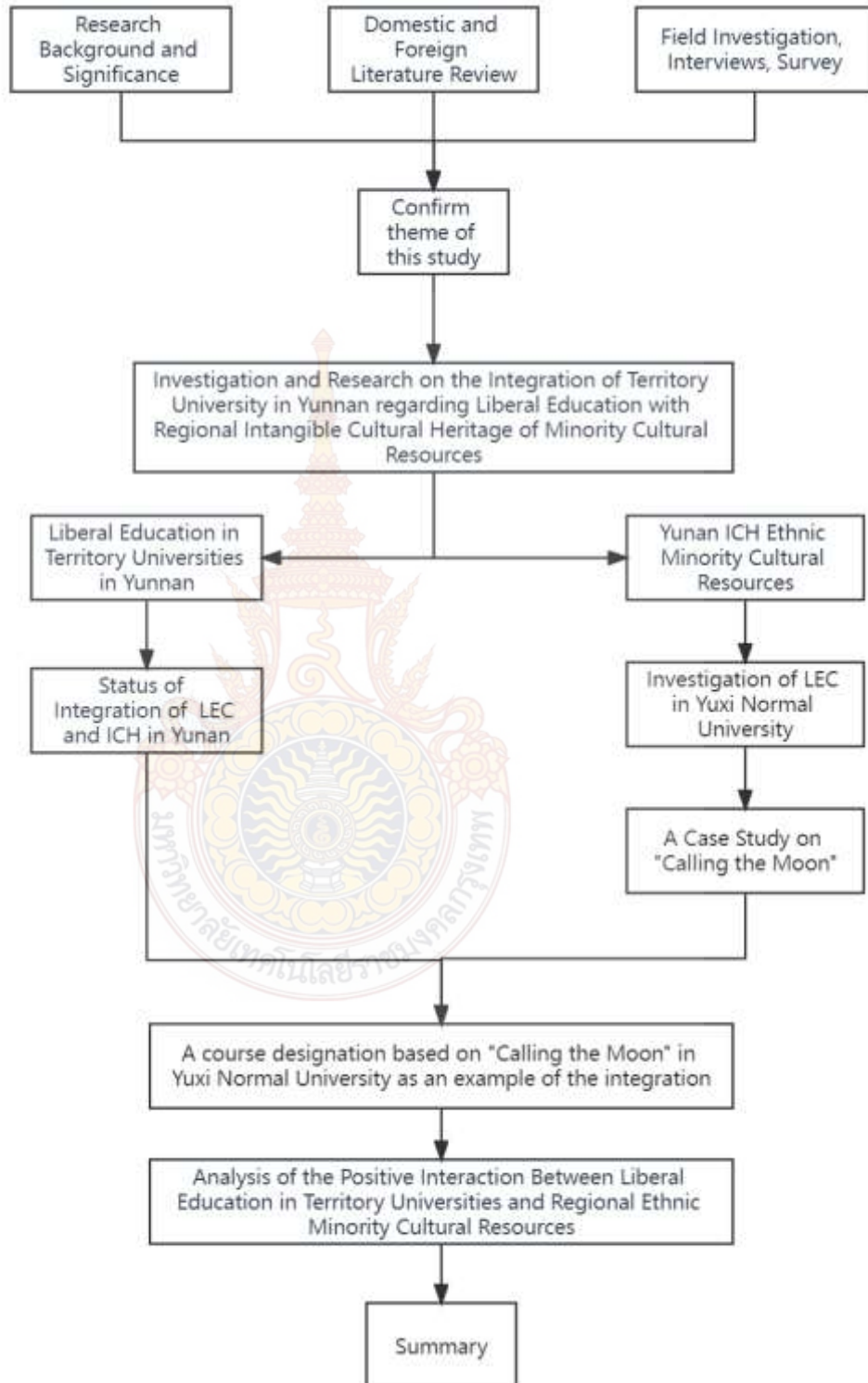


Figure 1.2 Original Technical Routes of this Research

1.6 Scope of Research

Territorial universities in the neighborhood of the Ailao Mountains include the Yuxi Normal University.

Ethnic Minority communities in Yuxi include Yi, Hani, and Huayao Dai.

1.6.1 Yunnan Yuxi Normal University

Yuxi Normal University in Yunnan Province is a full-time undergraduate liberal university founded in 1978 and located in Hongta District, Yuxi City, Yunnan Province. The school spans approximately 1,100 acres, boasting a beautiful campus environment and comprehensive facilities. The university has 16 secondary colleges, covering various disciplines, including arts, science, engineering, management, education, and art. It offers more than 60 undergraduate majors, spanning a wide range of disciplines, including education, literature, history, philosophy, economics, management, law, science, engineering, and art. The university has a highly qualified teaching staff, with professors, associate professors, and senior teachers accounting for over 70% of the total. The university has students from 23 provinces, with 15,000 students enrolled and 3,500 graduates yearly. The university pays attention to the comprehensive quality of students' training. It organizes a variety of campus cultural activities and club activities, including literature, sports, and volunteer services, which provide students with a broad platform for personal development. The university also actively promotes internationalization and has established partnerships with several foreign universities, carrying out various international exchange and cooperation projects. In recent years, the university has achieved remarkable success in teaching, scientific research, and social services, winning several provincial titles and awards. The employment rate of the school's graduates has remained high and is well-received by employers.¹⁹

1.6.2 Introduction of Yuxi City and the Relevant Ethnic Minority Communities

Yuxi is located in the central part of Yunnan Province, often referred to as "Central Yunnan." The average altitude of Yuxi is around 1800 meters. The city is situated on the western edge of the Yungui Plateau, with higher terrain in the northwest

¹⁹ From Yuxi Normal University. 2023. Accessed August 28, 2023. <http://www.yxnu.edu.cn/>.

and lower terrain in the southeast. The highest peak is the main peak of the Ailao Mountains in Xiping County, reaching an altitude of 3165.9 meters. The lowest altitude is in the Yuanjiang River Valley, at 328 meters. The city's total area is 15,300 square kilometers, encompassing six counties, two districts, and one city, including two city districts, four counties, and three autonomous counties for various ethnic groups. Yuxi experiences a temperature difference of around 16°C throughout the year, with a predominantly spring and autumn climate. The annual average temperature ranges from 17.4°C to 23.8°C, and the annual precipitation varies between 670 and 2412 millimeters. The climate is classified as a subtropical, humid, cold winter plateau monsoon with distinct vertical climate characteristics. This region includes both plateau plains with spring-like climates all year round and perennially humid and hot valleys.

Yuxi is prosperous in resources, boasting picturesque landscapes, a long history, remarkable individuals, and a profound culture. The city is home to 2.36 million people from various ethnic groups, including Han, Yi, Hani, Dai, Hui, Bai, Mongol, Miao, and Lahu, who have thrived on this land for generations.²⁰ Yuxi features several attractions, such as the Chengjiang Fossil Site, a UNESCO World Heritage Site and the earliest evidence of life on Earth; Fuxian Lake, the largest deep-water freshwater lake in China; the Ailao Mountain, a UNESCO Man and Biosphere Reserve; the unique and rare tree vegetation of the Yuanjiang Red River Valley; the stunning cultural treasure of Li Family Mountain in Jiangchuan, a representative of the world's bronze culture; the open sample of a national historical and cultural city in Tonghai; the historical station of the first international railway in China in Huaining Panxi; the picturesque landscape of Yimen Green Juice, a national industrial heritage; and the Red Tower Group, a model of modern Chinese industry. Yuxi is known for its colorful ethnic diversity, including the Xiping Huayao Dai, Eshan Yi, Yuanjiang Hani, and Tonghai Mongol, as well as its heritage craftsmanship such as Yuxi blue-and-white porcelain, Huaning pottery, Tonghai silver, and Jiangchuan copper. The city also boasts patriotic heroes, including important Fan Shisheng and General Tang Huaiyuan, as well as Qu Huanzhang, the founder of Yunnan Baiyao. Yuxi is the birthplace of Nie Er, the composer of China's national anthem and a pioneer of the Chinese New Music Movement. Yuxi is a city of

²⁰ From Yuxi's Latest Administrative Division Code. March 2020. Accessed August 28, 2023. <https://www.toutiao.com/article/6802156662930014723/>.

strength, industry, vitality, livability, ecology, culture, happiness, and revolutionary spirit.

Table 1.8 Brief Introduction of the Eight Traditional Ethnic Minorities in Yuxi

Serial Number	Name	Distribution	Settlements	Main Branch	Population
1	Yi nationality	Eshan County, Xinning County, Yuanjiang County, Hongta District, Tonghai County, Yimen County, Jiangchuan District, Chengjiang City, Huaning County		Nie Su, Nasu, Shansu, Pula, Hezhe, Luoluo, Lawu, Mili, etc.	446,997 people
2	Hani	Yuanjiang County, Xinning County	Nanuo, Yangjie, Yinyuan, Mili, Yangchajie, and other towns; Mosha, Jianxing, Pingzhang, and other towns	Hani, Hani, Bu Zhakaduo, Bi Yue, West Moro, etc.	130,284 people
3	Dai	Xinning County, Yuanjiang County	Villages and towns such as Mosha, Jiasa, and Pond;	(Self-proclaimed) Dai Ya, Dai Sa, Dai Ka, Dai Li, Dai Zhong, Dai Lang, Dai De, Dai Zhang	73,596 people
4	Mongolian	Tonghai County	Xingmeng Township		7,139 people
5	Hui nationality	Tonghai County, Hongta District, Huaning County, Eshan County, Chengjiang County	Najiaying, Beicheng Town, Panxi Town, Dabaiyi, Longjie Town		48,284 people
6	Lahu	Xinning County, Yuanjiang County	Shuitang Township, Yangjie Township		7,027 people
7	Hmong	Huaning County, Yimen County, Yuanjiang County, Chengjiang and other counties		(He called it) Huamiao, Qingmiao, Baimiao; (Self-proclaimed) Mengpei, Mengsi, Mengsha, Amao, Maomeng	10,306 people
8	Bai	Yuanjiang County, Hongta District	in far		11,822 people

Origin: 2017 Sohu news release of Yuxi Tourism Development Committee, the ethnic structure of the sixth national census

Table 1.9 Population Statistics of Ethnic Minorities in Yuxi ²¹

Region	Population of Ethnic Minorities	Proportion of Ethnic Minority in the Local Population (%)
Total		32.37
Xinping Yi and Dai Autonomous County		69.76
Yuanjiang County		78.01
Hongta District		19.43
Eshan Yi Autonomous County	90,403	62.82
Huaning County	56,875	29.87
Tonghai County	50,636	17.47
Yimen County	45,495	30
Jiangchuan District	18,559	7.33
Chengjiang City	15,873	9.17

1.6.2.1 Introduction to the Hani People in Yuxi

The Hani people, residing within the Ailao Mountains of Yuxi City, are one of the primary areas where they live. The Hani are an ancient ethnic group with a rich cultural heritage, distinctive folklore, and traditional customs. Within the territory of the Liaojuan Mountains, the Hani people reside in adobe houses on the mountain slopes and cultivate crops such as rice, corn, and beans, making agriculture their primary means of subsistence. They also retain traditional handicrafts and cultural customs, such as the Hani October Year, the Bitter Zaza, the Nine Sacrifices (Guei Tho), and other traditional festivals, as well as their unique costumes, music, and dances. Among them, the national ICH "Brown Fan Dance" is representative. The Hani people in the Lailuan Mountains are also rich in natural resources and ecological environment, such as the Hani terraces, which provide suitable conditions for developing tourism in the region. In recent years, an increasing number of tourists have visited the Hani villages in the Liangjia Mountains to experience the Hani people's traditional culture and way of life, which has also brought new opportunities for local economic development.

1.6.2.2 Introduction to the Yi People in Yuxi

The Yi people, with a relatively large population in the Ailao Mountains of Yuxi, Yunnan Province, are one of the significant ethnic minorities in the region. The

²¹ From Yuxi on the Palm https://www.sohu.com/a/555851932_121117451

Yi people dwell across Yuxi (For detailed information, please refer to 1.5). The Yi culture is essential to traditional Chinese culture and has unique ethnic characteristics and cultural charms. Eshan County in Yuxi is the first Yi autonomous county since the founding of New China, with a population of 87,364 Yi people, accounting for 53.65% of the county's total population. Within the Ailao Mountains of Yuxi, Yi culture is rich in resources, including traditional Yi architecture, costumes, music, dance, and folk art.

Traditional Yi architecture is an essential part of Yi culture, with unique architectural styles and cultural connotations. Traditional Yi architecture, such as the Yi clay palm houses, is not only of practical value but is also an important representation of Yi culture. In the neighborhood of Ailao Mountains in Yuxi City, one can see many people dressed in traditional Yi clothing. For instance, the Huayao Yi of Eshan County possess distinct elements and ethnic symbols in their clothes. These garments demonstrate aesthetic beauty and reflect the Yi people's way of life and cultural traditions. The Yi ethnicity boasts a unique musical style and dance forms. Within the Ailao Mountain area of Yuxi City, numerous Yi individuals engage in traditional Yi music and dance performances during ceremonies, weddings, and other events. These musical and dance expressions hold diverse values and mirror the Yi people's way of life and cultural heritage. Traditional Yi embroidery, wood carpentering, and other handicrafts are also important in Yi culture. In the surroundings of the Ailao Mountains in Yuxi City, many Yi people's traditional handmade crafts showcase the style and cultural significance of traditional folk art, reflecting practical value and the Yi people's cultural heritage and lifestyle. In conclusion, the abundant Yi cultural resources within the Ailao Mountains in Yuxi City possess unique ethnic characteristics and cultural features. These cultural resources facilitate an understanding of Yi culture and foster the preservation and development of Yi cultural heritage.

1.6.2.3 Introduction to the Dai People in Yuxi (Huayao Dai, Xinning County)

The Huayao Dai is an ethnic minority group residing in the Ailao Mountains of Yuxi, Yunnan Province, primarily located at the foot of the Ailao Mountains and in the Reba area, which is situated in the upper reaches of the Red River. Huayao Dai is a significant resident of Xinning County and Yuanjiang County in Yuxi City (for detailed information, please refer to Section 1.5). The language of the Huayao Dai people

belongs to the Dai branch of the Zhuang-Dai language group within the Sino-Tibetan language family and differs somewhat from other Dai languages.

The traditional culture of the Huayao Dai people is vibrant, and they have unique cultural resources such as costumes, music, dances, and customs. The clothes of the Huayao Dai people are famous for their bright colors, exquisite patterns, and intricate details, especially the women's costumes, which are so magnificent that they are known as the 'Venus of the East'. The national ICH of the Huayao Dai costumes represents this. The music and dance of the Huayao Dai people are also very distinctive, as they are skilled in playing various musical instruments, including the small sanxian, the leaves, the mang, the luo, and drums. In contrast, the dance is renowned for its lightness, elegance, and ethnic influences. In addition, the Huayao Dai people celebrate the grand festival, the "Huajie Festival", which is not only a cultural heritage of the Huayao Dai people but also a vital resource for attracting tourists. The rice culture of the Huayao Dai people has significantly influenced the development of their folk culture, which is rooted in the spirituality of nature and holds values that are both mysterious and worthy of research. The cultural resources of the Huayao Dai people are rich and diverse. This study examines the folk ceremony "Calling the Moon" of the Huayao Dai people, a component of Yunnan Province's Intangible Cultural Heritage (ICH). The cultural resources of the Huayao Dai people are not only a valuable cultural heritage of Yunnan Province but also an essential part of Chinese ethnic culture.

1.7 Significance of the Study (Theoretical and Empirical)

Integrating regional minority music and cultural resources is new to university liberal education. Currently, the course requires system development. Firstly, for universities, the course is detached from minority cultural resources, with the introduction of relevant teaching materials that are neither comprehensive nor systematic. Additionally, there is a lack of teachers who teach regional minority cultural resources, a long-term effective assessment system for minority cultural courses, and institutional safeguards and systems.

Secondly, for regional minority cultural resources, there is a loss of traditional minority cultural values. Take, for example, the traditional music of ethnic

minorities, particularly in terms of the influence and impact of foreign cultures on their music. In particular, the background music of various TikTok videos has become "fast-food music", and various forms of music, with their unique style and "short, high-quality and fast" rhythm, cater to young audiences and are even sought after. At the same time, from the perspective of music production, capital's pursuit of profit has led to a concentration of popular music; conversely, traditional music from ethnic minorities, which has relatively little economic value if it is not effectively infused with the elements of the times, capital will appear to flee and stray.

Therefore, it is a research topic with particular theoretical and practical significance to integrate and promote the two to realize the positive interaction between university liberal education and regional minority cultural resources. In this context, this paper has specific theoretical significance and practical guidance for the protection of inheritance and the development of liberal education in territory universities, as well as the traditional music and cultural resources of regional ethnic minorities.

1.7.1 Theoretical Significance

This paper is both a cross-sectional study of the current situation of liberal education in territory colleges and universities and the integration of regional minority music cultural resources, especially ICH music and folklore classes, as well as an exploratory study of the integration of the two in the combination of theory and practice. This paper breaks through the traditional research mainly using static qualitative methods and analyses from a systematic perspective of how liberal education in colleges and universities can make use of regional minority music and cultural resources to carry out diversified course teaching research, which also makes regional minority cultural resources and ICH protected and inherited development, further strengthens the integration of cultural tourism, and increases the employment possibility of college graduates. To a certain extent, it enriches the course of liberal education in colleges and universities, protects and inherits regional minority music and cultural resources, involves the teaching system and teaching assessment of the integration of the two, and expands the perspective of academic research.

1.7.2 Practical Implications

First, this paper has geographical and human advantages by operability and practicability. Yunnan has many ethnic minorities, and universities in ethnic areas have

rich ethnic resources. Yunnan's culture possesses multiple characteristics, including diversity, inland location, marginality, and isolation.²² Undertaking relevant research has essential academic value and practical significance for protecting, inheriting, and developing culture.

Ethnic minority universities in the region have abundant ethnic resources, and enthusiastic faculty members engaged in ethnic culture research, and a wealth of research outcomes that provide rich resources and support for traditional ethnic and cultural education. Yuxi, situated in central Yunnan, has abundant resources and a profound history and boasts a unique culture. It is referred to as the "One Land and Four Towns," signifying its role as the place of origin, Nie Er's hometown, the land of cloud and smoke, lanterns, and a highland water town. Yuxi is the birthplace of Nie Er, the composer of China's national anthem, and is home to various ethnic minorities, inspiring creative inspiration. The spirit of Nie Er has influenced and inspired the daring and innovative spirit of the people of Yuxi. This study selects Yuxi Normal University in Yunnan Province as the sample university. The university is located in the urban area of Yuxi City. It features the Mekong Sub-region Ethnic Folk Culture Learning Center, the Nie Er, and the National Anthem Research Institute. The university's favorable location in the urban area, surrounded by ethnic minority habitats in various counties and districts, rich ethnic atmosphere, and numerous folk activities, is poised to stimulate students' desire to explore the traditional ethnic culture. Leveraging this regional advantage, the university can actively engage in related teaching and research activities, utilize resources, and accumulate experiences.

Furthermore, human resource advantages play a significant role, too. Universities should continuously strengthen the study of ethnic minority cultures, showcase their outstanding achievements, conduct cultural practices, and cultivate exceptional talents in ethnic minority cultures. Yuxi Normal University, as the sample university, possesses a unique geographical advantage and abundant ethnic resources. With a considerable proportion of ethnic minority students and enthusiastic faculty members dedicated to ethnic culture research, the university offers rich resources and support for ethnic minority traditional cultural education.

²² From "Reflections on the Research of Yunnan Cultural Geography," by Wang, Shengyue, 2000. *Journal of Yuxi Normal University*, 5: 6-11

Additionally, from the *local government perspective*, data shows that the Yuxi City Cultural Museum (ICH Protection Center) currently lists eight national-level representative ICH projects, 56 provincial-level projects, 195 municipal-level projects, and 395 county-level projects. Among these, there are a total of 30 projects related to music. The city has five national-level heritage bearers, 79 provincial-level bearers, 153 municipal-level bearers, and 623 county-level bearers. Among them, 33 are related to music.²³ The "Provisional Measures for the Identification and Management of Representative Inheritors of Municipal-level ICH Projects in Yuxi City," issued by the Yuxi City Cultural and Tourism Bureau, specifies the rights and obligations of inheritors, Article 19 of which stipulates that inheritors have the right to engage in activities such as teaching, skill demonstration, lectures, artistic creation, and academic research. Article 20 mandates that inheritors fulfill the duty of conducting inheritance activities and cultivating the talents of their successors. These measures, effective as of January 1, 2022, play a more active role in promoting the preservation and inheritance of traditional ethnic music and other forms of folk culture. Integrating these inheritors into universities and aligning them with liberal education art courses is an external human resource advantage.

1.8 Limitations of the Study

Generally speaking, this study has three main limitations.

Firstly, the territorial universities sampled in this research do not accurately represent the entire country of China.

Secondly, the political sensitivity in China restrains the informants from answering the interview questions in a free and open-minded fashion.

Finally, the researcher's insufficient ethnic dialects limit from fully understand the symbols, sounds, and hymns in the Yi, Hani, and Huayao Dai people's art and cultural practice.

²³ From Yuxi City Cultural Museum, ICH Protection Center, 2021

CHAPTER II

LITERATURE REVIEW

Liberal education in higher education helps to develop students' all-around thinking, nurture and cultivate a healthy and prosperous emotional world, strengthen moral education, and complement moral development. Strengthening the popularization of liberal education in colleges and universities benefits cultural inheritance and development. Liberal education in colleges and universities is currently too ideal, with its purpose, content, form, means, and methods being too superficial to be effectively implemented. How to effectively use the regional characteristics of minority cultural resources in the liberal education art course in universities, better rooted in the cultural cultivation of teachers and students, the use of innovative models and content to achieve a rich diversity of liberal education art course in universities, and also to make the regional minority music culture better inheritance and development, play its more significant role in the context of the new era, creating more excellent value.

2.1 Literature on Liberal Studies in English and Chinese and Its Volume

Smith (1993) elucidates that arts education as liberal education suggests that the politicizing of humanities and arts education in recent years has resulted in our losing sight of the traditional humanist point of view toward learning. Recollection of the humanistic ideal, defining the humanities that accommodate the serious study of the arts; Sketch of a K-12 excellence course consists of five aesthetic development phases.

Sanchez (2006) summarized in 'Conceptions and Semantic Representations of 'Liberal (arts) Education' and Their Influence on Curriculum Design.' The article focuses on the definition of liberal arts education. Using case data generated and collected through in-depth interviews with faculty members and academic administrators, extensive analysis of curricular reforms, and review of relevant documents, the authors analyze and conclude that philosophers, scholars, and faculty in

higher education do not yet have a common understanding of the definitions of and distinctions between "liberal arts education," "liberal arts education," "liberal arts education," "liberal arts learning," "liberal arts colleges," and related liberal arts-type terms, including "liberal arts education. not, and no consensus seems to be possible. The authors argue that institutions seeking internally consistent "liberal (arts) education" curricula should give formal, intellectual attention to the language they use to describe their programs and critically examine the diverse conceptual underpinnings therein.

Cheng (2010) summarized in 'Learning from the West: The Development of Chinese Art Education for General Education in the First Half of 20th Century China.' The article focuses on the claim that Chinese intellectuals felt concerned about the threat of Western ideas to Chinese cultural traditions. The study searches for and reviews existing writings on art education in China in the first half of the twentieth century and argues that it was from Germany that a large number of Western ideas on art education were imported into China and that the introduction of German ideas on art education, and an examination of the ways that German conceptions of art education in the early twentieth century, including the Dresden Conference on Art Education, were in contextual factors that shaped these Chinese writings were selected as part of the case studies for this thesis. Original written texts published by Chinese and German intellectuals and art educators between the end of the 19th century and the first half of the 20th century constitute the primary source material for this thesis. The focus is an in-depth analysis of the quality of research on this issue in Chinese writings. The study argues for a liberal arts education.

Markowitz (2015) elucidates in 'Meaningful Liberal Education Reform: Integrating Core Curricula and Institutional Values.' By presenting a case study of a university in the U.S. where elements of needs assessment, stakeholder investment, and collaborative compromise proved to be key components of a planning strategy that resulted in a comprehensive, academically rigorous, evaluable, and mission-aligned general education program, the article addresses the need for today's higher education to ensure that general education curricula reflect the institution's mission and values and proposes a model of action for program planning designed to structure the process of developing, implementing, and revising core curricula in a manner that is aligned

with key institutional goals and objectives, as well as recommendations for implementing and evaluating such programs in practice.

Choi (2016) summarized in 'The Possibility and the Meaning of Liberal Education and the Convergence of Humanities and Other Majors in Liberal Education,' Using evidence from the history of integrative education in Korean universities over the past decade, the article analyzes and researches the crisis in the humanities and proposes that a viable alternative is to extend the line of contact between the humanities and other majors, where they can communicate together. The authors propose that practitioners in the humanities need to develop a liberal arts education that meets the needs of the general public and establish a new humanity that is compatible with the digital culture in which undergraduates live and that the humanities need to extend and integrate their interests with other majors and cross the boundary lines of each discipline.

Cai (2017) proposes in 'Regurgitation of Drama Education in Liberal Education'. As mentioned in the paper, there is a relatively important concept of "liberal education" in modern education. It is said to have caused a brief dispute in a relatively small area when translated into Chinese, but a consensus was soon reached. The term "liberal arts" here does not translate as liberal arts, and "liberal education" certainly does not refer to art education. The Oxford and Collins Dictionary interprets "liberal arts" as university arts.

In the discourse on 'A Brief Discussion on Arts Education and Its Nature in Liberal Studies Education' with a focus on ethnic studies, Bai (2017) articulates: Liberal education, also translated as liberal education and liberal education, can be used as both an educational concept and a mode of talent training in university education. As an educational philosophy, liberal education is closely related to liberal education (liberal education) in Western history, and "the historical development of liberal education is the forerunner of liberal education." Liberal education rejects the goal of education for practical purposes. It takes cultivating the free development of the human body and mind.

Ma (2018) discusses the liberal arts (general) education in Chinese universities: The article explores the concepts and practices of liberal education or liberal education in Chinese universities. Topics discussed are different Chinese terms

which carry their meaning of the content and form of liberal education, such as Wenhua Suzhi or cultural quality education and Tongshi or American liberal education, the challenges of implementing cultural quality education policies and reforms at the course, elite program, academy, and liberal arts college levels.

Mehrens (2018) proposes in 'Liberal Arts Education. Encyclopedia of Educational Philosophy and Theory.' As mentioned in the article, Liberal arts education is a model for bachelor non-vocational studies most commonly practiced in the United States at residential liberal arts colleges and collegiate universities. Its origins can be traced to the liberal arts practices of antiquity, the Middle Ages, and the Renaissance. However, the modern variety is heavily influenced by and dependent on 19th-century reforms in American higher education. General education is associated with a holistic approach to learning that emphasizes the importance of a student's intellectual, emotional, and moral growth. The model includes educational breadth and general education requirements to develop character, critical thinking, and communication skills and foster leadership and good citizenship.

Wang and Sun (2021), in the discussion 'On the Public Art Education in Colleges and Universities under the Concept of Liberal Education,' it is mentioned that Liberal Education is an education for all people, an integral part of higher education in China, and a non-specialized and non-vocational education method. The purpose of carrying out liberal education is to cultivate social people with comprehensive quality. Under the guidance of liberal education, colleges, and universities should pay more attention to public education and provide a comprehensive education platform for the overall quality development of students. In the field of art education, colleges and universities should also take the concept of liberal education as the guidance, focus on the implementation of public art education, effectively develop new ideas and effective methods for the implementation of public art education, improve students' basic theoretical knowledge and practical ability related to public art, so that students can improve their artistic cultivation in the process of effectively appreciating and judging art.

Guo (2022) proposes in 'Thinking about the Liberal Education of Art in Colleges and Universities under the Background of "New Liberal Arts."' As mentioned in the paper, the "New Liberal Arts" breaks through the thinking mode of "Traditional

Liberal Arts" and promotes the deep integration of various disciplines through cross-sharing and updates and upgrades the "Traditional Liberal Arts". The construction of "New Liberal Arts" means that the state advocates comprehensive and all-round education in colleges and universities, which coincides with the original intention of implementing liberal education. In the context of the "New Liberal Arts," liberal education can assist the development of the "New Liberal Arts" by summarizing and refining interdisciplinary teaching methods and experience of disciplinary integration. At the same time, the goals and connotations of the "new liberal arts" also put forward new guidance and requirements for liberal education, and through the integration of interdisciplinary, institutional, and social educational resources, a new path for the construction of excellent liberal arts teaching can be explored.

2.2 Liberal Education and its Scope and Function in Universities (Chinese and English Literature)

Chen (2010) proposes in 'Practical Innovation of Public Art Education in Colleges and Universities under the Concept of Liberal Education' that as a human-oriented education concept that advocates general, broad, and comprehensive education, liberal education is compatible with the concept of art education, which can guide public art education in general colleges and universities to establish a perfect education system, create rich art course, carry out activities to build groups, guide diversified cultural understanding, and carry out innovative teaching practices.

Mo (2011) proposes in 'Research on the Construction of Public Art Education Course System in Colleges and Universities under the Vision of Liberal Education.' This paper explores the special role of public art education for talent cultivation from the perspective of China's liberal education concept, the course view, course objectives, course system construction (content and structure), and implementation strategies of college art education, which is also the development direction of public art education course.

Dou (2014) proposes in 'The Current Situation and Countermeasures of Public Art Education in Colleges and Universities under the Background of Liberal Education'. The article argues that liberal education is the basic education for

implementing quality education in general colleges and universities, which provides non-specialized education, including culture, art, science, history, and other knowledge for all college students. Public art education is an important part of liberal education, and it plays an important role in cultivating sentiment, improving students' aesthetic interest, and cultivating innovative talents for all-round development. However, due to insufficient investment in public art education, shortage of teachers, and insufficient awareness of students, the process of public art education has been slow. As the reform process of colleges and universities accelerates, only by raising the liberal education course, including public art education, to its proper place can we continue to cultivate the innovative and complex talents needed by the country.

Yin (2015) proposed problems and suggested countermeasures for the development of liberal education in general colleges and universities, taking public art education as an example. The author critically posits that university general education should cultivate individuals with broad perspectives, accommodating insights, a refined spirit, and aesthetic sensibilities. This encompasses a higher-level civilization education and comprehensive humanistic education. However, at the current stage, education in China is burdened with excessive political and economic functions, lacking autonomy and a pursuit of the university's spirit. Mainly, there is a disregard for the crucial role that public art education plays in nurturing a holistic personality in students.

Wang (2015) proposes in 'Research on Public Art Education Course in Colleges and Universities under the Concept of Liberal Education.' In this paper, we study the development of public art courses under the concept of liberal education and analyze the significance of public art education from the theory of liberal education.

Yang (2015) proposes in 'Globalization and Arts Education in Chinese Higher Education.' Using Tsinghua University as an example, the article explores the possibilities of arts education in a globalized society to shed light on how arts education can facilitate and promote the holistic development of individuals. Thesis (Article) Today, globalization is regarded as a keyword that describes the society in which we live. Knowledge and human resources are the most important areas in a globalized society. What kind of human resources are needed in a knowledge-based society? What kind of higher education is best suited for the global era? Developing individual capabilities and fostering new educational ideas have undoubtedly become urgent for

higher education. In order to respond to the needs of a growing economy, China has undertaken a reform of higher education. In contrast to previous reforms, the proposed goal is to produce competent, high-quality, grounded, knowledgeable, imaginative, and creative graduates. The role and significance of arts education as part of higher education has been emphasized.

Xiong and Wang (2016) propose in 'A Brief Overview of the Comparative Study between General Education and Art Education in Domestic and Foreign Ordinary Higher Education Institutions.' This paper is based on the different national conditions and educational philosophies of various countries; this study provides a brief overview of the understanding of general education and art education in domestic and foreign ordinary higher education institutions. The differences in educational forms are also explored, touching upon both definitions and the current research status. This is a foundational exploration of the research on general education and art education in ordinary higher education institutions, paving the way for future investigations into the relationship between art education and general education, among other issues.

Xiong (2017) has reminded in 'Analysis of the Current Situation of the Development of Art Education under the Perspective of Liberal Education Reform in China's general colleges and universities. This article meticulously delineates the evolutionary trajectory of policies and educational paradigms in China, culminating in the construction of a coherent diagram illustrating the logical nexus between liberal education and the realm of artistic pedagogy. Concurrently, an extensive survey and nuanced categorization analysis were conducted on the present state of art education in 150 diverse ordinary higher education institutions. The study distills insights into four distinct relationship models between liberal and art education. Building upon theoretical exploration and empirical investigations, the article concludes by proposing establishing a sophisticated management framework for art education in ordinary higher education institutions. This framework encompasses a meticulously designed art curriculum management system and an art platform management system.

Liu (2017) discusses this in her dissertation, 'A Study on the Current Situation and Countermeasures of Public Art Education at Yunnan Normal University.' Her dissertation revolves around the context of two significant national documents regarding public art courses in higher education since 2006. Using the concept of public

art education as a pivotal entry point, she conducts an in-depth investigative study at Yunnan Normal University, focusing on bachelor students. The research methodology encompasses the formulation, distribution, collection, and analysis of questionnaires, yielding insights into both the achievements and challenges within public art education at Yunnan Normal University. The dissertation thoroughly explores public art education's functions and distinctive features, presenting corresponding strategic proposals. These proposed measures are primarily concentrated on five key dimensions: augmenting awareness of public art education, structuring a coherent curriculum framework, diversifying the channels and formats for public art education, fortifying the development of teaching staff, and establishing a robust management mechanism. These strategic dimensions collectively aim to ensure the robust and holistic development of public art education at Yunnan Normal University.

Xiao and Xu (2018) propose exploring the path of public art education in campus culture construction in colleges and universities under liberal education. The article mainly elaborates on the role of public art education in colleges and universities for campus culture construction, analyzes the constraints of public art education in colleges and universities for campus culture construction, and puts forward specific measures to provide strategic support for better playing the role of public art education in colleges and universities for campus culture construction.

Wu (2018) proposes in 'Art Education and Personality Perfection of College Students under the Concept of Liberal Education.' In this paper, the concept of liberal education and the concept of art education are more compatible in terms of personality education, and liberal education should rightly incorporate and take public art education as an organic part. Based on the analysis of the negative impact of the one-sided professional education system on the personality growth of college students, the article elaborates on the value of art education on the personality growth of college students. Further, it discusses the educational reform measures to promote the perfection of college students' personalities through public art education.

Leung and Hoshmand (2019) propose in 'The Imperative of Arts in Liberal Education: Do the Arts Enhance Quality Learning?.' The article assessed the impact of arts courses in college through a general education program. Pre- and post-surveys (Learning Process Questionnaire N=203 and Learning Experiences Questionnaire

N=163) were administered to assess what was learned in these courses. The results positively impacted students' ability to learn in a quality manner. The study demonstrated the importance of arts education to student learning and the power of the arts in general education.

Zhang (2019) proposes in 'Research on the Reform of "Trinity" Public Art Education in Colleges and Universities under Liberal Education' shows Liberal education advocates that education should liberate the human mind, cultivate the spirit of exploration and innovative consciousness of human thought, improve the quality, morality, and civilization of human beings, and ultimately achieve the comprehensive and harmonious development of human body and mind. The purpose is to cultivate students into healthy and comprehensive individuals. Art education and liberal education have the same goal, and both are important components of quality education and play an important role in realizing quality education. As a base for cultivating talents, it is urgent to reform the shortcomings of public art education in colleges and universities and to form a new "trinity" education and teaching model that is conducive to the development of public art education in colleges and universities, which has an important responsibility and mission.

Zhu (2020) said that educating people with art and guiding people with culture--the construction and exploration of music liberal education courses in colleges and universities led by cultural values. The author primarily investigates general education in music at the university level. The article contends that general education in music is a crucial component of artistic education in higher education institutions. As an important part of aesthetic art education in colleges and universities, music liberal education plays an important role in the comprehensive development of higher education in the new era. On the one hand, it expands students' horizons through artistic inculcation, allowing them to experience and pursue artistic beauty; on the other hand, it encourages students to break free from the shackles of "specialized" thinking and pursue the humanistic values and inner wisdom behind the subject knowledge through correct value guidance, putting national self-confidence, outlook on life and worldview throughout the whole process of education and teaching.

Gu (2022) discussed in 'An Investigation on the Practice of Art Liberal Education in Colleges and Universities based on Talent Cultivation' that liberal

education focuses on humanities, aesthetics, and quality. It has the function and significance of "virtue" education, "humanistic" education, and "great beauty" education. Because of the current problems of course content, structure, and design features in the actual teaching implementation of liberal education, we will explore the reform and innovation strategies of liberal arts teaching practice to enhance further the core guiding power of arts education in liberal education, cultural literacy and art aesthetics, cultural heritage, and cultural confidence.

2.3 Art Course in Liberal Education

Pailen (2001) proposes in 'Developing Instructional "good practice" Indicators for Fine and Performing Arts Courses in Bachelor Liberal Education Programs.'. This study designed a set of pedagogical "good practice" indicators for fine and performing arts courses in undergraduate general education programs. Using a sample of 27 two- and four-year public liberal arts colleges in Maryland, the researchers collected data on introductory visual arts, dance, music, and theatre courses for non-majors to fulfill general education requirements. Data sources included faculty surveys, published catalogs, the Maryland Articulation Database, and syllabus materials. Findings suggest that indicator data supporting sound practice principles can help undergraduate educators design effective general education arts courses for non-majors that integrate practical and theoretical approaches. That indicator data that link secondary and undergraduate arts learning can enhance arts education in both sectors while promoting seamless K-16 course articulation for general students. The study also presents a catalog of sample indicators of good practice for undergraduate general education arts courses.

Li et al. (2011) propose in 'The Importance of art education in liberal education'. The article discusses that art education effectively improves students' quality of education and plays a pivotal role in liberal education. It can even be said that without art education, it is challenging to improve students' quality because art is not for utilitarian purposes but for the perfection of human nature. The article focuses on the connotation and essence of art education. It explains the importance of art education in liberal education.

Chen (2012) proposes in 'The Present Situation and Future of Liberal Education in Higher Art Education.' The article mentions that the exploration of general education in higher art colleges and universities is later than that in ordinary colleges and universities and discusses its main problems as the educational concepts of classified guidance and hierarchical teaching are not fully embodied in the teaching settings and teaching guidance of educational administrative departments and higher art colleges and universities; students' humanistic qualities start from a low point, and the learning effect of general education is poor; there are serious conflicts between art professional education and general education; the construction of teaching teams and teaching conditions of general education courses has been in a marginal state for a long time; students' employability and employment are restricted, and so on. The construction of teaching teams and teaching conditions of liberal arts courses have been marginalized for a long time, and students' employability and employment have been restricted. The article puts forward countermeasures to grasp the importance of liberal arts education effectively. The article puts forward the countermeasures to grasp the new trend of education development, strengthen general education, take the students as the foundation, promote the all-round development of the students, strengthen the cooperation and promotion between art disciplines and non-art disciplines, and cultivate the dual-credit art teachers who are both musicians and educators.

Liu (2012) proposes in 'Research on Public Art Education Course in Colleges and Universities under the Concept of Liberal Education.' Under the concept of general education, this paper takes seven colleges and universities in Hunan Province as an example through a questionnaire survey and data analysis, discusses the problems of public art courses in colleges and universities, and the study shows that there is a big gap between the public art courses in Chinese colleges and universities and the realization of the concept of general education in terms of the course objectives, course contents, course implementation, course evaluation, teaching staff and students' attitudes, and so on. According to the actual situation of China, we draw on the ideas and experiences of foreign public art education and put forward corresponding countermeasures. This paper draws on foreign ideas and experiences in public art education. It proposes corresponding countermeasures regarding education concepts, curriculum system, teaching staff, and campus culture.

Marina (2016) proposes in 'The Fields of Arts the Liberal Education System the Republic of Moldova.' The article suggests that the general education system identifies two ways to cover the arts: through curricular areas and extracurricular and extracurricular aesthetic education. The article discusses that the field of art should not be reduced to a school subject or a type of art. Art education in the educational system corresponds to the aesthetic education interval, which takes place in the framework of extracurricular and extracurricular education. According to classical and traditional theories, aesthetic education is often reduced to the level of art education. A compelling perspective for the capitalization of the art area through education may be the extension of the boundaries of art education beyond aesthetic values by values beyond aesthetics - behavioral, moral, spiritual, and social.

Wai (2017) proposes in 'Developing Creativity and Cultural and Social Awareness in Liberal Education: A Case Study of Higher Education in Hong Kong.' This paper presents a study on the approaches to learning that were used in a liberal arts course titled 'Music, Society, and Culture' in a liberal education program in a Hong Kong higher education setting. The study examined how liberal education can be realized from two perspectives: (i) Chinese university students' perceptions of their group activities in music and the creative arts and (ii) the possible challenges to realizing creativity and cultural and social awareness in education practices. The findings were based on a simple survey questionnaire to elicit information on the students' backgrounds and the creative music and art projects they carried out in the classroom. The study results suggest that in higher education, there is potential value in viewing creativity and social and cultural awareness as issues or themes to be considered in curricula that could impact students.

Bao (2017) proposes in 'Reflections on the Liberal Education of Kunqu in Colleges and Universities.' The thesis is mainly based on the example of a unique course of general education in Jiangsu universities, which integrates the local resources of Jiangsu Province, "Kunqu". It discusses that the history of Kunqu and the theory of opera in the teaching of this course must be combined with teaching practice to enrich the content of the general education of Kunqu in colleges and universities. We should develop ideas, be flexible, and create a good teaching atmosphere to achieve twice the result with half the effort. The goal and significance of general education in Kunqu are

to improve students' literary level, artistic cultivation, and ideological state and promote students' sustainable development.

Li (2017) proposes in 'A Case Study of Music Publicly Selected Courses in Colleges and Universities in the Perspective of Liberal Studies Education.' The thesis uses a case study method, action research method, questionnaire method, interview method, and observation method to investigate and analyze the current situation of music elective courses in the College of Economics and Management of the Hebei University of Economics and Business for the 203 students in the sample university and some music elective course teachers, to understand the problems in the curriculum, course content, teacher training, and other aspects. It puts forward the countermeasures to improve the teaching of music elective courses in colleges and universities. It suggests the countermeasures and suggestions to change the concepts to fully understand the nature of education of music elective courses, strengthen the training of full-time teachers for music elective courses, pay attention to the popularity of the teaching content of music elective courses, strengthen the practical activities of music, change the mechanism of selecting courses, and improve the supervision and management of music elective courses.

Wang (2019) proposes in 'A Brief Discussion on the Idea of Promoting the Liberal Education of Art in Colleges and Universities.' The article discusses that in the process of promoting general education in art, we should think from the levels of talent team, teaching concept, teaching process, and teaching acceptance, and deepen the practice of general education in art from the perspectives of equipping professional teachers, standardizing the curriculum system, enriching the teaching means and strengthening the art experience.

Yu (2020) proposed in 'Research on the Construction of Music Liberal Education Course System under the Vision of Aesthetic Education.' The article discusses the importance of aesthetic education. It points out problems constructing China's current music general education curriculum system. The reasons are that colleges and universities pay no attention to music general education, there are many problems in the teaching process, and there is a lack of students' aesthetic ability and music literacy, which leads to the inability of music general education to be carried out effectively. It is suggested that schools should take measures such as improving the

curriculum system, enriching the teaching methods, cultivating students' innovation ability, and establishing teaching teams to change the status quo and improve students' aesthetic ability and musical ability.

Zhang (2020) proposes in 'The Current Situation and Problems of Education of Folk Art Culture in Public Art Liberal Education in Tibetan Universities.' This article mainly describes, composes, and analyzes the education situation of public art liberal education courses, teachers' strength, school conditions, and the development of folk-art education in four Tibetan universities, namely, Tibet University, Tibet University for Nationalities, Tibet Agriculture and Animal Husbandry College and Lhasa Normal College, and puts forward the problems of folk-art education in public art liberal education courses in these four Tibetan universities. In this paper, we present the problems of folk-art education in public art liberal education in four Tibetan universities and explore the causes of the problems.

Su and Chen (2021) propose in 'The Current Situation and Optimization Strategies of Art Liberal Education in Colleges and Universities - A Study based on Hunan University, Central South University, and Hunan Normal University.' The main discussion of the paper is that there are problems of narrow coverage of liberal arts education in colleges and universities in terms of educational objects, the center of the course system is not prominent, and there is a gap between education methods and educational media and students' needs. It is suggested that compulsory art courses should be offered to enhance the ideological orientation of art education, and regular performances of student art groups should be held to create an atmosphere of campus aesthetic education. New media technology should be used to reform art courses and improve the guidance of art education regarding students' core values.

Chen et al. (2021) propose in 'Teaching Practice of Guqin Art in the Context of Liberal Education - A Case Study of Guangdong University of Technology.' The article mainly takes the Guangdong University of Technology after four years of Guqin teaching practice as an example. It carried out a questionnaire survey about Guqin's cognition and education related to the situation. It investigates the general education teaching practice of Guqin art in the sample universities and colleges, describes the specific teaching practice of Guqin in general education, and the impact of Guqin art education on college students' bodies and minds, and researches the further

development of general education of Guqin in colleges and universities, and promotes the activities of elegant art into the campus to provide references and draw lessons from it.

Analysis:

Searching for information related to liberal education in universities and also art education, the analysis of 11 types of visual graphs from related knowledge points, related authors, related institutions, curves of academic development trends of each type, statistics of the number of articles published in each channel, statistics of core journals, statistics of Chinese subject classification, statistics of authors, statistics of journal types, statistics of regions, statistics of funds, etc. shows that liberal education in colleges and universities and also art education involves a wide range of knowledge points, and by The order of the key knowledge points is, liberal education, art education, aesthetic education, general universities, talent training, quality education, public art, quality education, higher education, higher education, educational reform, course education, course system, teaching methods, etc.; there are researchers Jiang Tao published 2 relevant papers in important journals in the highest order, and the research institutions are Nanjing University, Qing Hua University, Beijing Film Academy, Huazhong University of Science and Technology, Sichuan Conservatory of Music and other institutions research is high, research since 1997 to see 2 journal papers, after a smooth annual 1 to 1999, after its relevant research from 2006 onwards is an upward trend, 2016 reached the peak, 2019 and 2020 again a small peak but still not more than 2016; the amount of articles issued by the channels to the majority of journals, accounting for 74.46%, 29 reports, 26 dissertations and 16 conference papers; core journals with 41 articles published in Chinese core journals (PKU), followed by CSSCI Chinese Social Sciences Citation Index (NTU) with 32 articles; Chinese subject classification statistics with culture, science, education and sports accounting for 50.57% and art accounting for 44.42% are the highest; with Art Education In addition, there are 6 articles in the core journal Art Hundred, 5 articles in Higher Education Exploration, 3 articles in China University Teaching, 3 articles in Jiangsu Higher Education, and 2 articles in Education Development Research, making a total of 19 articles; there are studies all over China, with Jiangsu Province accounting for 19.49%

of the main research areas; research funds are mainly provincial and municipal fund projects, accounting for 51.85%.

Searching for foreign language materials related to liberal education and art education in universities, we can see from the analysis of nine types of visual graphs, such as related knowledge points, related authors, related institutions, curves of academic trends of various types, statistics of the number of articles published in various channels, statistics of core journals, statistics of Chinese disciplines, statistics of authors, statistics of journal types, etc., that liberal education and art education in universities is ranked by the number of key knowledge points in foreign language literature. In order of priority, educational reform, arts, convergence, students, globalize, culture, teaching, writing, etc.; with the highest number of researchers Michael Lind published 2 relevant papers in 2006, and the highest number of research institutions such as Stanford University, University of Hong Kong, Columbia University, Education, Tohoku University, Kyoto University, University of Wisconsin, etc.; the data shows that since 1954 there has been relevant research with one dissertation since 1954, two journal papers since 1997, then one dissertation each in 1960 and 1963, then a small peak from 2007 with 10 journal papers, then the most research papers from 2014 to 2018, with the highest peak in 2016; the number of articles published in each channel is 191 in journals, 29 in reports. The number of articles published in each channel was 191 in journals, 29 in reports, 65 in dissertations and 4 in conference papers; 30 in Scopus, followed by 16 in SSCI and 7 in SCI; 36 in social sciences, 8 in technology, 7 in arts, 7 in recreation and 7 in science. The number of articles categorized in foreign languages is 36 for social sciences, 8 for technology, 7 for arts, 6 for science, 5 for philosophy and psychology, 2 for history and geography, 1 for language, and 1 for computer science, information, and general works. The Journal of Liberal Education, The Journal of Liberal Education, The Journal of Philosophy of Education, and The Journal of Higher Education have the highest number of articles.

2.4 Literature on Territorial Universities and Their Art Course in Liberal Education

Li (2011) proposes in 'Exploration of strengthening art education in territory universities under the concept of a liberal education: an example of art education work in Guangxi Normal University.' This paper describes the practice and exploration of art education at Guangxi Normal University under the guidance of the liberal education concept of "thick foundation, wide caliber, and strong adaptation" and the efforts of the whole university to implement art education comprehensively, such as improving teaching hardware facilities, building a high-level teacher team, constructing a diversified public art education course system, carrying out distinctive art practice activities and building art practice groups, which have achieved promising results.

Yang (2016) proposes in 'Exploring the Significance of Adhering to Cultural Confidence in Art Education.' This article mentions that under the strong support of the spiritual power of Chinese humanistic tradition, Chinese national literacy has been continuously improved and enriched in modernization. In particular, in the contemporary era of the great development of liberal education and disciplinary integration, it is more important to uphold the reverence and faith in traditional humanities education. The article argues that the importance of insisting on cultural confidence in contemporary art education lies in the fact that it is only through educational practices based on local and regional humanities that one can confidently deal with the various complex issues in the territory university of the Art education environment.

Beijing Union University, Sun Guisheng, Liu Liguang, and Tang Shaoqing, Beijing University of Technology, Gao Xiang. Liberal Studies Education and the Construction of a World-Class University - The Case of the University of Paris. In this paper, the revelation of the thesis draws on the following: first, to adhere to the general and specialized integration of education, universities should be multidisciplinary, as far as possible, to integrate humanities and social sciences with natural sciences. We should pay attention to cultivating talents' cultural consciousness and self-confidence, and the cultivation of such consciousness and self-confidence needs to be combined with the higher education cultivation mode of general education. In building world-class

universities, our university education should play the role of cultural inheritance and innovation. Secondly, the inheritance of culture and the nature of science has no national boundaries.

Nevertheless, the cultivation of talents has a national character. The experience of the construction and development of first-class universities tells us that if we want to build world-class universities and cultivate first-class talents, we must be based on the historical inheritance of our territorial universities, adhere to the national characteristics and attributes of the social system of the country, and tap into the national resources of liberal arts education, to cultivate first-class talents with the integration of scientific innovation and cultural characteristics. Third, introducing social excellence teachers is the university's foundation, and the introduction of social excellence teachers is the guarantee to promote the university's sustainable development. Politicians, businessmen, and scholars from society must collapse their hearts to undertake the urgently needed and necessary specific training courses for a long time. Adhering to the starting point of serving talent cultivation, focusing on the open world, and establishing the mechanism of guaranteeing teachers and the concept of special education, it is possible to truly realize the core of convergence of masters and excellence of talents.

Zhang (2019) 'Research on the Protection and Development of ICH of Ethnic Minorities in Yunnan.' Based on the Opinions on Strengthening the Protection of China's Intangible Cultural Heritage issued by the General Office of the State Council of China on March 26, 2005, the researcher, after argumentation, put forward the suggestion that the education department should, as far as possible, include the outstanding L-H type (low level of protection - high tourism development value type) heritage into the teaching plan, and, if possible, into the teaching materials, and organize the visits of young people to study it, to stimulate them to love the traditional culture of ethnic minorities. The education department can encourage representative inheritors to visit local schools to carry out L-H heritage inheritance activities and let students understand the cultural connotation and value of L-H heritage in the form of lectures, seminars, and forums to enhance their interest in the traditional culture of ethnic minorities and make them consciously join in the protection and inheritance of L-H heritage, which will not only expand the number of representative inheritors of L-H

heritage, but also optimize the age structure, age structure, and age structure of the inheritors. This can not only expand the number of representative inheritors of L-H heritage but also optimize the age structure, knowledge structure, and skill level of the inheritors, effectively promoting the degree of protection of L-H heritage and realizing the benign interaction between the protection of L-H heritage and tourism development.

2.5 Literature on the Integration of Intangible Cultural Heritage in Territorial Universities and Their General Education Programs

Pu (2010) proposes "Research on the Inheritance and Development of Intangible Cultural Heritage of Ethnic Minorities in School Education - Based on a Survey in Yunnan Province." *Research on Ethnic Education* (2)'. The article discusses China as a united, multi-ethnic country, highlighting that the intangible cultural heritage of ethnic minorities is not only a valuable treasure bequeathed by their ancestors to their descendants but also an important symbol of the survival, identity, and development of these ethnic minorities. Education, especially school education, should shoulder the historical mission of preserving, passing on, and innovating the intangible cultural heritage of ethnic minorities in modern society.

Zhou (2011) proposes in 'On the Protection of Intangible Cultural Heritage of Ethnic Minorities in Colleges and Universities--Taking Hunan Province as an Example. *Ethnic Forum* (12X)'. The article explains that the intangible cultural heritage, an essential part of national culture and a symbol of national spirit, faces the danger of illegal use, destruction, alienation, and extinction in Hunan. Universities in ethnic areas play a crucial role in preserving and protecting intangible cultural heritage. The author suggests that by leveraging their expertise in teaching, scientific research, and human resources, they can assist local governments in formulating plans and measures to protect intangible cultural heritage, ultimately striving for the sustainable development of intangible cultural heritage protection.

Wang (2015) proposes in 'Construction and Practice of Minority Intangible Cultural Heritage Education and Inheritance System in Local Colleges and Universities--Taking the Protection and Inheritance of the Intangible Cultural Heritage of "Three Ethnic Groups with Small Populations" in Hulunbeier College as an Example.

Research on Ethnic Education'. The thesis explains that territorial universities have many advantages in the education and inheritance of the intangible cultural heritage of ethnic minorities, such as geography, culture, and talents. They should give full play to these advantages and construct the education and inheritance system of the intangible cultural heritage of ethnic minorities in the classroom teaching, scientific research, and activities of college students on campus. This will positively affect the comprehensive quality of university students, cultivating high-quality inheritors of intangible cultural heritage and improving the practical innovation ability of university students.

Zhang and Tian (2018) propose in 'Research on the Path of Integrating Intangible Cultural Heritage of Ethnic Minorities into Education and Teaching in Colleges and Universities. Guizhou Ethnic Studies article mentions that integrating the traditional culture of ethnic minorities into the education and teaching of colleges and universities and forming a systematic teaching system is an important way to protect the intangible cultural heritage (ICH) programs. At the same time, it has the characteristics of "educating, entertaining, and governing" culture. The article analyzes the path of integrating the intangible cultural heritage of ethnic minorities into the education and teaching of colleges and universities by studying the transmission and dissemination of the intangible cultural heritage of ethnic minorities.

Li (2020) proposes in 'Expanding Research on the Integration of Musical Non-Fangible Heritage into the General Education Resources of Territorial Universities--Taking Jinyun Daoxiang as an Example.' The article takes Jinyun Daoqing as an example, explaining the music intangible cultural heritage protection and inheritance need for talent as a career, and colleges and universities are the cradle of talent training. Music intangible heritage in the local university general education can highlight the local characteristics of the university general education courses, but also through classroom teaching to promote the inheritance and protection of music intangible heritage such as Jinyun Daoqiang. Its measures include opening relevant general education courses, preparing relevant teaching materials, and practicing performances.

2.6 Research on the Status of Liberal Education in Yunnan Territorial University

There are 82 universities in Yunnan, of which 32 offer bachelor's degrees and 50 offer specialized programs. In addition to the provincial capital city of Kunming, there are 30 universities located in 15 other states and cities. According to the list of general universities published by the Ministry of Education, military colleges are not included.

Table 2.1 List of Public Territorial Universities in Yunnan Province

Serial Number	School Name	Province	Location	Level	Remark
1	Dali University	Yunnan	Dali Bai Autonomous Prefecture	Bachelor	public
2	Zhaotong University	Yunnan	Zhaotong	Bachelor	public
3	Qujing Normal University	Yunnan	Qujing City	Bachelor	public
4	Pu'er University	Yunnan	Pu'er City	Bachelor	public
5	Baoshan University	Yunnan	Baoshan	Bachelor	public
6	Honghe University	Yunnan	Honghe Hani and Yi Autonomous Prefecture	Bachelor	public
7	Yuxi Normal University	Yunnan	Yuxi City	Bachelor	public
8	Chuxiong Normal University	Yunnan	Chuxiong Yi Autonomous Prefecture	Bachelor	public
9	Wenshan University	Yunnan	Wenshan Zhuang and Miao Autonomous Prefecture	Bachelor	public
10	West Yunnan University	Yunnan	Lincang	Bachelor	public
11	West Yunnan University of Applied Sciences	Yunnan	Dali Bai Autonomous Prefecture	Bachelor	public

Origin: China Education Online, College Student Information Network, College Student Essentials

Liberal education in Yunnan's territorial universities: There are currently 30 universities in Yunnan Province in 15 prefectures (excluding the provincial capital Kunming). Of these, 11 are public bachelor universities. For example, Chuxiong

Normal University, located in Chuxiong Yi Autonomous Prefecture, and Dianxi University of Applied Technology, located in Dali Bai Autonomous Prefecture, offer online liberal education courses, which are optional. Chuxiong Normal University offers General Literacy (40 courses), General Competence (7 courses), Innovation and Entrepreneurship (13 courses), covering Southeast Asian Culture, Overview of Cultural Heritage, Religious Folklore, Aesthetic Psychological Analysis of Music, Western Art Appreciation, Oriental Cinema, Genes and People, Interpreting China with Economic Wisdom, Traditional Culture and Modern Business Management, Ancient Chinese Etiquette and Civilization, Emotion Management, Entrepreneurship, and Innovation Execution. In total, there are 63 liberal education courses. The courses are available through the third-party online platform WisdomTree Online Courses and Super Star Eurasia Online Courses.

The 2017 Wisdom Tree online course list includes a 2-credit course on Chinese minority cultures. The West Yunnan University of Applied Technology in Dali Bai Autonomous Prefecture offers courses in humanities and arts, social and behavioral sciences, natural sciences, career planning and ethics, and innovation, entrepreneurship, and career guidance, which account for a relatively small proportion of credits. Two experts and professors from the West Yunnan Institute of Science and Technology in Lincang have researched liberal education and have published papers and results: Zhang Meiling, who presided over the Yunnan Provincial Social Science Foundation project on "Research on the Mechanism of Logic Teaching on the Construction of Critical Thinking Ability from the Perspective of Liberal Education"; and Ni Shengli, who published a paper in September 2011 on "Liberal Education: The True Meaning, Problems, and Methods."

In 2016, Yuxi Normal University invited Qiu Kaijin, an expert in liberal studies, professor at Zhejiang Institute of Industry and Trade, director of Zhejiang Institute of Higher Vocational Education, and director of the Institute of General Studies, to conduct a seminar on liberal studies. Dean Qiu Kaijin came to the school to lecture on "The Concept and Practice of Integration of Industry and Education in Applied Colleges."

Table 2.2 Chuxiong Normal University 2017-2018 Academic Year Second Semester
Liberal Education Course Selection List

Course Title	Credit	Mode of Operation of the Course		
		Participate in Live Classes	Organize Students to Look Back	Students Watch by Themselves
Intro The Forbidden City	2			√
Art in Dunhuang	2			√
The Great "Dream of Red Mansions"	2			√
World Famous Museum Art Classics	2			√
Situation and Policy (Basic Edition)	2			√
Innovative Engineering Practice	2			√
Introduction and Practice of College Students' Entrepreneurship	2			√
Creation and Practice—College Students' Innovation Entrepreneurial Practice	2			√
Food Safety	2			√
Workplace Communication	2			√
Master Soul	1			√
Talking about the Silk Road	2			√
Appreciation of Chinese Folk Music Works	2			√
Chinese Studies	2			√
Appreciation of Foreign Architecture	2			√
past hundred years	2			√
Speculation and Innovation	2			√

Table 2.2 Chuxiong Normal University 2017-2018 Academic Year Second Semester
Liberal Education Course Selection List (continued)

Course Title	Credit	Mode of Operation of the Course		
		Participate in Live Classes	Organize Students to Look Back	Students Watch by Themselves
Internet Banking	2			√
Internet and Marketing Innovation	2			√
The Past and Present of the Ocean	2			√
Radiation and Protection	2			√
tort law	2			√
3D printing technology and application	2			√
The Art of Car Walking	2			√
Approaching Nuclear Science and Technology	2			√
Decoding National Security	2			√
Caring for Life - First Aid and Self-Help Skills	2			√
Required Credits for College Students ——Emotional Education	2			√
Entrepreneurship 3+3	2			√
Creative Thinking and Innovative Methods	2			√
Innovation and Entrepreneurship	2			√

Table 2.2 Chuxiong Normal University 2017-2018 Academic Year Second Semester
Liberal Education Course Selection List (continued)

Course Title	Credit	Mode of Operation of the Course		
		Participate in Live Classes	Organize Students to Look Back	Students Watch by Themselves
Entrepreneurship Management (Shanghai University of Finance and Economics)	2			√
Innovation	1			√
Interpretation of College Students' Labor and Employment Legal Issues	2			√
Job OMG-College Student Employment Guidance and Skills Development	2			√
Employment and Entrepreneurship Guidance for College Students	2			√
Live Up to Qingchun—College Students Career Plan	2			√
Chinese Minority Culture	2			√
Ink Time and Space—Understanding National Calligraphy Cultural Gene	2			√
Selected Lectures on Chinese Culture	2			√
The Wisdom Enlightenment from Tao Te Ching	2			√
Aesthetics and Life	2			√

Table 2.2 Chuxiong Normal University 2017-2018 Academic Year Second Semester
Liberal Education Course Selection List (continued)

Course Title	Credit	Mode of Operation of the Course		
		Participate in Live Classes	Organize Students to Look Back	Students Watch by Themselves
Into the Science of Sex	2			√
Health Navigation and Scientific Medicine	2			√
Appreciation of Western Literature Classics	2			√
European and American Film Culture	2			√
Insurance and Life Security	2			√
Investment Analysis and Wisdom Life	2			√
Personal Finance	2			√
Food Safety and Daily Diet	2			√
Everywhere - Infectious Diseases	2			√
Healthy Living prevents Cancer	2			√
Nutrition and Dietetics	2			√
Show off Your Demeanor——PPT Creative Animation	2			√
Music Appreciation	2			√
Into Aerospace	1			√
Psychology of Juvenile Delinquency	2			√
Teacher Oral Arts	2			√

Table 2.3 Chuxiong Normal University's List of Super Star Eurasia Course Selections for the Spring 2018 Semester (63 Courses)

General Liberal Art Courses							
ZA. Civilization and History							
	Course name in Chinese	Course name in English	Teacher	University	Professional Level	Credits	Hours
1	东南亚文化	Southeast Asian Culture	Wu Weijie	Peking University	Asst. Prof.	2	22
2	文化遗产概览	Overview of Cultural Heritage	Huang Song	Tongji University	Asst. Prof.	2	27
3	走进东盟	Introduction of ASEAN	Li Taisheng	Nanning Vocational and Technical University	Asst. Prof.	1	12
ZB. Human Thoughts and Self-Recognition							
	Course name in Chinese	Course name in English	Teacher	University	Professional Level	Credits	Hours
4	宗教民俗学	Religious Folklore	Se Yin	Beijing Normal University	Prof.	2	23
ZC. Literature and Art							
	Course name in Chinese	Course name in English	Teacher	University	Professional Level	Credits	Hours
5	中国当代小说选读	Selected Reading of Chinese Contemporary Fiction	Jin Li	Fudan University	Asst. Prof.	2	28
6	聆听心声：音乐审美心理分析	Listening to the Voice: Music Aesthetic Psychological Analysis	Zhou Haihong	Central Conservatory of Music	Prof.	3	36
7	设计与人文：当代公共艺术	Design and Humanity: Modern Public Art	Wang He	Tianjin University	Asst. Prof.	2	25
8	钢琴艺术赏析	Piano Art Appreciation	Wang Yueying	Jilin University	Asst. Prof.	1	10

Table 2.3 Chuxiong Normal University's List of Super Star Eurasia Course Selections for the Spring 2018 Semester (63 Courses) (continued)

	Course name in Chinese	Course name in English	Teacher	University	Professional Level	Credits	Hours
9	声光影的内心感动：电影视听语言	Movement of Light, Shadow and Sound: Audio-visual Language in Movies	Wu Zhuo	Sichuan University	Lecturer	1	14
10	从草根到殿堂：流行音乐导论	From Civilian to Royal: Introduction to Popular Music	Tao Xing	Shanghai Conservatory of Music	Prof.	2	24
11	人人爱设计	Everyone Loves Design	Wang ZhengYa	Shan Dong c	Asst. Prof.	1	15
12	东方电影	The Oriental Film	Huang Xianwen	Wuhan University	Prof.	1	13
13	园林艺术概论	Introduction to Garden Art	TangXue shan	Beijing Forestry University	Prof.	2	30
14	世界建筑史	The History of World Architecture	Chen Zhongdan	Nanjing University	Prof.	3	36
15	西方美术欣赏	Western Art Appreciation	Sun Naishu	East China Normal University	Prof.	2	30
16	中国古建筑欣赏与设计	Appreciation and Design of Ancient Chinese Architecture	LiuSu	Hunan University	Prof.	2	27
17	舞蹈鉴赏	Dance Appreciation	Liu Jian	Beijing Dance Academy	Prof.	3	33
ZD. Science and Technology Innovation							
	Course name in Chinese	Course name in English	Teacher	University	Professional Level	Credits	Hours
18	基因与人	Genes and Human	Li Dawei	Shanghai Jiao Tong University	Prof.	1	16
19	舌尖上的植物学	A Bite of Botany	Deng XingWang	Peking University	Prof.	3	31
			Xu ZhiHong	Peking University	Prof.		
			Li Lei	Peking University	Research Fellow		

Table 2.3 Chuxiong Normal University's List of Super Star Eurasia Course Selections for the Spring 2018 Semester (63 Courses) (continued)

	Course name in Chinese	Course name in English	Teacher	University	Professional Level	Credits	Hours
			WangJian Ming	Chinese Academy Of Agricultural Sciences	Prof.		
			HuangSan Wen	Chinese Academy Of Agricultural Sciences	Research Fellow		
20	健康与健康能力	Health and Health Ability	Liu PeiMei	Tianjin Medical University	Prof.	1	15
21	奇异的仿生学	Fantastic Bionics	LiuYan	Jilin University	Prof.	1	13
22	数学的奥秘：本质与思维	Mathematical Mysteries: Essence and Thinking	WangWei Ke	Shanghai Jiao Tong University	Prof.	1	18
23	移动互联网时代的信息安全与防护	Information Security and Protection in the Mobile Internet Era	Chen Bo	Nanjing Normal University	Prof.	1	18
24	航空与航天	Aviation and Aerospace	Ai JianLiang	Fudan University	Prof.	1	19
25	现代城市生态与环境学	Modern Urban Ecosystem and Environics	Li JianLong	Nanjing University	Prof.	1	20
26	探索发现：生命	Discovery - Life	HuangYao Jiang	Minzu University of China	Prof.	2	24
ZE. Economic Activity and Social Management							
	Course name in Chinese	Course name in English	Teacher	University	Professional Level	Credits	Hours
27	经济学原理（上）：中国故事	Principles of Economics: The Story of China	Chen Zhao	Fudan University	Prof.	2	22
28	创新中国	Innovative China	Gu Jun and so on	Shanghai University	Prof.	1	20

Table 2.3 Chuxiong Normal University's List of Super Star Eurasia Course Selections for the Spring 2018 Semester (63 Courses) (continued)

	Course name in Chinese	Course name in English	Teacher	University	Professional Level	Credits	Hours
29	中国税制	Taxation System of China	Wang Qiao	Jiangxi University of Finance and Economics	Prof.	1	12
	Course name in Chinese	Course name in English	Teacher	University	Professional Level	Credits	Hours
30	用经济学智慧解读中国	Interpretation of China on Economic Views	Shi Lei	Fudan University	Prof.	3	37
31	个人理财规划	Financing Planning	ZhangXu eQian	University of International Business and Economics	Prof.	3	35
			Chai XiaoWu	Zhejiang University	Prof.		
32	经济与中国经济	Economic and China Economy	Liu Xin	NanKai University	Prof.	3	33
33	传统文化与现代经营管理	Traditional Culture and Modern Management	Li GengQi	Peking University	Prof.	2	26
34	创新、发明与专利实务	Innovation, Invention and Patent Practice	Mao GuoZhu	Tianjin University	Asst. Prof.	2	26
			BaiYanZhuang	Tianjin University	Asst. Prof.		
			ZhangYongJie	Tianjin University	Asst. Prof.		
			He YongJun	Tianjin Hitech Advantage Investment Management Co.	VC Director		
			Wang XiuKui	Beijing Pacific Century Group (Tianjin) Law Firm	Lawyer		

Table 2.3 Chuxiong Normal University's List of Super Star Eurasia Course Selections for the Spring 2018 Semester (63 Courses) (continued)

ZF. Traditional Chinese Culture and Cultural Heritage						
Course name in Chinese	Course name in English	Teacher	University	Professional Level	Credits	Hours
35 中国文化：复兴古典 同济天下	Chinese Culture: Revival of Classical Civilization for the World	Ke Xiao Gang	Tongji University	Prof.	1	18
36 文物精品与中华文明	Antiques and Chinese Civilization	Peng Lin	Tsinghua University	Prof.	2	24
37 国学智慧	Wisdom of Traditional Sinology	Cao Sheng Gao	Northeast Normal University	Prof.	3	32
38 儒学与生活	Confucianism and Life	Huang Yu Shun	Shandong University	Prof.	1	18
Course name in Chinese	Course name in English	Teacher	University	Professional Level	Credits	Hours
39 中国古代礼仪文明	Chinese Ancient Etiquette	Peng Lin	Tsinghua University	Prof.	2	29
40 从泥巴到国粹：陶瓷 绘画示范	From Mud to Quintessence—the Demonstration of Ceramic Painting	LiuHuai Yong	Tsinghua University	Prof.	2	28
Liberal Courses						
Course name in Chinese	Course name in English	Teacher	University	Professional Level	Credits	Hours
41 职业压力管理	Occupational Stress Management	Fei JunFeng	Nanjing University	Asst. Prof.	1	10
42 批判与创意思考	Thoughts about Criticism and Creativity	FengLin	Dalian University of Technology	Prof.	2	24
43 情绪管理	Emotion Management	WeiQing Wang	Renmin University of China	Asst. Prof.	1	10

Table 2.3 Chuxiong Normal University's List of Super Star Eurasia Course Selections for the Spring 2018 Semester (63 Courses) (continued)

	Course name in Chinese	Course name in English	Teacher	University	Professional Level	Credits	Hours
44	口才艺术与社会礼仪	Art of Eloquence and Social Etiquette	Ai Yue Jin	Nankai University	Prof.	3	34
45	生命安全与救援	Life Safety and Rescue	Yao Wu	Shanghai Jiao Tong University	Asst. Prof.	2	21
46	突发事件及自救互救	Emergency and first aid	Fei GuoZhong	Shanghai Medical Emergency Center	Chief Doctor	2	22
47	职业生涯提升	Career Improvement	Chen HaiChun	Huazhong University of Science and Technology	Prof.	1	20
Innovation							
	Course name in Chinese	Course name in English	Teacher	University	Professional Level	Credits	Hours
48	商业计划书制作与演示	Business Plan Production and Presentation	Deng LiZhi	University of Science and Technology Beijing	Asst. Prof.	1	16
49	创业人生	Life for Entrepreneurship	GuXiaoYing	Shanghai University	Prof.	1	17
50	创新创业	Innovative Startups	Zhu Heng Yuan	Tsinghua University	Asst. Prof.	4	47
51	大学生创新基础	Innovation Basis of College Students	FengLin	Dalian University of Technology	Prof.	3	33
			Xu Bing	Capital University of Economics and Business	Prof.		
52	网络创业理论与实践	Theory and Practice of Internet Startups	Nie Bing	E-Commerce Association China	Special Lecturer	2	27
53	创新思维训练	Innovative Thinking Training	Wang Zhu Li	Sun Yat-sen University	Asst. Prof.	1	10
54	微商创业指南	Guidance of Start a WeChat Business	Feng LinLing	Ministry of Industry and Information Technology National Micro-enterprise Specialised Committee	Secretary	1	10

Table 2.3 Chuxiong Normal University's List of Super Star Eurasia Course Selections for the Spring 2018 Semester (63 Courses) (continued)

	Course name in Chinese	Course name in English	Teacher	University	Professional Level	Credits	Hours
55	创新创业大赛赛前特训	Training for Innovative Startups Competition	Yuan Zhi Zhong	China Innovation and Entrepreneurship Competition (CIEC)	Judge	1	10
56	大学生创业基础	Startup Basis for College Students	Li Xiao Min	Tsinghua University	Adviser	2	30
57	创业创新执行力	Execution for Innovative Startups	Liu XiangQian	Tsinghua University	Prof.	1	19
58	创业创新领导力	Leadership for Innovative Startups	Liu XiangQian	Tsinghua University	Prof.	3	33
59	创业管理实战	Operations of Entrepreneurial Management	Li Xiaomin	Tsinghua University	Adviser	1	16
60	大学生创业导论	Startup Introduction for College Students	Yao Kai	Fudan University	Prof.	2	27
Fundamental Development							
	Course name in Chinese	Course name in English	Teacher	University	Professional Level	Credits	Hours
61	大学生职业发展与就业指导	College Students' Career Development and Employment Guidance	Xie Wei	RE NENG DA Education Technology Co.	R&D Director	2	24
62	大学生职业生涯规划 (入学版)	College Student's Career Planning (Version for Freshman)	Zhuang MingKe	Peking University	Prof.	1	19
			Xie Wei	RE NENG DA Education Technology Co.	R&D Director		
63	大学生就业指导	Vocational Counsel for College Students	Zhuang MingKe	Peking University	Prof.	1	19
			Xie Wei	RE NENG DA Education Technology Co.	R&D Director		

Table 2.3 Chuxiong Normal University's List of Super Star Eurasia Course Selections for the Spring 2018 Semester (63 Courses) (continued)

Course name in Chinese	Course name in English	Teacher	University	Professional Level	Credits	Hours
		Chang XueLiang	Capital University of Economics and Business	Lecturer		

Origin: Chuxiong Normal University, 2023

2.6.1 Analysis of the Current Situation of Liberal Education in Yunnan Territorial University

2.6.1.1 Research from the Perspective of University Education and Teaching

Universities and students do not know enough about liberal education. Liberal education in universities is an important component of higher education. It has a special role that other disciplines do not have. The interview survey found that the existing educational concept of art education courses lacked proper cognition, and many people did not realize the importance of liberal education; this phenomenon of contempt was reflected at the level of students and school administrators. In order to fundamentally improve the status of liberal education art courses, the first step is to change the traditional thinking concept. Because of the current lack of correctness of the university administration's concept, school leaders also have a strong one-sidedness toward liberal education, thus causing the current liberal education to be affected to a certain extent. According to a search of the official websites of universities, it is found that many universities currently arrange liberal education courses as electives, with credits accounted for, and a considerable part of them are online courses, which students take on their own and click to watch.

Single teaching methods and approaches. Because of the far-reaching influence of traditional education and exam-oriented education, and the minimal class time arrangement of the school, coupled with the impact of the new crown pneumonia epidemic in recent years, most of the current liberal education courses in many colleges and universities adopt the way of recorded online video courses. Students must accept the knowledge passively, and the teaching atmosphere is relatively dull. In the process

of teaching students, teachers tend to theorize more obviously. Since they do not practice in life, the education process is disconnected between theory and practice, so the teaching methods adopted will be relatively single, and this situation will make the development of liberal education work lack vividness, which is not conducive to the play of the concept of art advocating freedom. The lack of regional teachers in liberal education means famous teachers from prestigious schools teach the classroom. The video screen courses are not interactive, which causes students to conceptualize their appreciation of works and makes the teaching form too rigid. In the current social development context and the changing environment at home and abroad, the globalization of culture has become more pronounced, which also puts forward new requirements for developing the current talent training model. In this context, students' passive acceptance of uniform education will negatively impact their aesthetic sensibilities and ideological development and even cause them to lose their advantages in cultural development and competition.

The teaching content is relatively monotonous and lacks relevance and attention to the cultural resources of regional ethnic minorities. At this stage, although many universities have set up liberal education courses, there are still imperfections in the teaching content compared to other subjects. The teaching content does not make effective use of local indigenous art. The relevance between the teaching content and the locality is low. The development and use of local culture are relatively lagging. Territory universities can use local art resources as a basis for the actual development of liberal education art courses and use and develop cultural resources with local characteristics in the arrangement and formulation of teaching content. However, at present, many local colleges and universities with the geographical advantages of ethnic minorities have difficulties effectively playing local art characteristics in developing liberal education art courses. It is impossible to scientifically reflect innovative education and teaching methods adapted to local conditions and simple, effective, characteristic, and practical methods of liberal education.

There is an imbalance between theoretical and practical classes in teaching. The study of ethnic culture theory has a fundamental role in the protection and inheritance of development. For the integration of ethnic culture in art education for university students, there is an imbalance between theory and practice, making it

difficult to bring the role of liberal education art courses into play. In particular, the positive role of the heritage and development of minority cultures is not brought into full play. In practical teaching, teachers usually focus on the understanding and mastery of a range of professional skills while often neglecting the detailed explanation and study of the theoretical content of ethnic culture, which in turn leads to a gradual reduction in students' awareness of ethnic culture, a lack of roots for the development of ethnic culture research, and the loss of some outstanding ethnic culture. However, online lectures in liberal education courses focus too much on theoretical knowledge and lack practical and lively interest, which is ineffective.

2.6.1.2 Research from the Perspective of University Students

They are strongly influenced by modern culture. Driven by the rapid development of social economy and technology, through the dissemination and updating of many media such as the Internet and television, a large amount of information is constantly pouring into schools, which also influences, to a certain extent, the ideological value concept of students in universities. Both universities and students have difficulty in realizing the organic integration of liberal education and national culture and in properly integrating the cultural knowledge they have learned with artistic information, thus, to some extent, restricting the innovative development of liberal education art courses.

Students lack national cultural heritage. Under the traditional university education and training philosophy of exam-oriented education and employment, it is difficult to cultivate the national cultural heritage of modern university students effectively and to achieve a thorough understanding of the connotations of national culture, thus seriously restricting the discovery of comprehensive abilities such as analysis and discrimination, and making it difficult for them to acquire a perfect ideology. Although many modern university students have received a good education in music, painting, and other arts, the lack of a good understanding and perception of the arts also, to some extent, restricts the further expansion of the liberal education arts course for university students, making it difficult to obtain the desired results in the transmission, development, and innovation of the national culture.

Students lack an understanding of the regional minority cultures of their universities. At this stage, although many universities have set up liberal education

courses, there is no effective use and integration of local Indigenous art in the teaching content, the relevance between the teaching content and regional is low, and the development and use of regional culture are relatively lagging, unable to scientifically reflect the characteristics of local art course with ethnic and regional characteristics. As a result, students have few opportunities to come into contact with regional minority resources during their years at school, and thus fail to gain an in-depth understanding of local culture and have fewer opportunities to protect and pass on the development of outstanding regional minority cultures, resulting in a lack of challenges for creative transformation and innovative development.

2.7 Current Status of Liberal Education Outcomes in Yunnan's Territorial Universities

2.7.1 Kunming College

1. The Department of Political Science and Law is offering a series of lectures on Liberal Studies and Liberal education for students from all departments (all students are welcome to attend). What is the University? --From the Middle Ages to the Humanist Tradition". (September 2010)

2. Under the guidance of the orientation of "comprehensive and applied bachelor institutions," the University attaches great importance to practical teaching. The practical teaching system of our talent cultivation program consists of three parts: liberal education practice, professional education practice, and comprehensive quality education practice, which mainly include experiments, internships, course design, graduation design (thesis), vocational skills training, professional skills competition, scientific and technological innovation activities, and social practice. As of April 2016, there were 48 professional laboratories and 175 internship (practical training) bases on and off campus. In the national and provincial professional skills competitions, which test the effectiveness of training applied talents, our school has won more than 225 national awards and more than 990 provincial awards from 2011 to 2015. The school has won several awards for excellent organization in national and provincial competitions. (2016)

3. Professor Wang Li-Wen, Ph.D. from Case Western Reserve University, Supervisor of the Institute of Liberal Studies in Taiwan and former Vice-President of Yuan Ze University in Taiwan, was invited to give a lecture at the School of Humanities of Kunming College. Professor Wang's lecture was divided into two parts, the first part was "From Professionalism to Liberal Studies," and the second part was about the origin, original intention, operation, modification, and effectiveness of the "Classical 50" liberal studies education he implemented at Yuan Ze University. Professor Wang's persistence in promoting "liberal education" from science to humanities has made his university and himself victorious, and the wisdom he embodies is worth learning from universities and practitioners amid their development. (December 2017)

4. On the afternoon of November 20, Professor Wu Yanqin from the College of Humanities of Kunming College delivered an academic lecture entitled "Classics of National Studies and Liberal Studies Education for College Students" in the lecture hall of 4301 Weixing Building, which was the eighth lecture of the "Yunling Grand Lecture Hall" organized by the Propaganda Department of the Provincial Party Committee and the Provincial Federation of Social Sciences in Kunming College in 2015. (November 2015)

5. In order to promote the application of online teaching in practical teaching, enhance the influence of online public courses among students, and allow each student in the school to have more opportunities to study the general studies courses offered by different schools, the Academic Affairs Office of the school organized two promotional training sessions for online course operators in the evening of September 25 at the Knowledge Building (September 2015).

6. The Kunming College School of Humanities is the first to try the "Zhengxin Academy." The main body of the Zhengxin Academy is 320 freshmen from the 2014 class of the College of Humanities, majoring in Chinese Language and Literature, History, Radio and Television, and a specialist majoring in Secretarial Studies. In the past, these students would be divided into dormitories according to their majors. However, after the establishment of the Zhengxin Academy, students from different majors were mixed and regrouped proportionally, allowing students to have a broader social life and perspective. The academy system is more common in foreign universities. In recent years, 985 universities, such as Fudan University and Xi'an

Jiaotong University, have begun to implement the academy system one after another, with some success. According to Wu Yanqin, deputy dean of the College of Humanities at Kunming College, if the college is concerned with students' subject-specific education, the academy system is the main space for implementing the student dormitory, focusing on students' liberal education and growth education. (November 2014)

7. The Provincial Education Department, the Provincial Language and Writing Committee, and the Provincial Federation of Literary and Art Circles hosted the "2015 Yunnan Provincial Education System Standard Chinese Character Writing Competition", in which Kunming College won the Outstanding Organisation Award. The results of this competition also show that the College of Humanities has achieved some success in exploring the reform of the school system and integrating calligraphy education into the liberal education of students. (March 2016)

8. The Yunnan Provincial Department of Education has organized experts in writing in our province to prepare a national quality course supporting textbook, New Practical Writing Course, a liberal education textbook for all majors in Yunnan universities. Twenty writing course teachers from 11 colleges and universities in Yunnan Province participated in the preparation work. China Railway Publishing House publishes it. It is based on the bachelor level, compatible with the specialist level, and open to the public. The textbook is based on the development of the times and the needs of university students in their studies and work. It establishes the guiding ideology of "compiling for practical use, teaching for practical use, and practicing for practical use." It is divided into seven chapters: study practice, campus culture, public relations and etiquette, job hunting, meeting documents, administrative documents, and network texts. These cover the various writing styles students must master in school and after graduation. (August 2010) (Kunming College, 2023)

2.7.2 Yuxi Normal University

1. In March 2023, a folk song and dance festival was held at the athletic field of Yuxi Teachers' College under the theme of "Non-Foreign Heritage on Campus - Non-Foreign Heritage in the Classroom." "Inaugurated on May 20, 2021, the College has taken this as a basis to strengthen the collection and induction of local culture and has completed the work of folk music collection, teaching, creation, exhibition, and

scientific research. The event invited national ICH inheritors and folk artists from Yunnan Lijiang Lisu Hulusheng beat-jumping song and Naxi folk song Planting Yangtong; Yunnan Dali Xizhou town Bai Bawang whip; and Yuxi Eshan Yi flower drum to campus and classroom to assist teachers and students in their art collection activities and to teach them on site to help them gain a deeper understanding of the connotations and essence of ICH. This activity is initiated by the University School of Music and is conducted once every academic year. Through similar activities, on the one hand, it hopes to help students experience the charm of non-traditional heritage, improve their artistic cultivation and aesthetic ability, promote the exchange and integration of ethnic culture and arts, and forge a sense of Chinese national community; and from the needs of training talents for teacher training majors, integrate knowledge, skills, art, and practice, and train students' abilities in stage performance and teaching applications. (March 2023)

2. The "Welcome the 20th National Congress - Children's Heart for the Future" - "Non-Generic Heritage - Within Reach" thematic activity co-organized by the School's Committee on Care and Labour and Trade Unions and hosted by the Heritage Museum was held on the event was held at 19:00 on June 2 at the Heritage Museum. More than 60 school staff and their children attended the event, first visiting the school's Heritage Museum to experience the charm of the Mekong sub-region's ethnic folk culture up close. Through parent-child interaction or independent production, the 'little craftsmen' gave full play to their artistic imagination and used ultra-light clay to complete the production of a tile cat, a traditional guardian animal of Yunnan. The workshop allowed everyone to experience the unique and irreplaceable creations created during the heritage journey. Through immersion experience, the children felt and experienced the charm of Intangible Cultural Heritage (ICH) culture, improved their artistic and aesthetic skills, and were effectively guided to participate in preserving and transmitting outstanding traditional culture. (June 2022)

3. In May 2022, "Non-Foreign Heritage on Campus, Culture in Common" - A report on the collection of musicology by the School of Music, Class of 2019. To help students better understand minority cultures, enhance their understanding and knowledge of minority folk music, improve their musical and aesthetic skills, enhance their ability to master and apply folk music, and stimulate their musical creativity, the

School of Music invited five inheritors of ICH to conduct a cultural recreation and teaching activity for the Class of 2019 Musicology students. The folk music of the Bai, Tibetan, Lisu, and Naxi ethnic groups was the main focus of the three-day study. During the reporting period, the five ethnic groups performed in different styles. The students who took part in the performance performed "Always Follow the Party," "Welcome Song," and "Sending Guests" by the Lisu, "Beautiful White Clouds" and "Hot Beauty Wasted" by the Naxi, "Wine Song" by the Tibetan, and "Heart and Liver pia" and "Children of All Ethnic Groups are Family" by the Bai. (May 2022)

4. In April 2022, the School of Music organized a "Heritage on Campus" activity. The event was held based on the internship (picking) of the 2019 music and dance students. Naxi, Lisu, Bai, and Tibetan heritages from Lijiang and Shangri-La were invited to the school to conduct teaching activities. Led by the non-genetic inheritors, they played and danced passionately to free-spirited melodies. The 2019 musicology students showed the ethnic charm of the Tibetan and Hani peoples with their elegant dance and cheerful steps through the program "Pot Zhuang" and the dance students through "Hani Brown Fan Dance." In order to showcase the learning achievements of students' collection, highlight the charm of minority songs and dances, inherit the excellent ethnic culture, enrich the cultural life of the campus during the normalization of epidemic prevention and control, show the spirit of Yuxi Teachers' College students who are diligent in their studies, positive and progressive, and promote the exchange and integration of excellent ethnic cultures. (April 2022)

5. In March 2021, the School of Music invited Yang Liqiong, the artistic director of Yuxi Hua Deng Theatre; Zhao Meng, a young performer of Yuxi Hua Deng Opera; Yang Yang, the orchestra conductor of Yuxi Hua Deng Theatre, Li Chenggang, a provincial-level inheritor of the Yi four cavities in Eshan County, and Lijiang Naxi folk music inheritors He Lixia, He Jifang, Li Huiwen, Mu Lifang, He Liqiang and He Shangwen to the school to conduct teaching and exchange activities on non-traditional music culture. During the visit, Ms. Yang Liqiong introduced to the students the historical origins of Yunnan and Yuxi lanterns, the development of Yuxi lanterns, the important form of opera performance, "singing, reciting, doing and playing" and the more characteristic performance form of Yuxi lantern opera "singing, reciting, doing and dancing"; Ms. Yang Yang Yang Mr. Yang Yang Yang accompanied Ms. Yang

Liqiong, who sang "The Troubled Flower Lantern." Mr. Zhao Meng, who sang the Yuxi Flower Lantern tunes "My Family's Yuxi Gao Gu Lou" and "I Will Not Come Without Orchids"; teachers and students enjoyed the classic Yuxi Flower Lantern drama "Zhuo Mei and Ah Luo" (adapted from Shakespeare's "Romeo and Juliet"). Mr. Li Chenggang taught the students of Music Studies the Yi Huayao ditty "A Beaver Tune," "A Soi," "Dizi Hei Dizi," the Yi folk song "Six Wearing Flowers," "Heart and Liver Sister," "Baihua Le" and other beautiful songs; and taught the students of Dance Studies the Yi cigarette box dance. Six Naxi folk music inheritors, including He Lixia, taught students the Naxi folk songs "Gu Qi Tune," "Zigu Tune," "Baisha Fine Music," "Marrying Daughter Tune," "Planting Rice," "Children's Song," and "Alili Li", as well as Dongba singing and Naxi dancing. The students were able to learn about the national ICH of Yuxi, the Yuxi lantern opera, the provincial ICH of Yuxi, the four cantos of the Yi people, the traditional ditties of the Yi people, and the music of the Naxi ethnic group. The students could also experience the charm of Naxi music and the traditional ditties of the Yi people. Music schools in territory universities are responsible for music heritage. By combining professional teaching with the heritage of local opera and ethnic music, they can complement each other's strengths and help the heritage and development of local opera and ethnic minority music; at the same time, they allow teachers and students to get closer to local opera and ethnic minority music so that they can better become the inheritors of local music culture. (March 2021)

6. Professor Sun Danting from the School of Fine Arts of Yuxi Normal College designed a handicraft piece of Yi embroidery for the Yuxi Nisubo Embroidery Cooperative, entitled "Yu Ru Yu Cheng Xi Da Si Hai," which, with the skillful hands of the embroiderer, shows not only the beauty of traditional Yi embroidery but also the unique historical and cultural charm of Hongta District and the spirit of the new era. Yuxi spirit, for industrial poverty alleviation, consumer poverty alleviation, helping women in mountainous areas to achieve flexible employment at home to lift themselves out of poverty with their skillful hands, exploring the beneficial attempts of order production of women's handicrafts, and at the same time playing a positive role in the developmental inheritance and productive protection of ICH skills. (2016)

7. On March 21, 2014, at the invitation of the university, Professor Yang Dejun, a professor of Yunnan University for Nationalities (an expert in the evaluation

of the national ICH list, an expert in the protection of ICH in Yunnan Ethnic Village, a cultural scientist, an ethnic folklore scientist, an expert in the protection of cultural heritage, and successively awarded the honorary title of "literary artist with more than 50 years of experience in art" and "advanced individual in the protection of ICH" by the Ministry of Culture), gave the third lecture at the Hongta Lecture Theatre of the university. He has been awarded the title of "Honorary Artist with more than 50 years of experience in art" and "Advanced Individual in ICH Protection" by the Ministry of Culture. He gave a lecture entitled "The Colourful and Extraordinary ICH of Yunnan" to our students and teachers. Professor Yang described Yunnan's rich and colorful ICH from three perspectives: Yunnan is the province with the largest ethnic groups in China, an overview of Yunnan's ICH protection, and the glamour of Yunnan's ICH. The lecture was a rich and informative presentation of Yunnan's rich and colorful ICH, with realistic, rich, and informative pictures to show the students the cultural diversity of Yunnan's ethnic groups with a long history and splendid culture. Through the lecture, the audience better understood Yunnan and its ICH, which has unique and strong local and ethnic characteristics. The audience also discussed in depth the value and protection of ICH.

8. In March 2013, a new model of localized education and preservation of intangible cultural heritage (ICH) was created - the Mekong Sub-regional Ethnic and Folk Culture Training Centre at Yuxi Normal College. The Yuxi Teachers' College's training center was established in 2006 and is known as the "Mekong Sub-region Ethnic and Folk Culture Training Centre." "The Mekong sub-region is first and foremost a regional economic concept, but also a geographical one, covering Cambodia, Vietnam, Laos, Myanmar, Thailand and Yunnan Province in China. However, the concept of the Mekong sub-region is not limited to Yuxi Teachers' College but rather indicates the direction and characteristics of its teaching and research - cross-border art, which is also very unique in China. Culture, with an eye on the red earth plateau of Yunnan and relying on the kinship of ethnic folk culture in the Mekong sub-region, aims to protect and pass on endangered and precious ICH. It connects artistic and non-artistic students with folklore and social life on one hand. On the one hand, students on campus become the beneficiaries of several intangible heritage; not only are they educated in beauty, but they also learn a skill; on the other hand, countless students can form a living force

for the preservation of intangible heritage, playing an important role in field research and academic studies. This new teaching model has received praise and attention at the National High-Level Forum on Aesthetic Education and the International Art Anthropology Research Conference and is now in urgent need of discovery, affirmation, and support from the local government, society, and citizens. Only then can this positive energy to preserve ethnic folk culture be passed on. -Interview with Zhang Handong, a renowned painter and professor at the Yuxi Divisional Academy of Fine Arts and Director of the Heritage Museum (2013) (Published by Yuxi Daily News, January 2013)

Yunnan's territorial universities: There are currently 30 universities in 15 prefectures (excluding the provincial capital Kunming) in Yunnan Province. For example, Chuxiong Teachers' College in Chuxiong Yi Autonomous Prefecture and Dianxi University of Applied Technology in Dali Bai Autonomous Prefecture offer online liberal education courses, which are optional. Chuxiong Normal College offers General Literacy (40 courses), General Competence (7 courses), Innovation and Entrepreneurship (13 courses), covering Southeast Asian Culture, Overview of Cultural Heritage, Religious Folklore, Aesthetic Psychological Analysis of Music, Western Art Appreciation, Oriental Cinema, Genes and People, Interpreting China with Economic Wisdom, Traditional Culture and Modern Business Management, Ancient Chinese Etiquette and Civilization, Emotion Management, Entrepreneurship, and Innovation Execution. In total, there are 63 liberal education courses. The courses are available through the "Wisdom Tree Online Course" and the "Super Star Eurasia Online Course." The 2017 Wisdom Tree online courses list includes a 2-credit course on Chinese minority cultures. The West Yunnan University of Applied Technology in Dali Bai Autonomous Prefecture offers courses in humanities and arts, social and behavioral sciences, natural sciences, career planning and ethics, and innovation, entrepreneurship, and career guidance, which account for a relatively small proportion of credits. Two experts and professors from the West Yunnan Institute of Science and Technology in Lincang have conducted research on liberal education and have published papers and results: Zhang Meiling, who presided over the Yunnan Provincial Social Science Foundation project on "Research on the mechanism of logic teaching on the construction of critical thinking ability from the perspective of liberal education"; and Ni Shengli, who published a paper in September 2011 on "Liberal Education: The True

Meaning, Problems, and Methods Education" in September 2011 and "From Conflict to Integration - Reflections on the Relationship between Professional Courses and Liberal Studies Courses" in January 2007; Yuxi Teachers' College in Yuxi invited an expert in liberal studies, Professor of Zhejiang Institute of Technology and Trade, Director of Zhejiang Institute of Higher Education, and Director of the Institute of Liberal Studies to the college in 2016. Qiu Kaijin, director of the Institute of Education, came to the school to lecture on "The Concept and Practice of Integration of Industry and Education in Applied Colleges and Universities." In recent years, liberal education courses have been offered and taken through Super Star Eurasia online courses, requiring no less than 7 credits, accounting for 4.7% of the total credits.

2.8 Summary

Research related to liberal education and liberal education arts courses in Chinese universities shows that with the rapid development of higher education in China, liberal education and general arts education are gradually becoming an important part of university education. Liberal education aims to cultivate students' comprehensive qualities and interdisciplinary abilities. In contrast, general arts education emphasizes cultivating students' aesthetic abilities and creativity.

2.8.1 Research on the Liberal Education Course Focuses on the following Aspects

First, the setting of the liberal education course is key. Research shows that the liberal education course should be interdisciplinary, comprehensive, open, and able to cultivate students' comprehensive quality and interdisciplinary ability. At the same time, the course should be personalized according to student's interests and needs to enhance students' motivation and effectiveness in learning. Secondly, the teaching methods of liberal education courses should focus on interactivity and practicality. Research shows that teaching methods such as group discussions, case studies, and practical teaching can improve students' learning effectiveness and interest. Third, the quality of teachers in liberal education courses has an important impact on the effectiveness of the course. Research shows that teachers of liberal education courses

should have an interdisciplinary background and comprehensive quality and be able to guide students in interdisciplinary thinking and communication.

2.8.2 Research on the Liberal Education Course Research on the Liberal Education

The course focuses on the following aspects: First, course. The setting of the liberal education course should focus on cultivating students' aesthetic ability and creativity. Research has shown that the liberal education course should be diverse and open and able to meet students' different needs and interests. Secondly, teaching methods. The teaching methods of a liberal education art course should focus on practicality and creativity. Research has shown that practical teaching and creative design methods can enhance students' creativity and practical skills. "inviting relevant teachers in" and "taking students out" are two ways to optimize classroom teaching. Thirdly, teacher quality. Teachers of general arts education curricula should have a background in the arts and teaching experience. Research has shown that teachers of liberal education art courses should focus on developing students' aesthetic skills and creativity and be able to guide students in their artistic creation and communication. It is recommended that teachers' resources be integrated and that the teaching force for liberal education is optimized by using programs based on the university, external experts, and social forces.

In conclusion, studying liberal education and art courses in Chinese universities has achieved specific results. However, further in-depth research and exploration are still needed. In the future, attention should be paid to the personalization and diversity of the course, the practicality and creativity of teaching methods, and the improvement and cultivation of the quality of teachers in order to improve the overall quality and creativity of students. Especially in Yunnan, some universities use third-party online teaching platforms to teach general courses, which lacks interactivity and practicality. Yunnan Province has a rich ethnic culture, and using excellent minority cultural resources in liberal education art courses is a new attempt and challenge, as well as a creative transformation and innovative development of liberal education art courses and minority cultural heritage development in the new era.

2.8.3 Summarize the Analysis of Liberal Education Course Offered by the Territorial Universities in Yunnan Province

Teaching pros: Liberal education courses can help students improve their aesthetic and cultural qualities, broaden their artistic horizons and creativity, promote their personal development and social interaction, and cultivate their comprehensive literacy and innovative and entrepreneurial abilities. Teaching disadvantages: The teaching disadvantages of university liberal education courses located in the city are mainly manifested in the following aspects:

1. Universities that take and watch video lectures online are rich in content but lack interaction and practice.
2. Most universities' liberal education courses are dominated by lectures of different categories, lacking continuity and selectivity. It cannot meet students' individual needs.
3. The teaching content is too abstract and theoretical, lacking practicality and application, making it difficult to arouse students' interest and participation.
4. The teaching methods are single. Some liberal education courses are taught exclusively, lacking innovation and failing to stimulate students' enthusiasm and motivation.
5. The course is not in-depth enough and lacks research and development.
6. The course has a certain proportion of arts courses. However, little information is visible on the long-term integration of regional minority resources into liberal education art courses.

CHAPTER III

RESEARCH METHODOLOGY

3.1 Research Design

The first primary purpose of this study is to explore the perceptions of university students, university teachers, ICH experts and ICH inheritors, and conveners of ICH folklore heritage activities on the integration of ICH regional minority resources in the university's liberal education arts course under a quantitative survey study. The second aim is to use a qualitative approach to explore the best practices and challenges of integrating ICH regional minority resources into the liberal education arts courses in universities at Yuxi Normal University. Based on the above two outcomes, the third aim is to build up a brand-new course outline as a sample of implementing a selected ethnic minority ICH into the art course of liberal education. Therefore, this study employs mixed-method designs to attain those research objectives. The advantage of applying a mixed design is that the researcher can comprehensively understand phenomena.²⁴ Ivankova and Creswell combined the elements of quantitative and qualitative research to answer the research questions. Mixed methods can help us gain a more comprehensive picture than a stand-alone quantitative or qualitative study, as it integrates the benefits of both methods.

3.2 Research Target Group

One hundred sixty sophomore students and 15 teachers from Yuxi Normal University enrolled in this questionnaire survey as the target group. Questionnaires have also been given to 11 ICH experts and ten representatives of ICH inheritors and conveners in Yuxi.

As for the interview, interviewees have been selected from the candidates of the questionnaire survey, from which 34 students, 15 teachers, 11 ICH experts, and 10 representatives of ICH inheritors and conveners have been selected to conduct

²⁴ From "Mixed Methods," by Ivankova, N. V., and Creswell, J. W. 2009. Copyright by In Qualitative Research in Applied Linguistics: A Practical Introduction, 23, 135-161.

further individual interviews based on the professional experience in the ICH regional ethnic minority resources of the candidates. Relevant demographic information has been disclosed from Tables 3.1 to 3.4.

Table 3.1 Students' Demographic Information

Students	Gender		Subjects		Ethnic Group		Origin	
	Male	Female	Other disciplines	Arts	Han Chinese	Ethnic Minority	Within Yunnan Province	Outside Yunnan Province
No. of people	45	115	50	110	111	49	147	13
Total	160		160		160		160	

Table 3.2 Teachers' Demographic Information

Teachers	Gender		Subjects		Ethnic Group		Academic Qualifications			Teaching Years		
	Male	Female	Other disciplines	Arts & Sports	Han Chinese	Ethnic Minority	Other	Masters	PhD	1-5 years	6-10 years	More than ten years
No. of people	11	4	4	11	9	6	5	8	2	1	3	11
Total	15		15		15		15			15		

Table 3.3 ICH-experts' Demographic Information

Experts	Gender		Ethnic Group			Research Areas				
	Male	Female	Han Chinese	Ethnic Minority	Traditional art, music, dance,	Traditional skills, medicine	Folklore	Traditional sports, amusemen	Other	
No. of people	6	5	7	4	5	3	3	0	0	
Total	11		11			11				

Table 3.4 Representative of ICH and Convener's Demographic Information

Inheritors or Conveners	Gender		Age			Ethnic Group		The Field of Heritage or the Field of Convening Heritage Activities					
	Male	Female	30—49 years old	50— 60years	Han Chinese	Ethnic Minority	Traditional art, music,	Traditional skills, Folklore	Traditional sports,	Other			
No. of people	6	4	5	5	0	10	3	4	3	0	0		
Total	10		10			10		10					

3.3 Research Instrument

In this survey, data on integrating university liberal education arts curricula with regional ethnic minority resource curricula was collected from different populations through a questionnaire. Descriptive analysis was chosen because this study focused primarily on qualitative data based on a question and case study approach. However, some quantitative data were also provided to supplement the qualitative data.

3.3.1 Questionnaire Surveys

The research instruments of this study consist of four questionnaires. The four questionnaires address the integration of ICH for liberal education of all respondents, including students, teachers, and experts. The details of each questionnaire are presented below:

First, the questionnaire for the students consists of four categories. The first category is liberal education courses and courses (3 items), and the second is participants understanding of local minority culture (4 items). The third category is the integration of ICH into the arts course (4 items), and the last category is the exploration and suggestion of the integration (5 items).

Secondly, the questionnaire for university teachers included four categories. The first category is the course and survey of liberal education in universities (2 items), and the second is teachers' understanding of the minority cultural resources of ICH (3 items). The third category was teachers' understanding of the integration of regional minority cultural resources of ICH into liberal education in universities (8 items). The last category was exploration and suggestions for course integration (3 items).

Next, the questionnaire for ICH experts included four categories. The first category was a survey on participation in ICH-related courses in universities (3 items), and the second category was the feasibility of integrating ICH regional minority cultural resources into liberal education in universities (6 items). The third category is the support for the project from the local government and the university linkage (3 items), and the last category is the exploration and suggestions for course integration (4 items).

Fourthly, the questionnaire for representative inheritors of ICH and conveners of ICH folklore activities included four categories. The first category is basic personal information (1 item), and the second category is a survey of such people's participation in the course of ICH in universities (2 items). The third category is the feasibility of such people's involvement in integrating ICH regional minority cultural resources into university liberal education (8 items). The last category is the exploration and suggestions for course integration (5 items).

The four instruments are adapted from the ICH education questionnaire developed by Yan, W. J., and Li, K. R.²⁵ The contents instruments are evaluated by the experts (advisor 1, advisor 2, and advisor 3) to validate the contents' suitability and the ICH education theory. Then, the researcher tries them out to respondents with similar characteristics to get the reliability scores. The reliability scores or the Cronbach's Alpha values are 0.86 for instrument 1, 0.88 for instrument 2, 0.92 for instrument 3, and 0.94 for instrument 4.

3.3.2 Interviews

3.3.2.1 Student Interviews

The questions focused on students' perceptions of integrating ICH regional minority resources in university liberal education arts courses and previous and current practices. The researcher explored good practices as well as their challenges in the integration. The interview questions for the students consist of two questions: What are the best practices for integration? What are the challenges of the integration, and their recommendations for future improvement?

²⁵ From "Sustainable Cultural Innovation Practice: Heritage Education in Universities and Creative Inheritance of ICH Craft," By Yan, W. J., and Li, K. R. 2023, Copyright 2023 by Sustainability 15, no. 2: 1194

3.3.2.2 Teacher Interviews

The questions focused on teachers' perceptions of previous and current practices regarding integrating ICH regional minority resources in university liberal education arts courses. The researcher explored good practices as well as their challenges in integration. Interview questions with teachers included two questions: What are the best practices for integration, what are the challenges of integration, and what are their suggestions for future improvements?

3.3.2.3 Interviews with Experts in ICH

Questions focused on the views of experts on integrating ICH regional minority resources in university liberal education arts courses. The researcher explored good practices and their challenges in integration. Interview questions with experts include two questions: What are the best practices in integration, what are the challenges in integration, and what are their suggestions for future improvements?

3.3.2.4 Interviews with Representatives of ICH Inheritors and Conveners

The questions focused on the perceptions of representative inheritors of ICH and conveners of folklore heritage activities and their views on the integration of regional minority resources of ICH in university liberal education art courses in both previous and current practices. The researcher explored good practices as well as their challenges in integration. Interview questions with the inheritors and conveners include two questions: What are the best practices of integration, what are the challenges of integration, and what are their suggestions for future improvements?

Finally, the contents of the interview questions were discussed with the advisors to check their suitability of contents to the questionnaires. The interview questions have been suited to the qualitative objectives of the study because they have been piloted to different participants.

3.4 Data Collection Procedures

3.4.1 Questionnaire Data Collection

The research was started after the researcher obtained approval from the university management. All participants were selected voluntarily. They could withdraw their participation anytime when they desired. The research also ensured the

anonymity and confidentiality of the data from all respondents.

The questionnaire was distributed through the WeChat application. Students' questionnaires were distributed at the end of the second semester after they completed their liberal education course at the University.

The teachers' questionnaires were distributed via the WeChat application. The teachers' questionnaire was also distributed at the end of their term.

The questionnaire for ICH experts was spread via a paper-based on-site questionnaire. The questionnaire for ICH experts was distributed when they gathered for meetings.

The questionnaire for representative inheritors of ICH and folklore event conveners of ICH was distributed on-site via paper. The questionnaires were handed out when they gathered for their meetings.

3.4.2 Interview Data Collection

The researcher interviewed ten university students by telephone. The interviews had been conducted twice. The first interview aimed to draw their responses, and the second was to clarify their previous response.

Secondly, the researcher had an interview for university teachers separately by telephone. The interviews had been managed twice. The first interview was designed to draw their responses, and the second was designed to clarify their previous responses.

Thirdly, the researcher conducted face-to-face interviews with these experts in ICH. The interviews had been guided twice. The first interview was designed to elicit their responses, and the second was designed to clarify their previous responses.

Finally, the researcher conducted face-to-face interviews with each representative inheritor of ICH and three conveners of ICH folklore transmission activities. The interviews were conducted twice. The first interview intends to elicit their responses, and the second is to clarify their previous responses.

3.5 Data Analysis

This mixed-method study aims to explore participants, i.e., students', teachers', ICH experts', inheritors', and conveners' perceptions regarding the integration of arts courses into liberal education and to draw their good practices and challenges

reading that issue. First, to analyze the four groups of participants, the researcher employed descriptive statistics to present their perceptions. In this case, mean and standard deviation were included in the analysis. According to Holcomb,²⁶ descriptive statistics are commonly applied to estimate and measure the survey data, whether from studies of populations or a large number of samples.

Lochmiller defines Thematic Analysis content analysis as identifying recurring patterns that emerged from the participants' statements or themes.²⁷ Webster's Dictionary defines a theme as a unifying or dominant idea that captures a theme's essence well in qualitative research. Thematic analysis can involve descriptive accounts, explanatory, and/or critical analysis. Thematic analysis also enables us to define, describe, and interpret what a participant has spoken. This orientation summarizes what participant accounts or verbal reports to identify hidden patterns behind their quotes. As an explanatory tool, thematic analysis can be used to infer meaning about experiences, perspectives, or belief systems through the lens of a particular conceptual or theoretical framework. This approach involves considering how the patterns found within data depict particular conceptual or theoretical ideas.

In this study, the content analysis was categorized according to good practices and challenges in the integration of perceptions of regional minority resources of ICH in university liberal education arts courses. The researcher, her advisors, and ICH experts did the coding to ensure accuracy. Next, after classifying the data based on the two classifications, an interpretation was made, involving ICH experts, advisors, and other researchers to triangulate the interpretation.

a. Artistic Value

Hani ethnic music takes on different forms during various festive events, often accompanied by singing, dancing, and instrumental music. For example, during the Hani Ten-month Year, there are performances of "Mocuo Cuo," "Zongshan Dance," and "Jiujie Xian." In the Guei Tho custom, there are activities like "Guchichiche Wo," which involves circling the village, "Anucaiz Za," representing rice cultivation, "Abo Menzu," depicting the grandfather, "Guoduosa Za," portraying work activities, "Anituo

²⁶ From Holcomb, Z. C. 2016. *Fundamentals of Descriptive Statistics*. Routledge.

²⁷ From. "Conducting Thematic Analysis with Qualitative Data," by Lochmiller, C. R. 2021, Copyright 2021 by Qualitative Report 26, no. 6.

Za," illustrating childbirth and child-rearing, "Alacuo," a form of outdoor entertainment, "Hamina Haza," expressing the desire to find a spouse, "Arempi," used to request fresh flowers, and "Zazebala," symbolizing the collection of s. The lyrics of these activities hold literary research value, and the music rhythm uses an eight-beat meter as the unit of loose beats, giving it more inherent passion than a four-beat meter. Common rhythmic patterns include interweaving different vocal parts with varied lengths, creating a diverse tonal structure. The versatile singing styles combine natural and falsetto voices and vocal techniques like vibrato and sobbing, showcasing strong expressive power and artistic value.

b. Cultural Value

Hani ethnic music and dance originated from the people's agricultural labor, ancient religion, historical culture, reproductive traditions, folk festivals, and ritual ceremonies, expressing their respect for their ancestors. The praise and transmission of the spirit of their ancestors' perseverance, tenacity, and resilience play a significant role. Moreover, the Hani's agricultural civilization promotes reverence and harmony with nature, seeking a balanced interaction between humans and nature. Their music, performed on various occasions and contexts, is an outlet for their primal emotions. This artistic form encapsulates the essence of Hani culture, providing insights into their historical development and forming a comprehensive cultural medium. It holds tremendous cultural value for understanding the Hani people's history and shaping their cultural identity.

c. Social Value

Hani ethnic music is disseminated during large-scale events, combining ritual ceremonies with singing and dancing. This reflects the solemn and dignified attitude of the Hani people towards this art form, encompassing seeking blessings from the gods, warding off calamities, dancing with deities, yearning for harmony with nature, collective participation, and shared joy. Additionally, it imparts knowledge of natural laws and agricultural practices, extending the desire to pass down their historical and cultural heritage. In accordance with their homeland's geographical environment and climate changes, the Hani have developed a practical agricultural calendar, conveying important agricultural activities through sacred ritual ceremonies to the

community, including the knowledge of farming seasons, ensuring bountiful harvests, and guiding people's thoughts and behaviors.



CHAPTER IV

ANALYSIS RESULT

Yunnan Province is a multi-ethnic province in southwestern China, home to 26 ethnic groups. The ethnic minorities in Yunnan are rich in cultural resources and distributed across 16 cities within the province. Territory universities in Yunnan, like Yuxi Normal University, have recognized the contemporary need to incorporate the regional ICH and ethnic minority resources into their art course as part of their liberal education.

This integration aligns with the guidance from the Chinese Ministry of Education on promoting "aesthetic education." Also, it addresses the creative transformation and innovative development requirements in protecting and advancing traditional culture in this new era. Through researching the distribution and landscapes of ethnic minorities in Yunnan Province and Yuxi City, this study, using Yuxi Normal University as a case example, analyzes from multiple perspectives and levels how non-material cultural heritage and ethnic minority resources can be effectively integrated into the long-term course of art course in higher education institutions.

4.1 Questionnaire and Interview Data Analysis

4.1.1 The Students' Perspectives Regarding the Integration of New Art Course into Liberal Education at Yuxi Normal University

\bar{x}	Interpretation
1.00-2.50	Low
2.51-3.50	Moderate
3.51-5.00	High

Table 4.1 University Students' Perspective Regarding the Integration of ICH Minority Resources into Liberal Education Art Courses

Items	\bar{X}	S	Interpretation
1. Students know about Liberal education in universities.	3.35	0.79	Moderate
2. Your university offers a Liberal education art course.	1.25	0.54	Low
4. Students satisfied with the Liberal education art course.	2.71	0.71	Moderate
5. Students know anything about the local minority culture of their university.	3.33	0.84	Moderate
6. Students agree with integrating ethnic minority cultural resources in the art course of university Liberal education.	3.98	0.82	High
7. Students think ethnic minority cultural resources can enrich the content of Liberal education art courses in colleges and universities.	3.96	0.79	High
8. Students like to learn about and recognize regional minority cultures in your college Liberal education arts course.	4.00	0.79	High
9. The integration of ICH regional minority cultural resources in the art course of university Liberal education can contribute to the development of cultural diversity.	4.04	0.78	High
10. Integrating ICH regional minority cultural resources into the art course of university Liberal education can improve students' cultural literacy and enhance their cultural self-confidence.	4.04	0.76	High
11. The integration of ICH regional minority cultural resources in the art course of university Liberal education can promote the heritage and development of minority cultures.	4.06	0.76	High
12. The integration of ICH regional minority cultural resources in the art course of university Liberal education can promote exchanges and integration between different ethnic groups.	4.04	0.76	High
13. Universities should enhance the exploration and study of minority cultural resources better to integrate them into the Liberal education arts course.	4.03	0.76	High
14. If you were enrolled in a college or university that offered a Liberal education art course on ICH regional minority cultural resources.	3.95	0.80	High
15. The Liberal Education in Universities course on ICH Regional Minority Cultural Resources can help you (current and potential). Current strengths: knowledgeable, interesting, pioneering; potential strengths: research skills, knowledge integration, innovation, and entrepreneurship.	3.99	0.75	High
16. Students are looking forward to the university's Liberal education arts course that incorporates ICH regional minority cultural resources.	3.99	0.77	High

The results of the students' questionnaire indicated that they positively responded to integrating ICH minority resources into the Liberal education arts course. The vast majority of students indicated they would like to take the course. The questionnaire also revealed the availability and student awareness of liberal education at the sample universities, with very few students being unaware of liberal education.

This statement was only scored (1) in item 2 in the second part of the questionnaire. Students responded moderately to items (1), (4), and (5) in the second part of the questionnaire.

This reflects the student's knowledge of and satisfaction with the liberal education program at the sample university, their knowledge of the regional minority culture at their university, and their moderate level of expectation for this program. Although they did not know much about the minority resources of ICH, they were aware of the benefits of the course if it was offered at their university—for example, the preservation and transmission of ICH minority resources. The integration of ICH regional minority cultural resources in the art course of university Liberal education can promote exchanges and integration between different ethnic groups. The integration of ICH regional minority cultural resources in the art course of university Liberal education can promote the heritage and development of minority cultures. They agree that the university's Liberal education is on ICH regional. For example, they agree that this course will have current and potential advantages: the current advantages are knowledge, interest, and pioneering; the potential advantages are the ability to investigate and research, the integration of knowledge, innovation, and entrepreneurship. They agreed that the course would enhance their research skills, knowledge integration, innovation, and entrepreneurship. These high levels of agreement are reflected in the responses to items (6), (7), (8), (9), (10), (11), (12), (13), (14) and (15) in the second part of the questionnaire.

4.1.2 The Teachers' Perspectives Regarding the Integration of New Art Courses into Liberal Education at Yuxi Normal University

\bar{x}	Interpretation
1.00-2.50	Low
2.51-3.50	Moderate
3.51-5.00	High

Table 4.2 University Teachers' Perspective Regarding the Integration of ICH Minority Resources into Liberal Education Art Courses

Items	\bar{X}	S	Interpretation
1. Teachers know about Liberal education in universities.	2.70	1.16	Moderate
2. Your university offers a Liberal education art course.	1.40	0.84	Low
3. Teachers are aware of ICH - Regional Ethnic Minority Resources.	3.10	0.88	Moderate
4. Teachers think a regional minority resource course on ICH is important for university Liberal education.	4.30	0.67	High
5. Teachers agree that Liberal education should include courses on regional minority resources of ICH in all university majors.	4.10	0.88	High
6. Teachers agree that the regional minority resource course for ICH contains the following elements: A. History and culture B. Traditional skills C. Traditional songs and dances D. Customs and traditions E. Industry and research development	4.40	0.70	High
7. Teachers agree that a course on Regional Minority Resources of ICH should be taught through the following formats. (A. Theoretical teaching B. Practical teaching C. Online teaching D. Offline teaching E. Field study)	4.00	1.05	High
8. A regional minority resources course incorporating ICH in a university's Liberal education arts course can promote cultural pluralism.	4.50	0.71	High
9. The integration of the regional minority resources course of ICH into the Liberal education arts course in higher education can enhance students' cultural literacy and cultural self-confidence. Do you agree?	4.40	0.70	High
10. The integration of regional minority cultural resources of ICH into Liberal education in universities helps students to be innovative and entrepreneurial.	4.00	0.82	High
11. Universities should strengthen their research and development related to regional minority resources courses on ICH to better transform creatively and innovatively in the new era.	4.40	0.70	High

Table 4.2 University Teachers' Perspective Regarding the Integration of ICH Minority Resources into Liberal Education Art Courses (continued)

Items	\bar{x}	S	Interpretation
12. Universities should support the delivery and development of courses on regional minority resources of ICH. (A. providing financial support, B. providing teaching resources support, C. providing teacher support, D. providing policy support, E. providing study support).	4.30	0.67	High
13. Teachers will likely be involved in the pedagogical design and implementation of a regional minority resource course on ICH.	4.00	1.25	High

4.1.3 The Experts of ICH Perspectives Regarding the Integration of New Art Courses into Liberal Education at Yuxi Normal University

\bar{x}	Interpretation
1.00-2.50	Low
2.51-3.50	Moderate
3.51-5.00	High

Table 4.3 Experts' Perspective Regarding the Integration of ICH Minority Resources into Liberal Education Art Courses

Items	\bar{x}	S	Interpretation
1. Experts are familiar with liberal education in universities.	3.91	0.83	High
2. Experts taught lectures and courses related to ICH at local universities or other institutions, so please select the score based on the approximate number of times.	1.73	1.10	Low
3. Experts think territory universities should integrate resources from the regional category of ICH into their Liberal education art course.	4.73	0.47	High
4. Experts think a regional minority resource course on ICH is important for university Liberal education.	4.82	0.40	High

Table 4.3 Experts' Perspective Regarding the Integration of ICH Minority Resources into Liberal Education Art Courses (continued)

Items	\bar{X}	S	Interpretation
5. Experts agree that Liberal education should include courses on regional minority resources of ICH in all university majors.	4.64	0.67	High
6. Experts agree that courses on regional minority resources of ICH are taught through the following methods. (A. theoretical teaching B. practical teaching C. online teaching D. offline teaching E. field study)	4.64	0.50	High
7. Integrating regional minority resources courses on ICH into the Liberal education arts course of universities can promote cultural pluralism and ICH's preservation, transmission, and development.	4.64	0.50	High
8. The process and outcomes of student learning in Liberal education art courses on ICH resources of ethnic minorities in universities are assessed by the following means. (A. participation B. practice C. research D. heritage innovation E. exhibition).	4.64	0.50	High
9. The integration of regional minority cultural resources of ICH into Liberal education in universities helps students to be innovative and entrepreneurial.	4.36	0.67	High
10. The interaction between local governments and universities to strengthen research related to regional ICH minority resources can lead to better creative transformation and innovative development in the new era.	4.55	0.69	High
11. Local government support providing and developing regional minority resources courses on ICH (A. providing financial support B. providing teaching resources C. providing expert support D. providing policy support E. providing study support).	4.64	0.67	High
12. Experts would like to be involved in the pedagogical design and implementation of a university Liberal education art course on regional minority resources of ICH.	4.55	0.52	High

The results of the questionnaires from the university teachers indicated that they positively responded to the integration of ICH minority resources into Liberal

education arts courses. The questionnaire also revealed that the teachers at the sample universities were aware of the availability of liberal education at their universities and that most of them were unaware of the availability of liberal education at their universities. This statement was scored only 1.40 in item (2) in the second part of the questionnaire. This suggests that none of them were subscribing teachers of Liberal education or that the course was not taught face-to-face on campus. The university teachers responded moderately to items (1) and (3) in the second part of the questionnaire. This reflects the teachers' moderate knowledge of university Liberal education and moderate knowledge of minority resources of ICH. Although they do not know much about the regional minority resources of ICH, they highly agree that a course on regional minority resources of ICH is important for university liberal education. They highly agree that liberal education should include a course on regional minority resources of ICH in all university majors and include history, culture, and traditional skills.

They highly agree that the course should include history, culture, traditional skills, traditional songs and dances, customs and traditions, industry, research, and development. They highly agree that the course on regional minority resources of ICH should be taught in theoretical, practical, online, offline, and field study modes. They also highly agree that the integration of regional minority resources courses of ICH into university liberal education art courses can promote the development of cultural pluralism and that the courses can improve students' cultural literacy, enhance cultural self-confidence, and help students to be innovative and entrepreneurial; they highly agree that strengthening the relevant research and development of regional minority resources courses of ICH can make them better in the new era. They highly agree that strengthening research and development related to regional minority resources of ICH can make them better transformed and innovated in the new era. The university's teachers highly agree that the course should be supported by employing funding, teaching resources, teachers, and policy support. They expressed their willingness to participate in the course design and implementation. These high levels of agreement are reflected in the responses to items (4), (5), (6), (7), (8), (9), (10), (11), (12) and (13) in the second part of the questionnaire.

4.1.4 The Inheritors and Conveners of ICH Perspectives Regarding the Integration of New Art Courses into Liberal Education at Yuxi Normal University

\bar{x}	Interpretation
1.00-2.50	Low
2.51-3.50	Moderate
3.51-5.00	High

Table 4.4 Inheritors' and Conveners' Perspective Regarding the Integration of ICH Minority Resources into Liberal Education Art Courses

Items	\bar{x}	S	Interpretation
1. Inheritors and conveners have given courses and lectures on ICH at territory universities. How many times have you lectured?	3.00	1.94	Moderate
2. Inheritors and conveners have given lectures and courses on ICH at universities other than their local ones. How many times have Inheritors and conveners lectured?	3.00	1.63	Moderate
3. Inheritors and conveners agree that the ICH resources of their people can be integrated into the course of territory universities in the long term.	4.80	0.42	High
4. Inheritors and conveners are willing to participate in the teaching design and implementation of the course on regional minority resources of ICH in Liberal education in universities.	4.60	0.70	High
5. Inheritors and conveners agree that Liberal education should include courses on regional minority resources of ICH in all university majors.	4.70	0.48	High
6. Inheritors and conveners agree that the course involving your ethnic resources should be taught through the following methods (A. Theoretical instruction B. Practical instruction C. Online instruction D. Offline instruction E. Field studies)	4.60	0.70	High
7. The integration of ICH in the course of Liberal education in universities can contribute to preserving and developing your own culture.	4.70	0.67	High

Table 4.4 Inheritors' and Conveners' Perspective Regarding the Integration of ICH Minority Resources into Liberal Education Art Courses (continued)

Items	\bar{X}	S	Interpretation
8. Support universities in strengthening research related to regional minority resources courses on ICH so that they can be better transformed creatively and developed innovatively in the new era.	4.50	1.27	High
9. Inheritors and conveners like to support the development and delivery of courses on regional ethnic minority resources of ICH through the following means (A. human support B. support from our ethnic resources C. support from our ethnic people D. support from people of other ethnic communities jointly E. support from research and study)	4.50	0.71	High

The results of the questionnaires from the representative inheritors in ICH and conveners of folklore activities indicated that they positively responded to the integration of ICH minority resources into the Liberal education art course. The representative inheritors and conveners responded moderately to items (2) and (3) in the second part of the questionnaire. This reflects that representative inheritors still have opportunities to participate in relevant university courses and lectures. However, the attendance and rating rates are not high. Although they do not fully participate in university liberal education courses, they strongly agree that courses on regional minority resources can contribute to preserving and developing their own ethnic cultures. They highly agree that the ICH resources of their respective ethnic groups should be integrated into the curricula of territory universities in the long term. They are willing to participate in designing and implementing courses on regional minority resources of ICH in university liberal education. They are willing to participate in designing and implementing the course on regional minority resources of ICH in liberal education. They agree that the course should be offered in all majors. They highly agree that the course on regional minority resources of ICH should be taught in a theoretical, practical, online, offline, and field study manner. They highly support universities strengthening their research on the course so that it can be transformed creatively and developed innovatively in the new era. Representative inheritors and conveners of

folklore activities are highly willing to support the opening and development of the course through human resources, their ethnic resources, their ethnic people, and joint ethnic people from other communities, as well as study and research. These high levels of agreement are reflected in the responses to items (4), (5), (6), (8), (9), (10) and (11) in the second part of the questionnaire.

4.2 Interview Analysis for Four Groups

4.2.1 Interview Feedback from Students Regarding Liberal Education New Art Course at Sample Universities

Throughout the interviews with students, they conveyed their perspectives and recommendations concerning the establishment and execution of the new art course of liberal education in universities. Their responses can be generally categorized into four groups: they believe that introducing the new art course of liberal education in universities can enrich their knowledge; a substantial number highlights the importance of high quality and innovation in the course; they strongly agree to emphasize the integration of ICH into art courses; and there is a no preference for more practical-oriented courses.

4.2.2 Interview Feedback from Faculty Members Regarding Liberal Education New Art Courses at Sample Universities

The interviews with faculty members showed a willingness to positively participate in designing and implementing the new art course of liberal education in universities. Their responses can be divided into four groups: they propose to refine the course structure, improve the quality, novelty, and volume of the course; they articulate their readiness to engage in bolstering the integration of intangible heritage and art courses, such as developing school-specific teaching materials; they advocate for practical courses; and they express enthusiasm to organize relevant teaching and academic research activities.

When asked about how territorial universities should promote and publicize the new art course of liberal education in universities, attracting more students to participate in learning and heritage development, the faculty members suggested reinforcing cooperation between the university and local communities, providing policy

support, financial aid, and emphasizing the combination of theoretical and hands-on manners. They recommended developing pertinent teaching materials, incorporating the course into the university's talent cultivation plan, forming a one-stop-solution of production, learning, and research, establishing ethnic minority culture inheritance and development clubs, arranging series of lectures, orchestrating student-led social investigations and practices to deepen their comprehension of ethnic cultures, and spurring awareness and action for learning and heritage.

When offering advice or opinions for the new art course of liberal education in universities, the faculty members commonly suggested that relevant government departments should pragmatically promote and publicize ICH resources for ethnic minorities. University administration should also recognize the significance of liberal education in university, acknowledge the value embedded in regional intangible heritage resources, take concrete measures, input emotional engagement, ensure capabilities, and allocate financial support for developing new art courses. Some suggested a course focused on a representative ethnic group as a demonstration.

4.2.3 Interview Feedback from Experts in Regional ICH Regarding Liberal Education New Art Courses

During interviews with experts in regional ICH, they discussed how territorial universities should collaborate effectively with local representatives of ICH inheritors and conveners to facilitate course development and student learning. Their suggestions include that universities promptly establish a mechanism to appoint inheritors or collaborate with local ICH centers to invite various inheritors of different skills to teach at universities. Emphasis is also placed on the need for in-depth on-site inspections, research, and exchanges about ICH projects. Several experts brought up the development of local intangible heritage teaching materials and supporting funds for campus activities.

When queried about methods to integrate the new art course of liberal education in universities with other disciplines to increase students' interest and enthusiasm and improve students' comprehensive capabilities, the experts summarized their insights from three perspectives: reshaping teaching structures and formats, amplifying course content, quality, and innovation; enhancing the intertwine between ICH and cultural courses as well as real-life experiences; merging theoretical courses

with practical activities. Some experts proposed aligning the course with ten major categories of intangible heritage and relevant disciplines, embedding it within the courses, and motivating students to engage in fieldwork, creation, display, and performance to boost engagement, enthusiasm, and accomplishment. Experts recommend adding experiential courses, combining research and learning, and innovating within the protection, ensuring dynamic inheritance and development. Experts noted that ICH encompasses ten major categories, including folk literature, traditional music, traditional dance, traditional theater, folk art, traditional craftsmanship, traditional sports and games, traditional medicine, and folk customs, which are sufficient to attract students. However, universities can also leverage multimedia technology to showcase the allure of intangible heritage, combine tourism and exhibitions for promotion, cultivate inheritors and research managers, and engage in collection, organization, development, and utilization to disseminate and spotlight the new art course of liberal education in universities on ICH resources of ethnic minorities.

Finally, the experts emphasized the necessity of safeguarding ethnic minority languages and scripts in the new art course of liberal education in universities. They particularly underscored the importance of digital preservation, establishing courses that combine intangible heritage with art, setting up funds, and providing certain support for project research.

4.2.4 Interview Feedback from the Representative Inheritors and Conveners of Regional ICH Regarding Liberal Education New Art Courses

During interviews with representative inheritors and conveners of ICH, they were asked how territorial universities should collaborate with local ethnic minority community heritage inheritors to promote mutual development. Some inheritors suggested establishing practical hubs for ICH, unveiling local ICH, and partnering with inheritors and organizers to engage in activities encompassing collection, preservation, inheritance, and exchange. A few conveners pointed out that territorial universities serve as regional cultural hubs, amassing many resources within the region, thereby playing a pivotal role in regional cultural development. Consequently, territorial universities possess distinct advantages in terms of regional ICH preservation. The overarching goal of regional ICH preservation is to preserve the

fundamental essence of regional ICH, maintain the authenticity of these projects, innovate, and elevate them appropriately, ultimately promoting local economic and cultural development. To fulfill this objective, territorial universities must offer faculty, material, intellectual, interdisciplinary integration, research platforms, and academic environments. This aligns with the mission imposed on territorial universities by regional development.

Inheritors believed local governments and universities should initiate a collaborative approach, offering policy and financial support, organizing festivals and ICH days, and leveraging extensive internet promotion to propagate ICH to the broader society. Conveners highlighted that local government workers, especially personnel from local cultural departments, and relevant scholars from academic institutions constitute two important protection teams. Thus, to establish a positive interaction mechanism to protect and inherit it effectively, it is necessary to construct a rational, comprehensive, and symbiotic interaction model between higher education institutions and local governments and harness their respective strengths in ICH protection.

When asked about their roles in incorporating their ethnic resources into teaching the new art course of liberal education in universities, both inheritors and conveners enthusiastically expressed their readiness to engage in teaching through various means, enabling students to practice and encounter the charm of ethnic minority cultures.

Concerning attracting more students to participate in learning and heritage development, inheritors and conveners proposed suggestions such as promotion and outreach through activities and exhibitions. They intend to help students understand the important value of ICH inheritance, teach traditional crafts through hands-on education, and let them acquire knowledge through experience. Conveners suggested that the ICH courses should be tailored closely to students' academic directions, and to fit in the class, it has to be in a systematic, disciplinary, professional, staged, and comprehensive approach.

Finally, both inheritors and conveners emphasized the necessity and importance of establishing and developing a new art course of liberal education in universities. They stressed the necessity of cultivating ethnic and cultural inheritance from an early age, strengthening cultural recognition, and hoping that supporting

policies and funding would be implemented. They underscored the importance of careful selection of ICH projects and the appointment of teachers. They expressed their anticipation for initiating the new art course of liberal education in universities.

4.3 Ethnic Landscapes in Yunnan

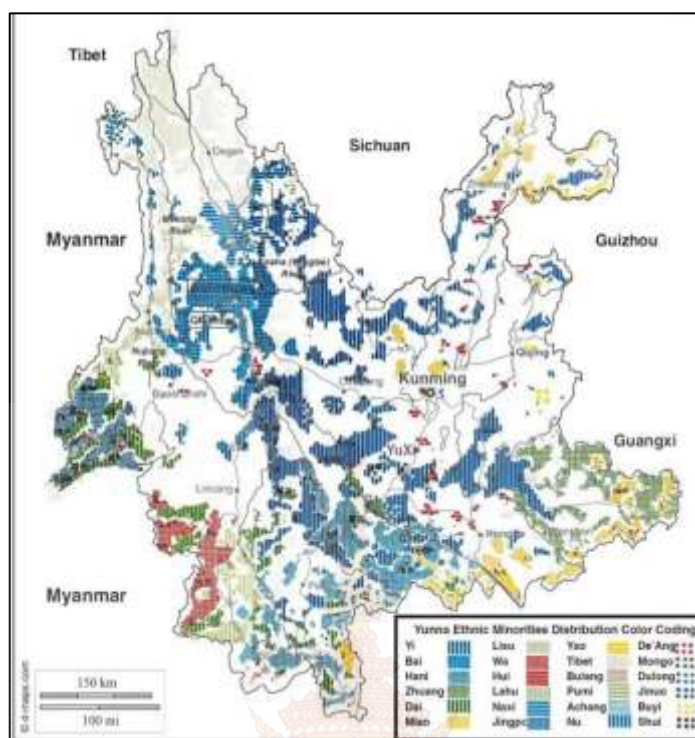
4.3.1 Yunnan Ethnic Landscape Map

There are 56 ethnic groups in China, among which Yunnan Province is home to 26. These include the Yi, Bai, Hani, Zhuang, Dai, Miao, Lisu, Wa, Lahu, Naxi, Jingpo, and other minority ethnic groups. Yunnan is known as a major ethnic province, with 15 unique minority ethnic groups: Hani, Bai, Dai, Lisu, Lahu, Wa, Naxi, Jingpo, Blang, Pumi, Achang, Nu, Jinuo, De'ang, and Drung (listed by population size). The combined population of these 15 unique minority groups accounts for over 80% of the total population of their respective ethnicities in the whole country.²⁸

In terms of the overall population of Yunnan Province, the Han ethnic group comprises 31,573,245 people, accounting for 66.88% of the total population. The various minority ethnic groups constitute 15,636,032 people, accounting for 33.12% of the total population (data from Ethnic Times, May 15, 2021).

Throughout historical development, the different ethnic groups in Yunnan have developed cultural differences due to variations in ecological environments, religious beliefs, totem worship, modes of production, ways of life, economic development, and social forms. These cultural differences are expressed in various folk art forms within each ethnic group. These artistic forms serve as the essence and representation of each ethnic group's culture and are considered their ICH. They epitomize the cultural and spiritual life of the people in Yunnan and reflect the social and cultural landscape of the region.

²⁸ From "Population Statistics," by Yunnan Provincial People's Government 2022. Accessed April 28, 2022. <https://www.yn.gov.cn/yngk/>.



Origin: Yunnan Original Folk Songs. Yunnan Nationalities Publishing House, 2011

Figure 4.1 Distribution of Ethnic Minorities in YUNNAN

4.3.2 ICH Minority Resources in Yuxi, Yunnan Province

Table 4.5 ICH Minority Resources in Yuxi, Yunnan Province

Yuxi ICH Projects	National Level	Provincial Level	Municipal Level
Folk literature		3 items	8 items
Traditional Music		5 items	19 items
Traditional Dance	2 items	8 items	14 items
Traditional Theater			
Traditional Folk Art Forms			
Traditional sports, games and acrobatics			1 item
Traditional Fine art		2 items	1 item
Traditional skills		4 items	6 items
Chinese traditional medicine			3 items
Folklore	1 item	10 items	16 items
Else			4 items

According to the statistical data, it can be seen that in Yuxi City's ICH project list, among the ten categories at the national, provincial, and municipal levels, minority ethnic groups are represented in all categories except traditional drama and traditional ballads. At the national level, there are 8 ICH projects from Yuxi City, 3 related to minority ethnic groups. These minority ethnic projects are Hani Palm-leaf Dance, Guwu (Yi Flower Drum Dance), and Dai Costume (Huayao Dai Costume).

In the provincial-level project list, there is a predominance of ICH projects related to minority ethnic folk customs, followed by traditional dances and traditional music. At the municipal level, traditional music projects are more prominent, followed by projects related to minority ethnic folk customs and traditional dances. Nearly 70% of the ICH projects listed in Yuxi City are associated with minority ethnic groups.

4.3.3 The Content and Value of Yunnan Yuxi's Regional ICH and Minority Ethnic Music Cultural Resources

Yuxi City, located in the central part of Yunnan Province, boasts a long history and splendid culture. It is renowned for its titles as the Origin of Life, the Land of Yunnan Tobacco, the Hometown of Huadeng Opera, the Birthplace of Nie Er (a famous composer), and the Waterland on Yunnan Plateau. Yuxi is characterized by majestic mountains, vast forests, and numerous lakes, with rich ethnic diversity. Apart from the Han People, it is also home to various minority ethnic groups, including the Yi, Hani, Dai, Hui, Mongol, Bai, Miao, and Lahu People. Each ethnic group possesses its unique ethnic culture, and its music culture is one of the significant representatives of their culture. The abundant folk music of these ethnic groups constitutes a precious cultural heritage passed down from ancestors. The traditional music of the minority ethnic groups has been nurtured in the grassroots, passed down among ordinary people, and gradually developed through their long history of production and life. It is a bond that maintains ethnic relationships, promotes harmonious interpersonal relations, and reflects ethnic emotions. Moreover, it plays a role in moral constraints and educational guidance. With its high nature, this form of music can perpetually pass down and evolve, making it one of the oldest art forms.

Over thousands of years, the people of Yuxi, from various ethnic backgrounds, have built a beautiful home and created the cultural landscape of central Yunnan. This chapter mainly exemplifies the ethnic music resources of the Yi, Hani,

and Dai peoples residing in the Ailao Mountains within Yuxi's territory for research and discussion. The Ailao Mountains are situated in the central part of Yunnan Province, extending southward from the Yunling Mountains and acting as the boundary between the Yunnan-Guizhou Plateau and the Hengduan Mountains, as well as the watershed between the Yuanjiang and Amu Rivers. They serve as a natural barrier to the Yunnan-Guizhou Plateau climate and constitute a southern extension of the Yunling Mountains. The Ailao Mountains stretch northwest to southeast, starting from Chuxiong City and extending to Lüchun County, covering a total length of about 500 kilometers. The main peak is called the Ailao Mountains, with an elevation of 3,166 meters. During winter, the mountains block weak cold air, while strong cold air barely penetrates the area. When warm and moist southwest air flows eastward, it is also hindered by the mountains, resulting in more precipitation west and south of the Ailao Mountains, higher temperatures than the eastern regions at the same latitude and altitude, and fewer winter invasions of cold waves compared to the eastern areas. Due to the significant difference in altitude, the climate is distributed vertically, from the foothills to the mountaintops, representing a sequence of climates ranging from the South Subtropical, Middle Subtropical, North Subtropical, Warm Temperate, Temperate, to Cold Temperate. The Ailao Mountains are at the junction of three major natural geographic regions: the Yunnan-Guizhou Plateau, the Hengduan Mountains, and the Qinghai-Tibet Plateau. In the low-latitude plateau mountainous region of Southwest China, they occupy a unique position and are rich in biodiversity, hosting a convergence of various plant geographic components. The Ailao Mountains Nature Reserve spans five counties in Yunnan Province: Chuxiong, Shuangbai, Jingdong, Zhenyuan, and Xiping. Within the territory of Yuxi City, it covers part of Xiping County and Yuanjiang County (data source: Chinese Academy of Sciences Ailao Mountains Ecological Station, January 10, 2018).

The reason for focusing on the minority ethnic groups within the Ailao Mountains is that their unique geographical location and climate have shaped distinctive characteristics of their folk cultures based on their diverse residential positions, and different ethnic groups have distinct musical traits. Protecting and utilizing these resources are vital for promoting ethnic harmony, cultural diversity, traditional cultural preservation, and development, as well as the creative

transformation and innovative development of traditional culture.

4.4 The Resource of Ethnic Traditional Art (Taking Traditional Minority Ethnic Music as an Example)

4.4.1 Yi People's "Wu San Qiang" (Listed in the Third Batch of Yunnan Provincial ICH)

"Wu San Qiang" is one of the four major singing styles of the Yi people in southern Yunnan (Wu San Qiang, Shan Yao Qiang, Hai Cai Qiang, and Si Qiang). It is named after its musical structure, which consists of five vocal sections with three phrases each. Due to its high-pitched tones, it is also known as "High Pitch" or "Life-or-Death Pitch." This singing style mainly prevails in Huaning County and the neighboring Lishan Township in Tonghai County, Yuxi City. "Wu San Qiang" gradually took shape during the Yi people's traditional custom of "smoking tobacco together."

"Wu San Qiang" consists of four main parts: "Ju Qiang" (meaning singers humbly defer to each other), "Si Liu Ju" (four six-sentence segments), "Qu Zi" (the main musical section), and "Shou Qiang" (farewell singing in plain language). The singing process is divided into three parts: first, the "Ju Qiang," where singers show mutual respect; then, the fixed and unchanging "Qu Zi," followed by the farewell singing in plain language during the "Shou Qiang"(ending) segment. The alternating connection between lead singing and accompaniment, the interaction of distinct vocal responses, such as "She Qiang" (shaking singing), "Kong Qiang" (empty singing), "Che Qiang" (pulling singing), and "Cou Qiang" (joining singing), all contribute to the continuous and intertwining musical effect. The crossover of different vocal sections is closely linked, creating a continuous and lingering melody. The skillful transition between natural and falsetto voices and the nuanced singing in sync with emotions contribute to the unique style of "Wu San Qiang."

For a long time, the performance of "Wu San Qiang" has been very popular, as evidenced by the folk saying, "Mixing yams with seaweed, selling Si Qiang freely, carrying Wu San Qiang wherever we go, we can win the singing contest anytime."

4.4.1.1 The Content of "Wu San Qiang"

"Wu San Qiang" is a vocal art form within the Yi people, characterized by

its vast structure. It features nested melodies and multiple vocal sections singing simultaneously. A complete "Wu San Qiang" consists of five parts. The singing forms include lead singing, duet, chorus, and vocal accompaniment. The alternating and fluctuating transition between lead singing and accompaniment creates a continuous and melodious singing style. The skillful switch between natural and falsetto voices, the adaptability of singing to emotions, and the fine and delicate performance contribute to the unique musical artistry of "Wu San Qiang."

Its main characteristics are as follows:

Unique melodic music style: "Wu San Qiang" is a grand vocal suite with precise levels and distinctive features. Short, two-part segments create a rhythmic and dynamic effect. Intervals often include small thirds and larger jumps like fourths, fifths, sixths, and octaves. Frequent transitions between short and long phrases, including single-syllable singing and long-drawn-out vocal segments, are common. Mixed beats and varied rhythms are also prevalent. The melodies are primarily based on Gong, Yu, and Jiao modes (names of scales). Decorative elements like glides and ornaments are frequently used, creating a melodious and expressive quality in the singing.

Rich and unique lyrical content: The lyrics cover various aspects of Yi people's labor, marriage, family, ethics, and social life, encompassing the essence of Yi ethnic folk songs. The lyrics take on diverse forms, using vivid and straightforward language with profound implications, clear distinctions, and various expressive styles. The primary lyrics adhere to regular rhythms, being refined and elegant. In contrast, the secondary lyrics employ local dialects, conveying a strong sense of hometown emotions and adding vividness and liveliness. The transitional sections may feature a mix of Yi and Han dialects, alternations of primary and secondary vocals, and a blend of real and falsetto singing techniques, creating unique meanings.

Distinctive singing style: The organic combination of natural and falsetto voices, alternating and fluctuating lead singing, and vocal accompaniment are the most prominent characteristics of "Wu San Qiang." After the high and sonorous main voice, a sudden transition to soft and sustained falsetto creates a harmonious and ethereal effect, resonating deeply with the audience. Another unique aspect of the performance is the connection between lead singing and accompanying or duet singing. During the intervals of the lead singing, the accompanying or duet singers respond with unique

transitional vocalizations, and the ending of the lead singing is matched with the "Shou Qiang" section, expressing collective emotions. Various vocal sections' interweaving and close connection contribute to a continuous and captivating performance.

Unique performance procedure: "Wu San Qiang" follows a strict performance procedure, although it can be adapted as needed. The singing sequence includes "Ju Qiang" (humble singing), "Si Liu Ju" (four six-sentence segments), "Qu Zi" (main musical section), "Luo Qiang" (transition), and "Bai Hua" (singing in plain language). This sequence promotes friendly interactions between singers and a progressive singing experience, allowing a comprehensive appreciation of the grand and extensive whole.

The lyrics and tunes of "Wu San Qiang" maintain the quintessential features of Yi ethnic folk songs while incorporating the Chinese language's seven-character structure. Combining the seven-character "Qu Zi" with the variable five-character "Bai Hua" complements each other, resulting in a harmonious blend. "Ju Qiang" serves as the foundation of the entire suite, named so because of the need for singers to defer to each other humbly. It can include several or even dozens of segments. "Si Liu Ju" is a transitional segment from "Ju Qiang" to the main musical section, involving the transition between duet and lead singing, as well as a thank-you gesture from the lead singer to the other singers, sometimes referred to as "standing four pillars." The "Qu Zi" core of "Wu San Qiang" can be categorized as large or small melodies. Large melodies include "Shi Da Ge Zi," "Shi Jin Hua Yuan," "Shi Xiu Xiao Qu," "Shi Hui Xiao Qu," and more. As for the small melody category, there are several pieces, including "Xiang Feng Qu" (Meeting Song), "Yu Tuan Qu" (Encounter with a Group), "Shi Qu" (Trial Song), "Gua Qu" (Hanging Song), "Gou Qu" (Alluring Song), "Li Qu" (Parting Song), "Xian Qu" (Casual Chat Song), "Chuan Qu" (Connecting Song), and others.

The lyrics of these minor melodies consist of seven characters per line, fixed and unchanging, following the lead singing and vocal accompaniment format. The main vocal part allows for the insertion of transitional vocalizations like "She Qiang," "Kong Qiang," "Che Qiang," and "Cou Qiang" in the middle. The "Luo Qiang" is a transitional segment from the main musical section to the "Bai Hua" section, which can vary in length. The lyrics can be seven or five characters per line, with no fixed

requirements. The "Luo Qiang" content often includes expressions of humility, gratitude, and other sentiments. Finally, the "Bai Hua" section concludes the entire suite.

4.4.1.2 Important Values

The "Wu San Qiang" is an exemplary representation of the Yi people's outstanding historical and cultural heritage, which its people deeply believe. It serves as a tool for local and inter-community communication, a bond for emotional connections, and a gauge to measure the life experiences, moral qualities, cultural knowledge, and musical accomplishments of singers. Additionally, it acts as a medium for self-expression. Under the compelling charm of the local dialect, singers maintain emotions and foster friendship and unity. For example, the lyrics include, "With each meeting, we become closer; after three or four meetings, we become like siblings." The appearances of "Xianzi Laoban" and "Quzi Laoban" (leaders of vocal and accompaniment groups) in various places not only bring pride to the local people but also become a source of honor and remembrance for singers across generations.

a. Historical Value:

"Wu San Qiang" is the product of blending Yi and Han cultures, bearing strong regional characteristics. It holds significant historical value for studying the local traditions of Yi and Han cultures.

b. Artistic Value:

The complete song structure and unique singing style of "Wu San Qiang" constitute a large-scale vocal suite with intricate arrangements, harmonious fusion, and continuous musical flow. It represents a higher level of ethnic music development and significant artistic value. With melodies that transition between different vocal styles and the skilled alternation of true and false voices, the singing is enchanting and soul-stirring. The alternating lead singing and vocal accompaniment, along with the interplay of "She Qiang," "Kong Qiang," "Che Qiang," and "Cou Qiang," create a captivating and lingering musical experience. The improvisational elements during the performance elevate emotions, fully engaging both singers and listeners.

c. Cultural Value:

The lyrics of "Wu San Qiang" encompass a wide range of subjects, maintaining the traditional characteristics of Yi folk songs with five-character lines while incorporating the seven-character meter from Chinese. The use of both long and

short phrases enriches the expressive means. The combination of strict norms (where seven-character sections of the song remain unchanged) and freedom (where the number of characters and phrases in the spoken section can vary) complement each other, resulting in a unique literary and artistic value.

d. Social Value:

Through its long process of development and evolution, "Wu San Qiang" has integrated the cultural accumulation of the Yi people. As a medium for entertainment and social interactions, it serves an educational function. It plays a crucial role in cultural heritage, passing down the history, beliefs, legends, production knowledge, ethnic identity, and emotions of the ethnic group through generations.

The "Wu San Qiang" showcases the high level of Yi ethnic folk music in southern Yunnan. For performers, it is a comprehensive display of their psychological, cultural, and vocal skills. It has been lauded as the "heavenly melody" by experts. During the 10th Annual Meeting of the Chinese Minority Music Society held in Yuxi in 2005 and the First Nie Er Music (Choral) Week in Yuxi in 2009, the authentic performances of "Wu San Qiang" left musicians in awe.

4.4.2 Yi People's "Si Qiang" (Listed in the Third Batch of ICH of Yunnan Province)

4.4.2.1 The Content of "Si Qiang"

The "Si Qiang" of the Yi people (Listed in the Third Batch of ICH of Yunnan Province)

The "Si Qiang" is one of the four major vocal styles of the Yi people in southern Yunnan, alongside "Wu San Qiang," "Shan Yao Qiang," and "Hai Cai Qiang." It is closely intertwined with the local Yi ethnic tradition of "Smoking tobacco together," which is a long-standing social gathering and entertainment form for young men and women, also known as "Dapinghuo" or "Equal Gathering."

In this tradition, a group of young men from one village invites young girls from another village to gather on a predetermined date at a chosen venue. The inviting group prepares food, water pipes, musical instruments like the "Xianzi" (a traditional instrument with strings), and other items for the gathering. The venue could be in a local temple, a communal house ("gongfang"), or an open space in the forest.

Participants engage in various activities during the gathering, including

dancing and singing. The singing often occurs at night, with both men and women taking turns singing in duets. This musical exchange can last throughout the night and into the next day. The act of passing the tobacco pipe during the singing, using a rope made from tree bark, gives rise to the name "Chihuocaoyan," meaning "Smoking tobacco together."

These gatherings can last several days, with young people indulging in the ocean of singing and dancing. According to tradition, if the girls from one village accept two invitations in succession, they should return the favor and invite the boys to a gathering of equal scale.

The "Si Qiang" primarily employs the Chinese language for singing while retaining the musical style of the Yi people. It consists of several segments, including the "Ju Qiang" (prelude), "She Qiang" (accompaniment or assisting singing), "Qu Zi" (main song), and "Bai Hua" (speaking). The "Qu Zi" core part typically comprises seven words per line. The basic structure of the "Qu Zi" includes the "Tou Qiang," "Er Qiang," "San Qiang," and "Si Qiang." Each segment consists of two lines of lyrics, with the "Tou Qiang" being four words, "Er Qiang" three words, "San Qiang" four words, and "Si Qiang" three words. Completing one cycle of these segments constitutes a "Zhuan Ban" (a completed set).

The "Si Qiang" is characterized by its association with the local Yi ethnic custom of "Smoking tobacco together," the use of the Chinese language for singing while preserving the Yi ethnic musical style, and the incorporation of lively and gentle tones in its melodies. The "Yu Tune" (a traditional Yi tune) is prevalent, with large seventh and perfect eighth intervals frequently appearing in the melodic progression. The singing of the "Si Qiang" is often lengthy and complex, involving lead singing, ensemble singing, and duets, with the alternation of true and false vocal techniques, making it challenging for most people to master.

The saying "Shan Yao Qiang is alongside Haicai Qiang, Si Qiang can sell easily, and Wu San Qiang can be carried everywhere" vividly illustrates the intermingling performance of the "Four Major Vocal Styles of Southern Yunnan" during these gatherings.

4.4.2.2 Important Values

a. Historical Value:

"Si Qiang" has a long history and is an important manifestation of the traditional culture of the Yi people, preserving the traditional genes of Yi culture. Its origin, development, and formation have gone through a long historical process closely related to the ethnic and cultural history of the Yi people. This art form comprehensively, completely, and vividly embodies the cultural traditions of this ethnic group and region. As a traditional art form born in a specific environment, it carries Yi culture. It holds significant significance for researching the history, folklore, and musical evolution of the local Yi people.

b. Artistic Value:

"Si Qiang" is an important musical representation of the traditional culture of the Yi people in southern Yunnan. Together with "Wu San Qiang," "Hai Cai Qiang," and "Shan Yao Qiang," they are collectively known as the "Four Major Vocal Styles of Southern Yunnan," representing a pinnacle of Yi ethnic music and art. "Si Qiang" reflects the unique aesthetic values of the local Yi ethnic Nisu people and holds an important place in the treasure trove of Yi and even Chinese music. It is an art form that attracts attention and interest from various experts and scholars. The lyrics of "Si Qiang" cover a wide range of topics, including history, legends, astronomy, geography, and practical knowledge of life, making it an "encyclopedia" of Yi culture. Furthermore, "Si Qiang" is an important basis for studying the development history of traditional Yi dance, literature, and storytelling. It holds high academic research value in anthropology, ethnology, linguistics, folklore studies, and other academic fields.

c. Cultural Value:

"Si Qiang" is a product of the fusion of Yi and Han cultures, possessing unique cultural values. After the Yuan Dynasty unified the Dali Kingdom, economic and cultural exchanges between Yunnan and the inland regions accelerated. During the Hongwu period of the Ming Dynasty, millions of migrants poured into Yunnan from the inland, leading to deepening exchanges between the local natives and the Han ethnic group, and cultural collisions and integration occurred continuously on this land. "Si Qiang" emerged and developed in such a historical background. The ingenious combination of the ancient music of the Yi people and the Chinese language gives rise

to this distinctive art form. "Si Qiang" reflects the unique aesthetic taste of the local Yi people, their concepts of love and marriage, their spirit of cherishing nature and accepting fate, and their persistent pursuit of a happy life. It becomes important for the Yi people to increase cultural identity, enhance cohesion, and maintain emotional and ethnic unity.

d. Social Value:

The performance of "Si Qiang" involves passing the tobacco pipe, lighting the tobacco, and dancing, through which the singers express emotions and enhance friendships. It serves as a social medium for making friends and choosing partners. It has a pleasant effect on both body and mind, facilitating emotional expression. In remote and educationally underdeveloped rural areas, young people without formal education use "Si Qiang" to disseminate knowledge about production, life, and morality. It helps increase ethnic identity and cohesion and fulfills social functions like moral education and cultural unity.

4.4.3 Yi People's "Tiao Yue Tune" (Yuxi Municipal ICH List)

4.4.3.1 The Content of "Tiao Yue Tune"

Yuxi City has a large population of the Yi people, with various branches such as Nasu, Niesu, Lalu, Shansu, and Pula. "Dancing Music" (also known as "Tiao Yue Tune") exhibits strong regional characteristics, with most melodies being popular among the Nasu people. However, specific tunes like "Sanxian Tune" and "Agui Le" are mainly prevalent in the Shansu branch. On the other hand, "Ase Tune," "Asu Wei," and "Huayao Tiao Le" are predominantly favored by the Huayao people of the Niesu branch, being commonly used during their festive and entertainment activities. In the Yuanjiang Yi people, "Ali" is similar to the "Ali" of the Nasu branch in the neighboring Honghe County but with some regional variations in intonation. Within the Lalu branch of the Yi people, numerous songs named after "Agui Le" serve various purposes: some are dance songs accompanied by musical instruments.

In contrast, others involve question-and-answer exchanges between men and women ("Cai Qu"). Moreover, "Agui Le" also has a rich repertoire of love-themed tunes. Near the New Ping region, the Lalu, Mili, and other branches of the Yi people perform "Agui Le."

The repertoire of "Dancing Music" is extensive, with over 300 pieces

collected from various Yi ethnic villages in Yuxi City. Some representative tunes include "The River Rises, the Stream is Clear," "Entering the East Gate, Exiting the West Gate," "Heart and Liver Sister," "Two Little Flowers," "Soaking the Horse Skin," "Pomegranate Flowers Blossom Beautifully," "Floating Ribbons," "Big Brother New Flower," "What Do You Have," "Sister Big Flower," "Thinking of My Lover During the First Month," "A Field as Large as Four Square Fields," "Apei Baleke," "Agui Le," "Ali Tune," "Huayao Tiao Le," "Sailiro Saire," "Up to Ping," "Down to Ping," and many more. Some pieces of "Dancing Music" are played using only a four-stringed instrument, and if there are lyrics, they are minimal, leading the elderly in some areas to refer to it as "Jumping Strings" ("Tiao Xian"). Jumping Strings can be divided into "Zheng Xian" and "Za Xian." "Zheng Xian" refers to pure instrumental tunes accompanied by the rhythmic sound of a tobacco box and performed during dance. At the same time, "Za Xian" includes both dance songs with instrumental accompaniment and lyrics. Among these, "Zheng Xian" is used to accompany various dances such as "Longzong Tune," "Up to Ping," "Down to Ping," "The Heron Catches Fish," "The Mute Chops Wood," "The Monkey Picking Corn," "Upside-down Golden Hook," "Hili Yangjiao," and "Sailiro Saire." The piece "Longzong Tune" holds significant importance in "Dancing Music," as it introduces and transitions between other tunes during performances. As a result, in some regions, "Jumping Entertainment" is directly referred to as "Jumping Longzong." The lyrics of "Za Xian" are lively and melodic, and the structure is concise, making it a collective term for many independent dances. These dances have their names, such as "Elderly," "Stone Screen Salted Veges," "Green Veges, White Veges, Two Small Flower Points," "Zan Gu Li," "Up to Tonghai, Down to Qujiang," "Green Spring Flowers," "Heart and Liver Sister," "Joy, Joy," "Two Little Flowers," "Donkey Carrying Cotton," "Bamboo Basket," "Uncle, Come Again," "Hili Yangjiao," "A Ge Grazing Horses," "Apei Baleke," "Ali Tune," and "Huayao Tiao Le."

4.4.3.2 Important Values

a. Historical Value:

"Dancing Music" ("Tiao Yue Tune") is a traditional folk dance of the Yi people. It is also known as "Jumping Entertainment," "Jumping in Groups," "Zuo Yue," "Jumping Strings," "Jumping Tobacco Boxes," and "Jumping Sheng." It is an art form created by the Yi people through long-term social practice and labor. The term "Yue" in

"Dancing Music" has two meanings: one refers to a dance form where people gather in a circle to dance together, and the other conveys a sense of joy and happiness. The widespread popularity of "Dancing Music" is attributed to its deep and rich cultural heritage, passed down from generation to generation, as well as its beautiful and melodious tunes, easy memorization, and the fact that it does not require many musical instruments or props – it can be performed simply by clapping hands while singing and dancing.

b. Artistic Value:

"Dancing Music" ("Tiao Yue Tune") is a musical form of the Yi people where singing and dancing are combined. It features strong rhythms, diverse melodies, beautiful tunes, concise structures, lively and cheerful expressions, rich content, and widespread popularity. The musical structure of "Dancing Music" generally consists of parallel sections with upper and lower sentences or four-sentence patterns. The structure is concise, and the musical form is relatively simple. The main modes used in the melodies are YuTune, with some ShangTune, ZiTune, and GongTune modes. The melody frequently includes jumps of a sixth, seventh, eighth, and ninth interval. Among them, the most distinctive feature is the small seventh interval jump. Additionally, using a falsetto and a fast pace while singing enhances artistic expressiveness and emotional impact.

The rhythm and beats of "Dancing Music" are lively and intense, mainly in triple meter (3/8) and compound duple meter (6/8). The tempo is fast, sometimes reaching over 200 beats per minute. The typical musical characteristics of "Dancing Music" represent the essence of Yi culture to a certain extent. In Yuxi City, Yunnan Province, the Nasu branch of the Yi people in Eshan and Xinping counties performs the "Tobacco Box Dance" with accompaniment from stringed instruments and buffalo horn erhu. In the Ailao Mountains area of Xinping County, the Yi people of the Lalu branch participate in singing and dancing activities known as "Tiao Sheng" or "Da Ge," with representative songs such as "Agui Le," and their accompaniment includes the "Xiao Hulusi Sheng" or "Xiao Sanxian" (small three-stringed instrument). The musical features of these dance songs are generally short and well-organized, with repetitive or variational patterns in the melodic structure, characterized by distinct and lively rhythms and cheerful and smooth melodies. The lyrics of "Dancing Music" cover many

topics and provide insight into an expression of affection between men and women, with love being the dominant theme. Some lyrics depict natural phenomena, production and life, hometown scenery, and praise for a beautiful and happy life. The "Chencu" (a type of folk-art song with a repeating motif) in "Dancing Music" runs through the fundamental tone of the music and has fixed and stereotyped patterns, making its application highly distinctive. Generally, "Chencu" can be divided into two types: one is mood-related, such as "Li, Ge, Se, Luo, Me," which gives the song a smooth and natural feel and adds a colloquial touch to it, enhancing the vitality of the song; the other type is the address-related, such as "Xinhua Ge, Xinhua Jie, Qin Qin, Xinggan," which are terms of endearment used by the singer for their beloved and are generally not directly related to the main lyrics. However, these address-related terms express emotions such as calling, yearning, and affection for loved ones and partners

c. Cultural Value:

"Dancing Music" ("Tiao Yue Tune") is prevalent in Yi people's singing and dancing activities, playing a crucial role in their traditional cultural life. People often gather in open spaces or wild grasslands during traditional festivals, leisure time, or nights to engage in singing and dancing activities. These song and dance activities have different folk appellations and dance routines in different regions and branches, such as "Jumping Le," "Zuo Le," "Jumping Tobacco Boxes," "Jumping Strings," "Jumping Foot," "Jumping Sheng," "Da Ge,". The origins of these names are often related to the musical instruments or props held by the dancers. For instance, the "Tobacco Box Dance" is named after the dance participants using tobacco boxes to create rhythms. Suppose the accompanying musical instrument is a stringed instrument (also called "Four Strings"). In that case, it may be called "Jumping Strings,". "Dancing Music" is widely spread in different areas and villages, has a long history, and is enjoyed by people of all ages. It is an outstanding traditional folk art form of the Yi people with strong vitality that continues to thrive and is essential to modern cultural events, such as national square music and dance performances.

d. Social Value:

The "Dancing Music" tradition is widespread among the Yi people in Yuxi City. During the traditional "Torch Festival," there are large-scale and spectacular singing and dancing activities like "Jumping Entertainment." Spontaneous "Dancing

Music" events can be seen in ethnic unity squares, county sports halls, and cultural halls in regions like Eshan, Xinping, and Yuanjiang counties. This artistic form has become a part of the national square music and dance in the modern cultural atmosphere. It can be said that "Dancing Music" is almost ubiquitous in both urban areas and villages, making it an ancient art form with an enduring appeal that caters to all age groups.

4.4.4 Hani Ethnic Folk Music (Yuxi Municipal ICH List)

4.4.4.1 Basic Content of Hani Ethnic Folk Music

The folk songs of the Hani people are vibrant and diverse, with main song types including "Haba" (narrative songs), "Acao" (love songs), "Songmiwei" (wedding lament songs), "Mishawei" (funeral lament tunes), "Youriri" (children's songs), "Agaga" (lullabies), "Nihatuo" (ritual songs), "Yuelagu" (summoning spirits songs). The titles and singing styles vary among different subgroups and regions, each with distinct characteristics.

a. "Haba" (also known as "Kaba" or "Biyue" in some places) is an important song type sung by elders or singers during festivals or joyous occasions. It can be performed in a soloist-chorus form or as a duet, depending on local traditions. The lyrics of Haba songs cover a wide range of topics, including the world's creation, floods, human origins, ethnic customs, the passage of time, and the cycles of the seasons and agricultural activities. The Haba sung at banquets usually consists of long, ancient poems with significant research value. Singing Haba can take place in public gatherings of different generations, like the tune "Spring Urges." Although the melodies of Haba vary among different subgroups, they share a common rustic and profound style, with performances often centered around agricultural themes, like the tune "Planting Seedlings." Haba also serves an entertaining purpose, with some tunes expressing joyful emotions and happy events, such as "Going to the Street."

b. "Acao" is the tune used to sing love songs. Traditionally, singing love songs to elders or younger individuals is considered improper. Acao songs can be divided into loud and soft singing styles. Soft singing of love songs is often done by young men and women when they gather in the evening. The lyrics are usually longer, and they gently express their feelings and emotions to each other, as seen in the tune "Unwilling Without Fresh Flowers." Love songs primarily revolve around themes of love. However, they may also involve questions about historical knowledge,

descriptions of agricultural activities, or praises of nature. Sometimes, ancient poems from Haba are incorporated into love songs, showcasing the singers' knowledge.

c. "Youriri," also known as "Riageleda," refers to children's play songs. Hani children's songs have beautiful and flowing melodies, well-suited for children's vocal range, and are imbued with distinctive ethnic characteristics. Hani children have abundant songs, and they mainly sing during bright moonlit nights, gathering in village courtyards or on the streets while singing and playing games. Children can perform twenty or thirty different children's songs consecutively in some places. For instance, the tune "Eiminuo." Older girls may also use their surroundings as inspiration, as seen in the tune "Bahayamigu."

d. "Agaga," also known as "Aoyou" or "Aniqie," refers to lullabies sung to soothe and calm babies. It is often sung by parents or elders when they want the baby to sleep and is characterized by gentle and soft melodies.

e. "Songmiwei," also known as "Kujia Ge," is the wedding lament song sung by girls before their marriage. When a girl is about to get married, she usually sings the wedding lament song with close female companions to express their feelings of farewell. In some places, mother-daughter or sister-sister duets are also in this song.

f. "Mishawei," also known as "Kusang Tune," is the mournful song sung after the death of a loved one. It primarily involves crying and lamenting. In some cases, people take turns to sing, while in other situations, multiple people sing together, as seen in the tune "Cry for the Deceased."

g. "Nihatuo," commonly known as "Mopi Tune," is the song Mopi sings during sacrificial ceremonies. Depending on the occasion and purpose of the ritual, Mopi composes appropriate songs, often with melodies seeking blessings from the gods, warding off calamities, and praying for safety, as seen in the tune "Ancient Rules Cannot Be Changed."

h. "Yuelagu," also known as "Jiaohun Tune," is the summoning spirits song. During the early spring season, each family invites Mopi to call the spirits of the household men, praying for a safe and peaceful year. When a family member falls ill or is harmed, they will invite Mopi to sing the summoning spirits song "Yuelagu" to drive away evil spirits, as seen in the tune "Ancestors Have Arrived."

4.4.4.2 Important Values

a. Historical Value

Within the boundaries of Yuxi City in Yunnan Province, the Hani people have undergone a long process of migration and proliferation, resulting in various self-designations or other designations based on ancestors or geographical locations, representing different family lineages of the same Hani ethnicity. Many family lineages, diverse dialects, and local customs have led to different Hani cultural practices in different regions or among different family lineages while maintaining certain common traditions. However, the core, traditional, and essential characteristics remain interconnected. The traditional music passed down in the region holds significant historical research value.

b. Artistic Value

Hani ethnic music takes on different forms during various festive events, often accompanied by singing, dancing, and instrumental music. For example, during the Hani Ten-month Year, there are performances of "Mocuo Cuo," "Zongshan Dance," and "Jiujie Xian." In the Guei Tho custom, there are activities like "Guchichiche Wo," which involves circling the village, "Anucaiz Za," representing rice cultivation, "Abo Menzu," depicting the grandfather, "Guoduosa Za," portraying work activities, "Anituo Za," illustrating childbirth and child-rearing, "Alacuo," a form of outdoor entertainment, "Hamina Haza," expressing the desire to find a spouse, "Arempi," used to request fresh flowers, and "Zazebala," symbolizing the collection of s. The lyrics of these activities hold literary research value, and the music rhythm uses an eight-beat meter as the unit of loose beats, giving it more inherent passion than a four-beat meter. Common rhythmic patterns include interweaving different vocal parts with varied lengths, creating a diverse tonal structure. The versatile singing styles combine natural and falsetto voices and vocal techniques like vibrato and sobbing, showcasing strong expressive power and artistic value.

c. Cultural Value

Hani ethnic music and dance originated from the people's agricultural labor, ancient religion, historical culture, reproductive traditions, folk festivals, and ritual ceremonies, expressing their respect for their ancestors. The praise and transmission of the spirit of their ancestors' perseverance, tenacity, and resilience play a significant role.

Moreover, the Hani's agricultural civilization promotes reverence and harmony with nature, seeking a balanced interaction between humans and nature. Their music, performed on various occasions and contexts, is an outlet for their primal emotions. This artistic form encapsulates the essence of Hani culture, providing insights into their historical development and forming a comprehensive cultural medium. It holds tremendous cultural value for understanding the Hani people's history and shaping their cultural identity.

d. Social Value

Hani ethnic music is disseminated during large-scale events, combining ritual ceremonies with singing and dancing. This reflects the solemn and dignified attitude of the Hani people towards this art form, encompassing seeking blessings from the gods, warding off calamities, dancing with deities, yearning for harmony with nature, collective participation, and shared joy. Additionally, it imparts knowledge of natural laws and agricultural practices, extending the desire to pass down their historical and cultural heritage. Following their homeland's geographical environment and climate changes, the Hani have developed a practical agricultural calendar, conveying important agricultural activities through sacred ritual ceremonies to the community, including knowledge of farming seasons, ensuring bountiful harvests, and guiding people's thoughts and behaviors.

4.4.5 Huayao Dai Folk Songs (Yuxi Municipal ICH List)

4.4.5.1 Basic Content of Huayao Dai Folk Songs

The generational Huayao Dai folk songs are expressions of friendship and love and the spiritual nourishment of emotion and aesthetics. The titles of Huayao Dai folk songs can be broadly classified into four categories based on their functional nature: love songs, children's songs, narrative songs, and customs songs.

a. Love songs include four types: "Han Sen Sao," "Han Ding," "Han Heng Kui," and those with dual melodies. In the Dai language, "Han" means song tune, and "Sen Sao" is the opening phrase for this kind of tune. "Han Sen Sao" refers to love songs starting with a specific opening phrase. "Ding" refers to the three-stringed instrument used to accompany the tune. "Han Heng Kui" is a duet, specifically a male-female duet. Dual melodies refer to love songs that do not have specific names and are commonly used in Dai Sa and Dai Ka regions.

(a) "Han Sen Sao" is a tune specially used to sing about love. It is characterized by a melodious opening phrase that sets the tone. The tune consists of two lines with falling notes in positions 3 and 6, and the high and prolonged opening and ending phrases create a warm and extended melody. It is often used in male-female duets. For example, the song "Shua Hua Jie," performed by Dai Zhongren in Yuanjiang County, Yuxi City, has a tender and lingering melody, making it perfect for young lovers to express their feelings. Another example is "Hua Jie Yang Luo Fan," which has a free rhythm and is commonly used for mutual praise and admiration.

(b) "Han Ding" is named after the three-stringed accompaniment instrument. It is the most widely spread and commonly used love song tune. The melody is steady, with precise phrasing, often one word (syllable) per note, resembling a chant. The singing content includes expressions of affection, praise for gifts or presents, and more. Examples include "Xiao Gu Niang" performed by Dai Ka people in Yaojie Town, Xinping County, and "Zan Gu Niang" and "Zan Tong Pa" performed by Dai Ya people in Mosha Town, Xinping County.

(c) "Han Heng Kui" is a type of love song sung by a male and female in a duet. It is a rare two-part folk song in the Dai language. It has been passed down through the Huayao Dai Hei Dai (also called Han Dai) branch in Dong'e Township, Yuanjiang County, Yuxi City. It is mainly performed during major festivals like Chinese New Year, the 14th day of the 6th lunar month (pre-Lunar New Year), and the Dragon Boat Festival. There is also a classification based on the content of the lyrics, and there are still more than 20 traditional tunes like "Xiao Bian Hua" and "Shu Mu Fang." The male voice leads with accompaniment from a small three-stringed instrument, and the female voice follows, creating a staggered effect with questions and answers. The main content is typically expressed in one syllable per note. At the same time, the accompaniment has multiple sounds per syllable, resulting in alternating density and emphasis between the two voices, creating a distinctive characteristic of Huayao Dai's small tunes. An example is "Xiao Bian Hua," performed by Huayao Dai Hei Dai people (also called Han Dai) in Dong'e Township, Yuanjiang County.

(d) Love songs spread by Huayao Dai Sa people and Dai Ka people in Yaojie Town and Jasai Town, Xinping County, Yuxi City, are not strictly distinguished from other types of folk songs (such as narrative songs). Among them, the love songs

of the Dai Sa people are lively and playful, while the love songs of the Dai Ka people are melodious and graceful. Examples include "Zan Huo Zi," performed by Huayao Dai Sa people in Yaojie Town, and "Mei Ku Ni Ye Kan Bu Jian," by Huayao Dai Ka people in Yaojie Town.

b. Narrative songs are commonly known as "Han Huan." "Huan" refers to opening phrases in spoken or sung form, and "Han Huan" refers to all narrative tunes, including various ancient songs, songs expressing sorrow, songs related to production and life, and metaphorical "Han Bie" tunes. "Bie" means pun, irony, and hidden meaning. Ancient folk songs sing legends, ethnic history, and various long poems. Sorrowful, production, and life songs are distinguished based on the singing content and do not have fixed tunes. However, they all have distinctive tonal characteristics of different folk song branches.

The content involves singing about new life and new things and praising hometowns. Examples include "Da Jia Lai Chang Ge" and "Xin Yu Liang Zhong Ren Ren Kua," performed by Dai Ka people in Mosha Town, Xiping County. The Witch Doctor Songs, also known as "Ya Mo Ge," are widely spread among the Huayao Dai communities in Xiping County and Yuanjiang County, Yuxi City. "Han Ya Mo" has been handed down with primitive religious rituals, retaining the original forms of witchcraft, an ethereal and mysterious aura, and a distinct Huayao Dai musical essence. Among these areas, the Ya Mo Ge songs are particularly prevalent in the regions of Mosha Town and Jiasa Town in Xiping County, as well as the Dapingping Community in Yuanjiang County. Ya Mo Ge songs' melodies, tones, singing forms, and stylistic characteristics are generally similar in various regions. According to recent field investigations, it has been found that the Ya Mo Ge songs in Mosha Town of Xiping County are mostly recited rather than sung. However, the Ya Mo Ge songs among the Huayao Dai people of Jiasa Town still involve singing the ritual incantations or calling spirits. In the Dapingping Community of Yuanjiang County, the Ya Mo Ge songs are mostly sung as songs.

According to the Huayao Dai's ritual customs, Ya Mo Ge songs are only sung after entering the role during the sacrificial ceremonies to fulfill their purpose effectively. The melodies, tones, singing forms, and stylistic characteristics of Ya Mo Ge songs are generally similar among different regions where the Huayao Dai people

reside. The length of each line in Ya Mo Ge songs varies, the number of lines in each segment is flexible, and there is freedom in sentence divisions and intensity variations. The songs are characterized by improvisation. The rhythms are composed, creating a sense of solemnity and gravity. For example, the Ya Mo Ge song "Zhao Hun," sung by the Huayao Dai people of Mosha Town in Xinping County, is mainly used for exorcism ceremonies. The Ya Mo Ge songs sung by the Huayao Dai people of Jiasa Town in Xinping County are known as "Hao Hun Diao" (Calling Spirits Tune). Another example is "Hun Yao Jiao Hui Lai" (Calling the Soul Back), which the Huayao Dai people of Lijiang Town in Yuanjiang County sang. To accommodate the need for longer lyrics, Ya Mo Ge songs are characterized by obvious recitation features, often with one word corresponding to one note, emphasizing the expression of words and meaning.

The performance of Ya Mo Ge songs emphasizes the expression of emotions and tone, closely connected to the lyrics being sung. The songs change with emotions, following the meaning of the words, and exhibit delicate techniques, including trills, vibrato, recitative, sustaining notes, staccato endings, as well as gradual crescendos, diminuendos, sudden lightness, heaviness, and a combination of humming and roaring. The singing techniques and emotional expressions are precise and coherent, highlighting the mysterious and emotional aspects, showcasing majesty and bravery, expressing grief and anger, and exhibiting a unique style and strong artistic appeal. Although the melodies and singing styles of Ya Mo Ge songs vary in different regions, they are closely related to local folk songs, displaying the basic characteristics of local folk songs, especially the unique charm of Dai language pronunciation, which distinctly marks the significant imprint of Huayao Dai folk songs. The semi-professional nature and irreplaceable unique functions of Ya Mo Ge among the Huayao Dai people have a wide audience base and enjoy a particular social reputation.

4.4.5.2 Important Values

a. Historical Value

The Huayao Dai, as a branch of the Dai people, does not practice Buddhism. They have a long-standing worship of nature and believe that all things in the world have spirits. Through their gentle and unique musical expressions, the Huayao Dai express their reverence and expectations for everything in the universe, life, and existence. Their traditional music forms a vast artistic system with diverse content and

distinctive artistic personality characterized by antiquity, simplicity, and beauty. According to the Huayao Dai's belief, all things in the universe, such as the sun, moon, stars, wind, rain, thunder, mountains, trees, and even a grain of rice, a stone, or a village gate, possess spirituality and are governed by divine beings. These beliefs are reflected in their traditional music, which has been passed down from ancient times and remains unchanged.

b. Artistic Value

The Huayao Dai traditional music exhibits unique and distinct characteristics in scales, musical intervals, pitch range, modes, rhythm, melodies, speed, intensity, and singing styles. It strongly reflects regional identity and embodies the essence of Huayao Dai culture. Huayao Dai folk songs have beautiful melodies, simple lyrics, delicate emotions, and a strong expressive power that can deeply move listeners. Some songs utilize preludes and trailing tones, creating an expansive and open atmosphere. The length of the songs varies, with some having five or six lines while others have dozens or even hundreds of lines. The lyrical structures may consist of five-word or seven-word phrases, six-word or nine-word phrases, or even shorter three-word or four-word phrases, resulting in alternating high and low pitches and complementary beginnings and endings. The opening lines of the tunes skillfully employ figurative language, creating profound emotions that strike the heart. The representative traditional music of the Huayao Dai, such as the Three-String Tunes, has been passed down for thousands of years and includes works like "Han Bei Ha," "Han Shao Han Mao," "Han Sheng Sao," "Luo Dai Bu Shao Yang Zhe Yang," and "Lao Zhang."

c. Cultural Value

Huayao Dai folk songs represent the essence of the Huayao Dai ethnicity, recording the historical evolution, reflecting the changes and developments of Huayao Dai society, and expressing the Huayao Dai people's aspirations for a happy and fulfilling life. Beautiful melodies and vivid lyrics characterize the songs. For example, the song "Han Bei Ha" depicts Huayao Dai's ancestors' harsh life during migration and famine, expressing a mournful and touching sentiment. On the other hand, joyful and pleasant songs like "Han Shao Han Mao" express praise and admiration. The love song "Han Sen Sao" is elegant and hopeful, portraying their longing for a better life. These folk songs reflect Huayao Dai's history, social customs, love and marriage, labor, and

other aspects, serving as valuable materials for understanding Huayao Dai's social history, customs, and cultural characteristics. They hold significant value for humanities research and appreciation, contributing to studying the historical development of Huayao Dai music and culture.

d. Social Value

Over a long period of production and life, the Huayao Dai people have created and inherited their traditional music. Huayao Dai folk songs are rich in content and diverse in form, serving as essential means of communication during young Huayao Dai men and women's interaction, village visits, and courtship, as well as indispensable ways for the elderly to reminisce, sing about life, and educate the younger generation. Being an ancient ethnic group without a written language, the Huayao Dai use their ancient Three-String Tunes to record their ethnic history, society, life, and emotional experiences. The Three-String Tunes permeate every aspect of Huayao Dai's life, concrete representations of their natural worship, totem worship, and ancestor worship, reflecting their ideas on history, philosophy, ethics, and morality.

4.5 Ethnic Resource Input: The Case of Huayao Dai's "Calling the Moon"

4.5.1 Cultural Landscape of the ICH "Calling the Moon" of the Huayao Dai in Yunnan Province

"Calling the Moon" is a traditional folk activity of the Dai Sa people in Xiping County, which takes place two days before the full moon of the lunar second month. This activity aims to pray to the Moon God for rain, blessings, and auspiciousness for the villagers. For the Dai people living in the upper reaches of the Red River, along the Mosha River and the JiaSa River, the moon is uniquely revered by the Dai people (Huayao Dai). Whenever the moon is full in the sky, the "Yama" in the Dai villages will carry a small dustpan with rice wine, dragon pudding, and fresh fruits, walk to the roof of a flat earthenware house, offer food to the moon, light three incense sticks, kneel to worship the moon with piety in body and mind, and mysteriously and mellifluously call out to the soul of the moon, to pray for the moon to come down to

the welfare of the Dai people and to protect their townships. The chants of the Dai people (Huayao Dai) in praise of the moon are the most vivid and concrete example of the belief in the spirit of all things.²⁹

According to the "Calling the Moon" activity, the Huayao Dai people pray to the Moon God for blessings and to bless the Huayao Dai people with good harvests and healthy livestock breeding. When the moon rises, the women in the village, dressed in Huayao Dai costumes, invite "Manga," who is dressed as the Moon God, to the village under the leadership of "Ya Mo," who lights a pair of candles and three incense sticks. YaMo lit a pair of candles and three incense sticks, gazed at the full moon just rising in the distance, and solemnly called out to the moon: "Moon ah moon, you are the pearl that illuminates the road at night, and you are the symbol of light, spreading silver-white good luck to Dai people -----" After YaMo called out for the moon, all the people in the village gathered together. After the end of the "YaMo" calling for the moon, the whole village gathered to bathe in the moonlight, singing and dancing together and tasting the festive food brought by each family.³⁰ For generations, the Huayao Dai people have been living by water and cultivating rice, their staple food. In the past, due to backward agricultural production techniques and natural disasters, agricultural harvests were meager. In this context, the village elders, led by the esteemed "Ya Se," organized the "Calling the Moon" ritual to pray for the Moon God's blessings, hoping for good weather and happiness for their people. Since then, the Huayao Dai people have been hoping yearly for the Moon God's protection, wishing for bountiful crops and well-being.

The village of Nahan in Shuitang Town, Xinping County, Yunnan Province, is located in the northwest part of Xinping County, about 73.5 kilometers from the county seat. It has 79 households and a total population of 386 people. Nahan Village is a relatively well-preserved village that has maintained the ancient and primitive "Calling the Moon" ritual passed down by the Huayao Dai ancestors. Throughout history, the "Calling the Moon" folk cultural activity has been held every year on the 15th day of the lunar second month and continues to this day. In December 2022, it was

^{29&30} From Dictionary of China's Minorities: The Dai People, by He, Shaolin, ed. 2014. Copyright 2014 Kunming: Yunnan Nationalities Publishing House.

listed in the fifth batch of representative projects of provincial-level ICH in Yunnan Province. The Huayao Dai people believe that all things have spirits and worship nature. "Calling the Moon" represents the spiritual culture of the Huayao Dai and serves as a means of cultural inheritance. It embodies history and connects the future, making it an excellent traditional culture for ethnic minorities.

The "Calling the Moon" folk activity lasts for three days. It includes several activities such as preparatory events, traditional craftsmanship, inheritance of traditional melodies, and exhibition of folk customs. Some of the activities involve flower picking ceremonies, welcoming the Moon God with offerings of "flower pigs," making "Moon God" rocking rods, "Nan Ga," fetching spring water, fishing with nets, making the delicacy "dragon cake," Dai ethnic weaving, embroidery, bamboo weaving, teeth dyeing, and singing traditional melodies, among others.



Origin: Photo courtesy of NaHan Village, Shuitang Township, Xinping County, Yuxi City, Yunnan Province

Figure 4.2 Schedule of the 2022 "Calling the Moon" Folk Culture Inheritance Training Programme of the NaHang Group of Shuitang Community, Xinping County

新平县水塘社区哪喊小组2023年“喊月亮”民俗文化遗产培训活动方案

“喊月亮”是新平站塘傣族拜月鬼神的一种传统民俗活动，于每年的农历二月月日前两天举行，旨在祈求拜月鬼神为村民带来健康和吉祥。“喊月亮”是傣族精神文化代表之一。文化是一种力量，更是一种传承，因为它凝聚着历史，连接着未来。党的十八大报告指出：“文化是民族的灵魂，是人民的精神家园”。我们以此为契机，定于2023年3月13日至2023年3月15日开展水塘社区哪喊小组“喊月亮”民俗文化传承培训活动，传承和发展丰富多彩的民俗文化，弘扬民族精神，增强民族意识，促进民族团结，构建和谐美丽新家乡。

日期	时间	地点	内容	主讲人	备注
3月13日	上午9:00-11:30	水塘社区哪喊小组	开班仪式	李某某	
3月13日	下午2:00-4:30	水塘社区哪喊小组	民俗知识讲解	王某某	
3月14日	上午9:00-11:30	水塘社区哪喊小组	民俗知识讲解	王某某	
3月14日	下午2:00-4:30	水塘社区哪喊小组	民俗知识讲解	王某某	
3月15日	上午9:00-11:30	水塘社区哪喊小组	民俗知识讲解	王某某	
3月15日	下午2:00-4:30	水塘社区哪喊小组	民俗知识讲解	王某某	

Origin: Photo courtesy of NaHan Village, Shuitang Township, Xinping County, Yuxi City, Yunnan Province

Figure 4.3 Schedule of the 2023 "Calling the Moon" Folk Culture Inheritance Training Programme of the NaHang Group of Shuitang Community, Xinping County

4.6 Course Design of "Calling the Moon" of Huayao Dai, an ICH of Yunnan Province

4.6.1 Course Description

The Cultural History and Traditional Cultural Features of the Huayao Dai Explains the history and cultural features of the Huayao Dai, including its origin, distribution, language, and beliefs.

"The background and significance of the Calling the Moon rituals Explanation of the background and significance of the Calling the Moon rituals, including the origins, development, and transmission of the Calling the Moon rituals, the background and significance of the "Calling the Moon" folklore.

Rituals of the Huayao Dai explanation of the Huayao Dai rituals includes eight aspects of wedding customs, rituals, funeral customs, and festival customs.

Songs, Dances, and Traditional Ditties of the Huayao Dai people are the introduction to the songs, dances, and traditional ditties of the Huayao Dai people, including aspects of the songs, dances and ditties of the Huayao Dai people.

Brocade and Embroidery of the Huayao Dai people explain the brocade and embroidery of the Huayao Dai people, including aspects of the history, techniques, and patterns of the brocade and embroidery of the Huayao Dai people.

Costumes of the Huayao Dai Explanation of the costumes of the Huayao Dai, including the types, characteristics, colors, and patterns of the costumes of the Huayao Dai and their wearing etiquette.

Bamboo Weaving of the Huayao Dai People explains the history, techniques, and types of bamboo weaving of the Huayao Dai people.

Huayao Dai Food Preparation Explains the preparation of Huayao Dai food, including traditional Huayao Dai food, cooking techniques, and ingredients. The above content can be adapted and supplemented as appropriate.

An exploration of the preservation and transmission of ICH.

Digital technology is used in the new era to promote the creative transformation and innovative development of traditional Huayao Dai culture.

4.6.2 Expected Learning Outcomes

1. Understand the historical background, characteristics, and significance of the folk culture of Huayao Dai in Xinning County, Yunnan Province;
 2. Understand the background and significance of the rituals of the Huayao Dai "Calling the Moon" folklore event;
 3. Learning knowledge and skills in Huayao Dai rituals, Huayao Dai songs and dances, Huayao Dai traditional ditties, Huayao Dai brocade weaving, Huayao Dai embroidery, Huayao Dai costumes, Huayao Dai bamboo weaving, and Huayao Dai food preparation;
 4. To develop students' interest in and appreciation of the folk culture of Huayao Dai and its folklore activity of "Calling the Moon."
 5. Cultivate university student's ability to study the traditional culture of the regional minority - Huayao Dai - and stimulate the momentum of heritage development.
- (For full course design, please refer to the Appendix)

4.7 Yuxi Normal University's Attempts and Significant Achievements

Table 4.6 Project-level Achievements of the Mekong Subregion Ethnic and Folk Culture Transmission Centre at Yuxi Normal University (excerpted)³¹

No	Item	Quantity	Remarks
1	Visits and exchanges	134 batches	4 typical cases of incoming visits 2 typical cases of outgoing visits
2	International Conferences	99 items	International exchange conferences, hosting of international conferences, participation in typical cases of international conferences, innovation in the art of the Southern Bugs
3	International training	14 times	Training in Korea, Thailand, Vietnam, Cambodia, overseas training cases (out-of-print woodcuts, calligraphy, Chinese painting)
4	International exhibitions	8 times	2 typical cases of foreign exhibitions, 2 typical cases of domestic exhibitions
5	Professional Development	4 Classes	National Class I Characteristic Major--Fine art National Undergraduate Professional Programme Pilot Major--Fine art Provincial Key Discipline--Fine art Provincial Characteristic Major--Art Design
6	Course Development	64 courses	Professional Ethnic Cultural Characteristics Courses (13 courses) Public Specialised Liberal Education Courses in Ethnic Culture (48 courses) Network Online Public Liberal Education Ethnic Culture Courses (3 courses)
7	Talent Team	48 people	Provincial Teaching Teams (3) ICH Inheritors (45)
8	Teaching Achievements	9 items	The Sixth Yunnan Provincial Teaching Achievement Award (2 items) Seventh Yunnan Provincial Teaching Achievement Award (1) Fine Courses (2) Quality Teaching Materials (3) "Twelfth Five-Year Plan Teaching Materials (1)
9	Research Achievements	26 items	Teaching Achievements (24) Representative cases (2)
10	Centres and Bases	11	Research Centres (3) Bases (5) Provincial Master Teacher Workshops (3)
11	Ethnic Cultural Activities and Creative Entrepreneurship for University Students	24 items	Ethnic Culture Campus Activities for University Students Awards for Innovation and Entrepreneurship of University Students Awards for Ethnic Culture Projects of University Students
12	Fieldwork	48 items	Research (36 items, of which 12 are students) Investigation reports (59 items, of which 10 are representative)

³¹ From Mekong Sub-region Ethnic Folk Culture Learning Center, Yuxi Normal University.

Table 4.6 Project-level Achievements of the Mekong Subregion Ethnic and Folk Culture Transmission Centre at Yuxi Normal University (excerpted)³² (continued)

No	Item	Quantity	Remarks
13	Scientific research projects	64 projects	National Social Science Foundation projects (26 projects, of which 10 are representative) Provincial and ministerial projects (Ministry of Education, Ministry of Culture, Civil Affairs Commission, Language Commission, a total of 38 projects, of which 10 are representative)
14	Academic Monographs	85 items	Academic Monographs (85 items) Landmark Achievements (20 items)
15	Published Textbooks	52 titles	Publication of teaching materials (52) Landmark achievements (20 articles)
16	Published Papers	163 items	A Guide to the Core Journal of China (81 articles) CSSCI (82 articles) Landmark Achievements (10).

4.8 Summary

During a symposium on literary work, General Secretary Xi Jinping pointed out that "outstanding traditional culture is the spiritual lifeline of the Chinese nation, an important source of nurturing socialist core values, and a solid foundation for us to stand firm amid the world's cultural interactions."³³ Therefore, the preservation and development of ICH (including the protection and inheritance of traditional music cultures of ethnic minorities) are essential components of contemporary cultural construction in our country.

Residing within the Ai Lao Mountains in Yuxi are the Yi, Hani, and Dai peoples, each with a rich and diverse folk music tradition, showcasing the unique charm of their traditional cultural art. Among them are the Yi people's "Wu San Qiang," "Si Qiang," and "A Su Zhe (A Guai Yue)," the Hani people's "Gui Ji Tuo," and the Dai (Huayao Dai) people's "Han Sen Sao." These folk songs not only enrich the cultural lives of various ethnic groups but also play a positive role in the domains of labor production and social-cultural life among people of different ethnic backgrounds. Due to their artistic characteristics and cultural significance, they demonstrate remarkable

³² From Mekong Sub-region Ethnic Folk Culture Learning Center, Yuxi Normal University.

³³ From "Xi Jinping Attends Symposium on Cultural Heritage and Development and Delivers Important Speech," by Chinese Government Website 2023 . Accessed August 28, 2023. https://www.gov.cn/yaowen/liebiao/202306/content_6884316.html.

vitality in cultural and economic development across different regions. This study, conducted through questionnaires and interviews targeted at university teachers, college students, experts in ICH, and representatives of ICH inheritors and organizers, received positive responses from all four groups. They highly agreed that incorporating regional ICH of ethnic minorities into the liberal education art courses of universities is essential. Data from Yuxi Normal University's survey shows that over the past 20 years, the transmission and teaching of ethnic folk culture in universities have been effective, especially with the establishment of the Mekong Sub-region Ethnic Folk Culture Study Hall, which pioneered the research and teaching of ethnic folk traditions in Yunnan's regional universities. However, recent data indicates that key projects and achievements primarily focus on fine art and art design majors, and the results related to traditional music, dance, folklore, and other categories are not prominent. Specific data on college students' innovation and entrepreneurship is unclear, and the effective utilization of research and course development in teaching and student feedback data is not evident.

Evidence has shown that traditional culture rooted in various ethnic groups not only meets the local cultural needs but also injects sustainable, positive, and potential driving forces into economic promotion and development. At the symposium on cultural inheritance and development, Xi Jinping emphasized, "We must uphold openness and inclusiveness, adhere to the sinicization and modernization of Marxism, inherit and develop outstanding Chinese traditional culture, promote the localization of foreign cultures, and continuously cultivate and create a socialist culture with Chinese characteristics for the new era. We must be upright and innovative, carrying forward the righteous spirit and vigor of inheriting history and composing the contemporary chapter".³⁴ With the progress of history and society, new art forms will continue to emerge and develop at the intersection or collision of tradition and reality, requiring the injection of new functions and driving forces in education and teaching.

³⁴From "Xi Jinping Attends Symposium on Cultural Heritage and Development and Delivers Important Speech," by Chinese Government Website. Accessed August 28, 2023. https://www.gov.cn/yaowen/liebiao/202306/content_6884316.html.

CHAPTER V

CONCLUSION

5.1 Ideological Aspects of Potential Measures and Recommendations Based on Rich Ethnic Resources

5.1.1 Strengthening Students' Awareness of Cultural Diversity Protection, Development and Inheritance

In the realm of educational practice, the separation of school education from traditional ethnic education has impeded the core cultural transmission role of education, thus affecting its overall effectiveness. Attention must be given to the correlation between school education and the cultural milieu of individual learners. Local ethnic minority communities often possess accumulated traditional wisdom adapted to their habitat, sustaining effective ways for human society to coexist with nature. This traditional wisdom permeates daily activities, production, religious activities, and cultural entertainment. However, the current situation is that the younger generation in these communities rarely grasps the relevance of this traditional knowledge in local resource utilization and management.

Moreover, they are not exposed to this knowledge through normal school education, let alone university students. Suppose we assume that a certain culture represents an adaptive interaction between a specific group of people and their living environment. In that case, distinct living environments will result in diverse modes of adaptation and various cultural manifestations³⁵. Consequently, taking education as an integral part of the cultural ecosystem requires a holistic understanding of its systemic role within the broader ethnic cultural context. Currently, the space shrinks for the "reproduction" of ethnic culture within Chinese minority regions' education, limiting the inheritance and development of ethnic traditional culture. Some believe that if modern material civilization comes at the cost of reducing biodiversity, then modern

³⁵ From "Brief Introduction to Ecological Anthropology," by Luo Kanglong 2004. Copyright 2004 Journal of Jishou University (Social Sciences Edition) 25, no. 3 (2004): 36.

spiritual civilization comes at the expense of diminishing cultural diversity³⁶. While this statement may be somewhat aggressive, it conveys that rich and diverse ethnic cultures are created by different ethnic groups based on their unique ecological systems, reflecting the essence of their lives. Without the cultural aspect of ethnicity, there can be no true cultural diversity. Therefore, education should progress with the outstanding traditional cultures of various ethnic groups.

Nowadays, rapid economic development and social integration have led to the convergence of Chinese ethnic cultures, causing the gradual disappearance of diversity. However, this situation has not garnered the same attention from governments or society as biodiversity conservation. Especially for some ethnic groups with a smaller population, the loss of their traditional culture is accelerating. UNESCO adopted the "Universal Declaration on Cultural Diversity" during its 31st General Conference³⁷. Together with the theory of Xiaotong Fei's "Chinese Ethnic Diversity and Unity Framework"³⁸, this declaration highlights the crisis facing traditional ethnic and cultural education in China. The conflicts between traditional and modern aspects of ethnic education, the inheritance and development of minority traditional cultures, and the preservation of ethnic cultural diversity have become urgent priorities for China's cultural development.

Firstly, the study initiates a flexible and creative use of task-oriented teaching materials in the classroom. This approach enables students to naturally absorb and develop while engaging in tasks, enhancing their comprehensive thinking skills. Furthermore, the study emphasizes creating a dynamic educational environment and innovating teaching approaches from the faculty perspective. This involves leveraging new media technology and scenario-based teaching to broaden culture lead-in and incorporate cultural resources in social practice. Additionally, the study advocates a student-focused approach characterized by "active participation, keen to explore, and practical communication." This teaching style fosters students' proactive cultural

³⁶ From "Cultural Economic Era: Development and Management of Chinese Cultural Industr," by Fu Shouxiang. PhD diss., 2007.

³⁷ From "Respecting, Safeguarding, and Promoting Cultural Diversity" by Qin Zhilai 2011. Copyright 2011 Journal of International Relations College 1, no. 05 (2011): 24-29.

³⁸.From "A Brief Account of My Experience and Thoughts on Ethnic Studies," by Fei Xiaotong 1997. Copyright Peking University Journal: Philosophy and Social Sciences Edition 2, no. 4 (1997): 4.

awareness through daily interactions and enhances cultural sensitivity. Over time, students can witness and feel them. Only then can we awaken young people one after another and firmly instill an awareness of the preservation, development, and inheritance of cultural diversity.

5.1.2 Transforming Cognition, Emphasizing Authenticity and Innovation

As society evolves, the preference exhibits an increasing diversity toward traditional culture, especially the aesthetics of ethnic minority traditional culture. More and more young people, influenced by fast-paced consuming lifestyles, seek to make traditional culture more "fashionable" and "trendy"³⁹. Although regional ethnic minority ICH exhibits significant vitality, it still struggles to remove the labels of "limited" and "marginalized". To capture the attention and affection of young audiences towards regional ethnic minority traditional culture, it is essential to blend authenticity with innovation while respecting ethnic characteristics. Recognizing and valuing ethnic minority traditional culture and fully integrating it into existing art course structures can effectively remove its cultural "marginalization." Moreover, there is a need to create more extensive development space for ethnic minority cultures, following the rhythm of traditional cultural development, forming a culture synergy mechanism around universities that combines internal and external elements. The new art course in liberal education at universities must evolve with the times, incorporate scientific development, and grasp the uniqueness and innovation of artistic education. In the process of presenting, a sense of "synesthesia" is necessary, where teachers actively engage the aesthetic senses of students, such as vision, hearing, touch, and perception. This comprehensive experience should be based on appreciation, cognition, learning, and practice, ensuring tradition's rich form and content while connecting with the modern trend to express mutual human emotions, fostering re-creation and elevation to create culturally relevant products for the new era. University students can create avenues for employment and entrepreneurship by utilizing platforms and opportunities. For example, traditional ethnic minority music, particularly traditional melodies and styles, can be infused with contemporary elements. In Yuxi, Yunnan, several successful cases

³⁹ From Theoretical Research on Multicultural Course, by Li Shuquan 2017. Copyright 2017 Beijing Book Co. Inc.

exemplify the integration of traditional ethnic minority cultures. For instance, the Hani people's traditional music piece "Bahayamigu" has been adapted and transformed into the female solo and small chorus song "Bahayami," which has won national awards repeatedly over the past two decades and continues to be reproduced, preserving the vitality of this regional traditional song. The Yi people's "Tiao Yue Tune," adapted in 2010 into the mixed choir song "Jin Zhai Ge," has also gained popularity and remains a prominent melody.

Additionally, numerous traditional Yi ethnic music pieces, including "Green Spring Flower," have been adapted and performed on grand stages, featuring modern pop elements, and performed by young artists.

The Huayao Dai traditional folk piece of "Calling the Moon" has been creatively blended with contemporary themes, reforming the female solo and small chorus song "Calling the Moon," which earned a national award in 2022 as a mixed performance and received tons of acclaim during tours in Yunnan Province. This incorporation of new elements into music has gradually evolved into a trend, capturing the attention and affection of a broader range of audiences.

Moreover, Yuxi City's ICH traditional handicrafts have been combined with current popular elements for processing and production, becoming best-selling souvenirs at cultural and tourism exhibitions such as the China-South Asia Expo. Yuxi's Yi and Dai ethnic embroidery has extended beyond traditional handicrafts, infusing ethnic elements into fashion clothing and accessories and gaining international recognition. Integrating modern elements into Yuxi's "Blue and White Porcelain" has illustrated an aesthetically pleasant beyond the practical usage, winning appreciation from scholars and the public.

5.2 Courses Development and Optimization

5.2.1 Constructing Featured Courses Based on Resource Advantages and Teaching Highlights

It is important to create "specialized courses" to strengthen the development of the course system for regional ethnic minorities' ICH traditional culture within the

university's liberal education⁴⁰. Courses system construction is a complex teaching project influenced by factors such as domestic culture, economy, and technology, which reflects a teaching philosophy. Establishing a course system requires learners to approach ethnic minority traditional culture as general knowledge for learning and practice, employing comprehensive concepts and methods. "Comprehensive" does not necessarily mean "related", which emphasizes the mutual reinforcement and absorption of multidisciplinary resources, achieving a unified integration of various disciplines.

In recent years, emphasis has been placed on integrated course concepts that connect nature and humankind, breaking down the irrelevance between different subjects and promoting mutual connections among disciplines⁴¹. To integrate regional ethnic minority traditional cultural resources into the construction of the university's liberal education art course system, efforts should be made to redesign the course system. Using the example of the Huayao Dai "Hanyueliang" course in this article's course design as an example, on the one hand, there should be a breakthrough from the basic framework and teaching methods based on the existing coursework model. However, this does not mean entirely departing from the current art course system. It involves extracting the essence and making necessary adjustments according to the content and requirements of the current art course in different universities. Courses could be developed under three categories. Firstly, theoretical courses could concentrate on regional ethnic minority history, the characteristics and functions of regional ethnic minority music, and research on cultural protection and inheritance. Secondly, practical Courses that could prioritize lessons revolving around exhibitions and displays, showcasing dialects, traditional song and dance performances, traditional crafts, and production.

Finally, humanities Foundation Courses might encompass the progression of regional ethnic minority development, regional ethnic minority folklore history, protection and inheritance of ICH, and the creative transformation and innovative development of traditional ethnic minority culture through new media technology. On

⁴⁰ From "Construction and Promotion of Characteristic Models for High-Quality Course Development in Universities," by Liu Zhigang 2012. Copyright Education Theory and Practice, Discipline Edition (2012): 12-14.

⁴¹ From "Interdisciplinary STEAM Course: Integration Concepts, Model Construction, and Reflection on Problems (pp.59-72)," By Li Xueshu 2019. Copyright 2019. Global Education Outlook 48, no. 10.

the other hand, the key to the course construction system lies in integrating various skills with ethnic cultures and languages, making them harmoniously connect. This approach revolves around incorporating traditional minority cultures as the core, embracing both exceptional Chinese traditional cultures while demonstrating the breadth and depth of ethnic minorities. This forms a liberal education concept that identifies Chinese traditions and highlights the extensive and distinct characteristics of ethnic minorities.

Teaching is a process of accumulation and recreation within the human knowledge framework. The term "recreation" holds two meanings: firstly, it refers to the guidance teachers provide to students, which is not a mere repetition of existing knowledge but rather a reorganization and refinement of previous understandings under new circumstances, enhancing the integrity and rigor of the knowledge framework. Secondly, it encompasses practical activities where the interaction between teachers and students is infused with an exploratory element⁴². Hence, it is encouraged that university faculty, during course reform and development, prioritize utilizing and developing traditional cultural resources within the ICH of regional ethnic minorities. This involves consolidating resource databases, crafting distinctive teaching materials for territory universities, and promoting liberal education art courses with local characteristics through teaching. The aim is to nurture talents capable of inheriting and expanding traditional ethnic minority cultures and serving the local community. Leveraging the advantage of local resources, proficiently select local and external artists or experts to provide seminars or workshops to students. Regular engagement with local folk artists, ICH experts, representative inheritors, and conveners can be organized within the school⁴³. Measures such as facilitating students' deep immersion in local communities and learning from folk artists or ICH inheritors ensure the quality of teaching. Through continuous experience sharing and improvements in the teaching process, the school can strive to make the liberal education art course a standout feature. Currently, local governments are also taking proactive steps.

⁴² From Research on the Effectiveness of Ideological and Political Theory Courses in Universities, by Li Lasheng, Gong Xuan, and Min Jie 1011. Copyright 2011 Wuhan University Press.

⁴³ From "Cultural Support, Industry-Education Integration - Exploration and Practice of the Educational Model for Art and Design Majors," by Dong Ling and Duan Dong 2020. Copyright 2020 Advances in Education 10 (214).

The Yuxi City ICH Protection Center is engaged in a salvage and sustainability project. Recognized artists of the ICH inheritors would undergo annual assessments based on the "Provisional Measures for Identification and Management of Representative Inheritors of Municipal-level ICH Projects in Yuxi City", formulated and implemented by the Yuxi Municipal Bureau of Culture and Tourism in January 2022⁴⁴. This assessment considers factors such as the status of inheritance and teaching activities. As a result, the exceptional inheritors will receive annual awards in proportion to their achievements. Implementing this approach can complement the new art course in liberal education at universities, expanding the pathways and effectiveness of these ICH representative inheritors in their roles as transmitters.

Furthermore, the Yuxi City ICH Protection Center is on the verge of establishing a repository of ICH resources. This project's initiation and successful implementation will provide a more convenient and expedient pool of instructional resources for selecting courses in the new liberal education at universities. Additionally, it can offer researchers in fields like anthropology, sociology, and art studies a more enriched foundation.

5.2.2 Driving Research through Projects and Creating Practical Platforms

Academic research is a primary form of educational research conducted by university faculty and serves as an important platform for their professional development. Driving research through projects involves gradually collecting and organizing first-hand data on regional ethnic minority ICH traditional culture resources, which can be used for educational research. It can also include creating resource databases that provide theoretical foundations for future research. Furthermore, establishing university student practice and interactive foundation is vital to the university teaching system. These practices involve students immersing themselves in real-world situations, participating in specific productive activities and social life, gaining knowledge, skills, and a correct social consciousness, and developing problem-solving abilities. These activities are essential for nurturing students' professional application skills, problem analysis, and resolution abilities.

⁴⁴ From "Implementation Measures for the Identification and Management of Representative Inheritors of Yuxi City-Level ICH in January 2022," by Yuxi City Bureau of Culture and Tourism 2022.

To develop and utilize regional ethnic minority traditional cultural resources, universities can rely on practice bases and activities. Universities can practically benefit students by deliberately prioritizing practical training outlines and involving practical teaching and guiding personnel with practical experience. Taking the Dai (Huayao Dai) people's "Hanyueliang" course in the course design of this article as an example, a Huayao Dai research base focused on regional ethnic minority ICH resources has been established. The project could accumulate valuable experience with faculty members to visit locations like the Ailao Mountains and the Red River area, engage in activities such as fieldwork, visit folk artists, and observe ICH practices. This approach encourages young teachers to produce research outcomes, publish academic papers, create mature artworks, and participate in competitions. This project-driven research process is a form of practical exploration for developing and utilizing regional ethnic minority ICH resources. However, it also fosters a professional collaborative atmosphere, creating opportunities for professional leadership and autonomous development and building a platform for enhancing teachers' professional capabilities. A cultural transmission center could be established at universities to create an environment similar to the project's.

External experts, including ICH experts, representative inheritors, and conveners, could be periodically invited to the university to conduct practical activities. Universities could also collaborate with local governments to designate traditional ethnic minority cultural activity locations as student practice bases, organizing field investigations that facilitate interactions between students and local communities. For instance, in YuXi City's Xinping County, Jiasa town and Shuitang town, inhabited by the Huayao Dai, Dai Sa people, have been selected as practical training bases for university students due to their annual traditional folk activity "Calling the Moon". These villages have been designated as practice sites and adorned with plaques. Regular field investigation is organized for teachers and students, bringing lively and engaging classroom experiences back to the grassroots and fostering meaningful interaction. Within the Huayao Dai "Calling the Moon" courses, there is a component that involves students participating in the course design of village folk activities during the "Calling the Moon" period. These practices facilitate successful explorations into the inheritance and development of traditional ethnic minority cultural resources.

5.2.3 Creating a Multimodal and Multidimensional Campus Atmosphere for New Art Courses of Liberal Education in Universities

Firstly, collect and compile music and develop teaching materials. As traditional cultures of ethnic minorities are often recorded through oral narrative and personal teachings, there is relatively less documentation in the form of systematic teaching materials. Taking traditional music as an example, to begin with, collect and arrange representative music from Yuxi's ethnic minority ICH. Develop music scores and compile teaching materials that present the cultural context and melodies of the music. These materials can better facilitate the integration of music for teaching.

Second is coursework teaching. Incorporate traditional music into the university's liberal education art course in professional and public categories. For professional classes, a higher level of intensity could involve integrating ethnic minority music melodies into ear training courses or introducing students to traditional songs during vocal classes. An easy teaching mode, like leading popular traditional music, could be used for public classes. Using two approaches, the traditional music of regional ethnic minority ICH is jointly integrated into the university liberal education arts course. This aims to maximize the advantages of classroom instruction, enabling students to comprehend, learn, and master relevant skills under the guidance of faculty. This process enhances college students' aesthetic sensibilities towards traditional ethnic minority arts, stimulates their affection for outstanding regional traditional cultures, and ultimately achieves an implicit, continuous transmission and development of these cultural elements.

Thirdly, lectures and workshops. Lectures, as a form of extracurricular instruction, can further diversify how students learn about regional ethnic minority traditional cultures. On the one hand, faculty members from relevant disciplines within the university can host corresponding lectures. Through lectures, they can provide introductory or in-depth explanations and presentations about the content and development of traditional cultures within the regional ethnic minority ICH. This enables students to acquire an understanding of the relevant knowledge. On the other hand, universities can invite experienced experts researching traditional cultures within ethnic minority ICH, folk artists, and representative inheritors of ICH to conduct lectures on campus. This allows students to engage with traditional cultural performers

up close, genuinely experiencing the allure of ethnic minority traditional cultures.

Moreover, interactive segments, such as dance and song performances, can be incorporated into the lectures where students and guest speakers interact, fostering a stronger emotional connection to the instruction and heightening their enthusiasm for learning. These efforts contribute to a more robust transmission of traditional cultures within ethnic minority ICH. Fourthly, exhibitions and performances. Art performances are platforms for demonstrating various art forms and summarizing and presenting what has been learned. The diverse forms of traditional cultures within regional ethnic minority ICH can be effectively showcased through performances, exhibitions, and displays. Such artistic practice activities offer the best platform for enhancing their musical and artistic practical skills. Take the example of the Huayao Dai "Calling the Moon" course. In the design of this course, during the midterm examination, students are required to create research reports or papers on a specific element of Huayao Dai culture studied in the course; they should also sing and dance Huayao Dai songs and traditional tunes, selecting one for presentation (3-minute duration). In the final examination, students are expected to present and explain the Huayao Dai clothing they have learned to make (a section), bamboo weaving works, or food items; create various forms of art centered around the theme of Huayao Dai (including works in fine arts, music, dance, drama, and new media). By allowing students to demonstrate the ethnic minority music they have learned on stage through performances, displays, or exhibitions, they can better solidify their learning content, deepen their understanding and appreciation through practice, ignite their creative enthusiasm, or participate in corresponding festive events organized by various ethnic groups, where they can perform ethnic minority songs and instrumental music. In this way, students can learn and experience the charm of ethnic minority music in a festive atmosphere. This enriches campus activities and strengthens the effect of transmitting and developing traditional cultural resources within regional ethnic minority ICH, fostering distinctive education that attracts enrollment and promotes employment. In addition, establish traditional culture clubs. Establishing corresponding ethnic minority traditional culture clubs within universities, tasked explicitly with organizing extracurricular research, promotional activities, and exchange programs related to the transmission and development of regional ethnic minority ICH traditional culture, can encourage more

students to engage in extracurricular learning and research. This approach establishes a platform for communication, exchange, and resource sharing, thereby creating more incredible value.

Finally, utilize new media technologies. New media serves as a window for broadcasting school culture, offering opportunities to enhance and develop campus culture from various perspectives. Through communication methods tailored to the preferences of young people, it caters to and guides university students to learn about and spread regional ethnic minority ICH traditional culture in a conducive environment, anytime and anywhere. This enriches both on-campus and off-campus culture and represents a novel path for traditional culture's creative transformation and innovative development. By implementing these approaches, universities can create a vibrant and immersive campus atmosphere that promotes the understanding, appreciation, and continuation of regional ethnic minority ICH's traditional culture.

5.3 Policy and Mechanism Aspects

5.3.1 Establishing a Comprehensive Management and Evaluation System for New Art Course

When establishing an evaluation system for the university's liberal education new art course, the fundamental principle of "people-oriented" should be adhered to⁴⁵. The evaluation system should target overall objectives, highlight the requirements of art education, and innovate the forms of teaching content. Considering the phased and decentralized nature of the new art course in the territory university's liberal education, standards, and quantifiable indicators should be formulated. Firstly, evaluate whether the course aligns with advanced art education concepts, adheres to relevant document spirits, fosters a positive artistic atmosphere, and achieves positive societal effects. Secondly, assess if the course offers various software and hardware teaching resources. Thirdly, evaluate whether instructors meet the necessary quantity (class hours) and quality to instruct courses; assess the quality of instructional plans and their professional proficiency. Fourthly, assess the course's implementation process,

⁴⁵ From Research on Practical Teaching in Higher Vocational and Technical Education. By Yu Zhongwen 2004. Copyright Tsinghua University Press Co., Ltd.

including classroom teaching, field investigations, social practices, student attendance, assignment completion, and assessment results. Fifthly, students' feedback on course learning will be collected through surveys and statistical analysis. These five evaluation indicators can include levels A, B, C, and D, providing specific quantitative evaluations of the course's teaching situation.

Meanwhile, enhanced management of the new art course in the territory university's liberal education should be implemented. The university's academic affairs departments and relevant institutions should incorporate the new art course into the overall undergraduate (graduate) teaching and training plan. Especially for extracurricular teaching practices, rehearsal courses, high-level artistic performances, and art exhibitions, these should be integrated into the university's comprehensive course system, achieving unified management in various aspects of the new art course, including teaching processes, content, order, and assessment. When the time is right, the construction, implementation, and management assessment of this course system could be included in the Ministry of Education's "Undergraduate (Graduate) Program Evaluation" system, thereby promoting the continuous deepening of higher education's service to local economic and social development.

5.3.2 Establishing and Strengthening Incentive Mechanisms, Implementing Talent Development Plans, and Expanding Employment and Entrepreneurship Channels

Party committees and relevant government departments at all levels should support higher education institutions and research institutions in developing professional construction and teaching reforms related to ethnic minority cultures. This can be accomplished through the following approaches.

Firstly, higher education institutions should be entrusted with providing specialized training for minority ethnic, cultural talents, and academic talents in ethnic regions. For candidates with a foundation in the traditional culture of minority ethnic or ethnic languages, educational authorities can sign tripartite agreements with students and schools. The government could provide financial assistance for training costs.

Secondly, relevant courses related to ethnic minority traditional culture and ICH preservation and inheritance should be established in teacher training colleges located in ethnic regions. These courses could be tailored for students specializing in

skills or research, providing targeted instruction in ethnic traditional culture, traditional skills, and the preservation and revitalization of ICH. This approach would help cultivate a pool of teaching talent for traditional culture in ethnic regions.

Thirdly, increase investment in ethnic minority traditional culture education. Protection, inheritance, development, and education of ethnic minority traditional culture in China require multifaceted support from the government and society, particularly regarding policy support and economic assistance. Ethnic minority traditional cultural education is a complex and comprehensive endeavor. From the policy perspective, party committees and governments should formulate laws and regulations to protect and promote ethnic minority traditional culture, promoting cultural heritage protection legislation. Clear responsibilities and management boundaries need to be defined, focusing on enhancing management services' awareness and accountability. Financially, party committees and governments at all levels should enhance the infrastructure and teaching facilities for ethnic minority traditional culture education in ethnic regions, providing educational equipment and practical facilities for higher education institutions, primary and secondary schools, and relevant institutions offering ethnic minority traditional culture courses. Government investment in funds for ethnic minority traditional culture education should be included in the budget, ensuring annual increases along with economic and social development.

Regarding integrating social forces, a development fund for ethnic minority traditional cultural education could be established to mobilize various sectors to contribute funds. Enterprises and individuals supporting ethnic minority traditional cultural education could enjoy tax deductions according to relevant regulations. Greater incentives should be offered, rewarding entities and individuals contributing to ethnic minority traditional culture education. Encourage outstanding ethnic minority traditional culture inheritors, folk artists, and conveners to engage in ethnic minority traditional culture education, providing them with special allowances and necessary work support.

Fourthly, organizational support must be effectively implemented after establishing systems and institutional guarantees. According to the actual scale of territory universities, relevant research departments or education centers should be established. Management structures should be exclusive and clearly defined, with

established and refined systems, clear segregation of duties, and defined responsibilities, ensuring the smooth implementation of educational activities. Simultaneously, a strict attitude towards software and practical management should be maintained, actively fostering a rich atmosphere of interaction both within and outside the campus.

Fifthly, integrating art appreciation and creative art is a higher requirement presented by liberal education art courses. It aims to inspire students to transform their art appreciation into creative art. Through thinking and exploration, students can enhance innovative thinking and creative abilities, ultimately becoming high-quality and multifaceted talents. As cultures and tourism converge, converting cultural and artistic expressions into cultural products or industries⁴⁶ allows them to contribute more excellent value in the new era. These approaches can support the construction and development of ethnic minority cultural industries, broadening university students' potential for entrepreneurship and employment more directly and effectively.

Finally, the employment service system for university students should be optimized, primarily starting from the coordinated allocation of resources among the government, universities, society, and the students themselves. The core lies in establishing guarantying mechanisms and operational mechanisms, combined with local practice, to synergize resources from various parties and actively construct a university student employment service system that fits social development and student needs⁴⁷. For example, policies can slide towards talented graduates of this kind who choose to work in their hometown or ethnic regions, and complementary policies such as start-up loans or hardware support could be provided for innovative entrepreneurial projects that contribute to the inheritance and development of local traditional culture.

The relationship between liberal education and ICH lies in the potential for liberal education to serve as an effective mechanism for protecting and promoting cultural diversity. Liberal education can impart knowledge about diverse cultures and their traditions, instilling in students an appreciation and reverence for the prosperity

⁴⁶ From "Survey and Research on the Development Status of Traditional Handicrafts of Ethnic Minorities in Yunnan Province," by Chen Wenyuan 2019. Copyright 2019 Journal of Chongqing Three Gorges University 35, no. 179 (2019).

⁴⁷ From "Research on the Optimization of Local College Students' Employment Service System through Multi-Party Collaboration - A Case Study of Anyang City," by Fang Liu 2019. Copyright 2019. Modern Education Forum 2, no. 2 (2019).

and diversity of these cultures. This approach can facilitate bridging cultural divides, fostering resonance and comprehension between different social groups. Awareness and broadcasting of ICH practices can contribute to social diversity and inclusivity, enabling individuals to communicate and transmit across different cultures. Conversely, ICH can invigorate liberal education dynamically and interactively. Leveraging ICH can offer genuine and significant frameworks for teaching art, literature, history, and social studies courses. Exposing students to various ICH practices can cultivate curiosity, ignite creativity, and nurture empathy and compassion.

Moreover, integrating ICH into the liberal education framework can boost the preservation and continuation of these valuable customs and traditions. Students' understanding and observation of ICH can enhance the likelihood of its preservation and transmission to future generations. This dual approach not only contributes to the safeguarding of cultural resources but also facilitates their meaningful adaptation in modern society.

In globalization, cultural self-confidence is growing prominently, continuously absorbing the excellent parts of foreign cultures while preserving their own traditional culture, thereby establishing a new cultural system that embodies modernity and ethnic identity⁴⁸. The establishment and refinement of art courses in liberal education at universities can enhance cultural memory, strengthen the impression of local ethnic and cultural symbols, facilitate comprehension of cultural differences and similarities among different ethnic groups, boost communication and integration among various ethnic groups, enrich ethnic unity and social harmony⁴⁹, concrete cultural self-confidence among university students, and contribute to the creative transformation and innovative development of traditional culture in the new era. The preservation of cultural diversity is significantly shaped by the functions of both liberal education and ICH. By advocating for liberal education focused on cultivating critical thinking, cultural awareness, and open-mindedness, along with harnessing ICH to offer genuinely immersive and enthralling learning encounters,

⁴⁸ From "Wen Hua Pian Zhi Lun" [On Cultural Bias]. By Lu Xun. 1908. Copyright 1908 Journal of Henan.

⁴⁹ From "On the Role of Ethnic Psychological Identity in Social Stability," by Gao Yongjiu 2005. PhD diss.

students can understand the beauty of diverse Chinese cultures. Through this process, we have the potential to nurture a more inclusive and diverse society where distinctive cultural traits are cherished and propagated. This is beneficial for a creative transformation and innovative development of traditional culture in a new era, fostering a stronger international cultural identity to better engage in global communication and competition.⁵⁰



⁵⁰ From "Discussing the Firm Cultural Confidence in the Unprecedented Great Changes," By Wang Tianmin and Zhang Jiaoyang, 2022, Theoretical Journal (2022).

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APPENDICES

Questionnaires for the Four Target Groups

1.5.3-1 Questionnaire for Students in Universities

Instructions: Put \surd on the item number that corresponds to your opinion and fill in the blanks completely. (备注 在与你的观点相对应的项目编号上打上 \surd ，并将空白处填上完整信息。)

Part 1 General Information 第一部分，基本信息

1. Gender 您的性别 [单选题] *

Male 男 Female 女

2. Ethnic Minority Group 您的民族： [填空题] *

3. Place of Origin 您的籍贯： [填空题] *

4. Major Discipline 您的专业： [填空题] *

5. Grade 您的年级： [填空题]

Part 2 Liberal Education Art Course in the Territorial Universities of Yunnan China: A Field Research 中国云南地方大学通识教育艺术课程:一项实地研究

1. Do you know about Liberal education in universities? 您是否了解高校通识教育课程？ [单选题] *

5. Least know 不了解
 4. Less know 了解一点
 3. Moderately know 基本了解
 2. Know 完全了解
 1. Most know 非常了解

2. Does your university offer a liberal arts course in art? 您所在高校是否开设通识教育艺术课程？ [单选题] *

3. No 否 2. Not sure 不确定 1. Yes 是

3. What percentage of credits in Liberal Education does your university offer, and what percentage of those credits are dedicated to art courses? 您所在高校开设通识教育的学分占比和通识教育中艺术课程学分占比分别是多少? The credit points are: 学分是: [填空题]

4. Are you satisfied with the Liberal education arts course? 您对目前的通识艺术教育课程是否满意? [单选题] *

5. Unsatisfied 不满意 4. Not very satisfied 不太满意 3. Moderately satisfied 基本满意
2. Satisfied 满意 1. Very satisfied 非常满意

5. Do you know anything about the local minority culture of your university? 您对所在大学地域少数民族文化了解吗? [单选题] *

5. Least know 不了解 4. Less know 了解一点 3. Moderately know 基本了解
2. Know 完全了解 1. Most know 非常了解

6. Do you agree with integrating ethnic minority cultural resources in the art course of university Liberal education? 您同意高校通识教育艺术课程融入少数民族文化资源吗? [单选题] *

5. Most agree 非常赞同 4. Very agree 赞同 3. Moderately agree 基本赞同
2. Less agree 不太赞同 1. Least agree 不赞同

7. Do you think ethnic minority cultural resources can enrich the content of Liberal education art courses in colleges and universities? 您认为少数民族文化资源能够丰富高校通识教育艺术课程的内容吗? [单选题] *

5. Most agree 非常赞同 4. Very agree 赞同 3. Moderately agree 基本赞同
2. Less agree 不太赞同 1. Least agree 不赞同

8. Would you like to learn about and recognize regional minority cultures in your college Liberal education arts course? 您是否愿意在高校通识教育课程中了解和认知地域少数民族文化? [单选题] *

5. Very willing 非常愿意 4. Willing 愿意 3. Moderately willing 基本愿意
2. Do not care 无所谓 1. Not willing 不愿意

9. The integration of ICH regional minority cultural resources in the art course of university Liberal education can contribute to the development of cultural diversity.

Do you agree with this statement? 高校通识教育艺术课程中融入非物质文化遗产地域少数民族文化资源能够促进文化多元性的发展。您认同吗？[单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

10. Integrating ICH regional minority cultural resources into the art course of university Liberal education can improve students' cultural literacy and enhance their cultural self-confidence. Do you agree with this statement? 高校通识教育艺术课程中融入非物质文化遗产地域少数民族文化资源能够提高学生的文化素养，增强文化自信心。您认同吗？[单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

11. The integration of ICH regional minority cultural resources in the art course of university Liberal education can promote the heritage and development of minority cultures. Do you agree with this statement? 高校通识教育艺术课程中融入非物质文化遗产地域少数民族文化资源能够促进少数民族文化的传承和发展。您认同吗？[单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

12. The integration of ICH regional minority cultural resources in the art course of university Liberal education can promote exchanges and integration between different ethnic groups. Do you agree? 高校通识教育艺术课程中融入非物质文化遗产地域少数民族文化资源能够促进不同民族之间的交流和融合。您认同吗？[单选题] *

- 5. Most agree 非常赞同
○4. Very agree 赞同
○3. Moderately agree 基本赞同
○2. Less agree 不太赞同
○1. Least agree 不赞同

13. Universities should enhance the exploration and study of minority cultural resources better to integrate them into the Liberal education arts course. Do you agree? 高校应该加强对少数民族文化资源的挖掘和研究，以更好地融入通识教育艺术课程中，您同意吗？[单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

14. If you were enrolled in a college or university that offered a Liberal education art course on ICH regional minority cultural resources, would you take it? 如果您在读的

高校开设通识教育艺术课程关于非物质文化遗产地域少数民族文化资源，您会选修吗？ [单选题] *

- 5. Very willing 非常愿意 ○4. Willing 愿意 ○3. Moderately willing 基本愿意
○2. Do not care 无所谓 ○1. Not willing 不愿意

15. Do you agree with the following ideas? How can the Liberal Education in Universities course on ICH Regional Minority Cultural Resources help you (current and potential)? Current strengths: knowledgeable, engaging, pioneering; potential strengths: research skills, knowledge integration, innovation, and entrepreneurship. 您同意以下设想吗？高校通识教育关于非物质文化遗产地域少数民族文化资源课程对您的帮助（当前性与潜在性）当前优势：知识性、趣味性、开拓性等；潜在优势：调查研究能力、知识整合、创新创业 [单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

16. Are you looking forward to your university's Liberal education art course that incorporates ICH regional minority cultural resources? 您是否期待你所在的高校通识教育艺术课程融入非物质文化遗产地域少数民族文化资源的课程 [单选题] *

- 5. Very much expected 非常期待 ○4. expected 期待 ○3. moderately expected 基本期待
○2. Do not care 无所谓 ○1. not expected 不期待

17. Do you have any other suggestions or comments on how to promote the offering and development of a course on ICH regional minority cultural resources in the university Liberal education arts course? (text description, free play) 您是否有什么其他建议或意见，以促进高校通识教育艺术课程中有关非物质文化遗产地域少数民族文化资源课程的开设和发展？文字描述，自由发挥..... [填空题] *

Your opinion is important. Thank you for your active participation in this research study! 您的意见很宝贵。感谢您对本次调查研究的积极参与！ [填空题]

If you would like to leave your name 如果您愿意留下姓名： [填空题] *

1.5.3-2 Questionnaire for Teachers in Universities

Instruction: Put \surd on the item number that corresponds to your opinion and fill in the blanks completely. (备注 在与你的观点相对应的项目编号上打上 \surd ，并将空白处填上完整信息。)

Part 1 General Information 第一部分，基本信息

1. Gender 您的性别 [单选题] *

Male 男 Female 女

2. Ethnic Minority Group 您的民族： [填空题] *

3. The Highest Degree You owned 您的学历 [填空题] *

4. Your Years of Teaching 您的教学年限 [填空题] *

5. Major Discipline 您的专业： [填空题] *

6. Your Academy/Department 您所属部门（或学院） [填空题] *

Part 2 Liberal Education Art Course in the Territorial Universities of Yunnan China:

A Field Research 中国云南地方大学通识教育艺术课程:一项实地研究

1. Do you know about Liberal education in universities? 您是否了解高校通识教育课程？ [单选题] *

5. Least know 不了解 4. Less know 了解一点 3. Moderately know 基本了解
 2. Know 完全了解 1. Most know 非常了解

2. Does your university offer a Liberal education art course? 您所在高校是否开设通识教育艺术课程？ [单选题] *

3. No 否 2. Not sure 不确定 1. Yes 是

3. Are you aware of ICH - Regional Ethnic Minority Resources? 您是否了解非物质文化遗产—地域少数民族资源？ [单选题] *

5. Least know 不了解 4. Less know 了解一点 3. Moderately know 基本了解
 2. Know 完全了解 1. Most know 非常了解

4. Do you think a regional minority resource course on ICH is important for university Liberal education? 您认为非物质文化遗产的地域少数民族资源课程对于高校通识教育重要吗? [单选题] *

- 5. Very important 非常重要
- 4. Important 重要
- 3. Fair 一般
- 2. It does not matter 无所谓
- 1. Not important 不重要

5. Do you agree that Liberal education should include courses on regional minority resources of ICH in all university majors? 您是否同意通识教育加入非物质文化遗产的地域少数民族资源课程在高校的所有专业开设? [单选题] *

- 5. Most agree 非常赞同
- 4. Very agree 赞同
- 3. Moderately agree 基本赞同
- 2. Less agree 不太赞同
- 1. Least agree 不赞同

6. Do you agree that the regional minority resource course for ICH contains the following elements? A. History and culture B. Traditional skills C. Traditional songs and dances D. Customs and traditions E. Industry and research development 您是否同意非物质文化遗产的地域少数民族资源课程包含以下内容? A. 历史文化 B. 传统技艺 C. 传统歌舞 D. 风俗习惯 E. 产学研发 [单选题] *

- 5. Most agree 非常赞同
- 4. Very agree 赞同
- 3. Moderately agree 基本赞同
- 2. Less agree 不太赞同
- 1. Least agree 不赞同

7. Do you agree that a course on Regional Minority Resources of ICH should be taught through the following formats? (A. Theoretical teaching B. Practical teaching C. Online teaching D. Offline teaching E. Field study) 您同意非物质文化遗产的地域少数民族资源课程通过以下形式 Prof.吗? A. 理论授课 B. 实践教学 C. 线上教学 D. 线下教学 E. 实地研学 [单选题] *

- 5. Most agree 非常赞同
- 4. Very agree 赞同
- 3. Moderately agree 基本赞同
- 2. Less agree 不太赞同
- 1. Least agree 不赞同

8. A regional minority resources course incorporating ICH in a university's Liberal education arts course can promote cultural pluralism. Do you agree? 高校通识教育艺术课程中融入非物质文化遗产的地域少数民族资源课程能够促进文化多元性的发展。您认同吗? [单选题] *

- 5. Most agree 非常赞同
- 4. Very agree 赞同
- 3. Moderately agree 基本赞同
- 2. Less agree 不太赞同
- 1. Least agree 不赞同

9. The integration of the regional minority resources course of ICH into the Liberal education arts course in higher education can enhance students' cultural literacy and

cultural self-confidence. Do you agree? 高校通识教育艺术课程中融入非物质文化遗产的地域少数民族资源课程能够提高学生的文化素养，增强文化自信。您认同吗？[单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

10. The integration of regional minority cultural resources of ICH into Liberal education in universities helps students to be innovative and entrepreneurial. Do you agree? 高校通识教育融入非物质文化遗产的地域少数民族文化资源有助于大学生创新创业。您认同吗？[单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

11. Universities should strengthen their research and development related to regional minority resources courses on ICH to better transform creatively and innovatively in the new era. Do you agree? 高校应该加强对非物质文化遗产的地域少数民族资源课程的相关研发，在新时代使其更好地创造性转化和创新性发展。您认同吗？[单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

12. Universities should support the delivery and development of courses on regional minority resources of ICH. (A. providing financial support B. supporting teaching resources C. providing teacher support D. providing policy support E. providing study support) Do you agree? 高校应该通过以下方式支持非物质文化遗产的地域少数民族资源课程的开设和发展。您同意吗？ A. 提供经费支持 B. 提供教学资源支持 C. 提供师资支持 D. 提供政策支持 E. 提供研学支持。[单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

13. Would you like to be involved in the pedagogical design and implementation of a regional minority resource course on ICH? 您是否愿意参与非物质文化遗产的地域少数民族资源课程的教学设计和教学实施？[单选题] *

- 5. Very willing 非常愿意 ○4. Willing 愿意 ○3. Moderately willing 基本愿意
○2. Do not care 无所谓 ○1. Not willing 不愿意

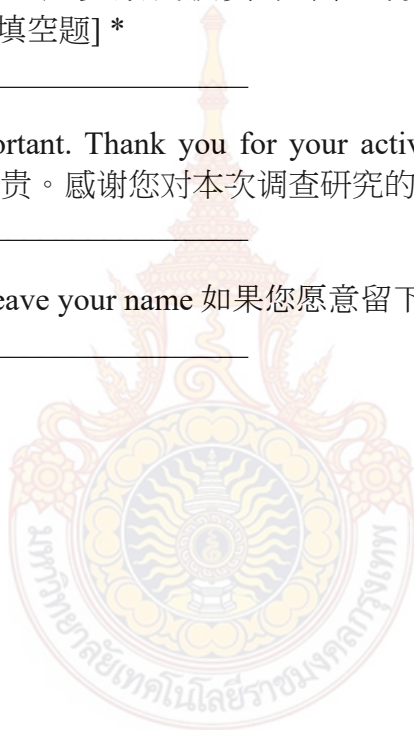
14. What do you think you can do in the design and implementation of teaching and learning of regional minority resources of ICH? (text description, free play) 您认为在非物质文化遗产的地域少数民族资源课程教学设计和教学实施中您能做些什么？文字描述，自由发挥..... [填空题] *

15. How do you think territorial universities should promote and publicize minority resource courses of ICH in order to attract more students to participate in learning and heritage development? (text description, free play) 您认为地方高校应该如何推广和宣传非物质文化遗产的地域少数民族资源课程，以吸引更多学生参与学习和传承发展？文字描述，自由发挥
..... [填空题] *

16. Do you have any other suggestions or comments to promote the development of regional ICH minority resources courses in university Liberal education arts courses? (text description, free play) 您有什么其他建议或意见，以促进高校通识教育课程中地域非物质文化遗产少数民族资源课程的发展？文字描述，自由发挥
..... [填空题] *

Your opinion is important. Thank you for your active participation in this research study! 您的意见很宝贵。感谢您对本次调查研究的积极参与！ [填空题]

If you would like to leave your name 如果您愿意留下姓名： [填空题] *



1.5.3-3 Questionnaire for Experts in ICH

Instructions: Put \surd on the item number that corresponds to your opinion and fill in the blanks completely. (备注 在与你的观点相对应的项目编号上打上 \surd ，并将空白处填上完整信息。)

Part 1 General Information 第一部分，基本信息

1. Gender 您的性别 [单选题] *

Male 男 Female 女

2. Ethnic Minority Group 您的民族： [填空题] *

3. Your Field of Research 您的研究领域 [填空题] *

4. Your Department 您的所在部门 [填空题] *

Part 2 Liberal Education Art Course in the Territorial Universities of Yunnan China: A Field Research 中国云南地方大学通识教育艺术课程:一项实地研究

1. Do you know about Liberal education in universities? 您是否了解高校通识教育课程? [单选题] *

5. Least know 不了解 4. Less know 了解一点 3. Moderately know 基本了解
 2. Know 完全了解 1. Most know 非常了解

2. Have you taught lectures and courses related to ICH at territorial universities or other universities? Please select the score by an approximate number of times. 您是否在当地大学或其他大学开设过与非物质文化遗产相关的讲座和课程，请按大概次数选择得分。 [单选题] *

5. more than 10 times. 超过 10 次 4. 7-10 times or more 4-7 次或更多
 3. 4-6 times 4-6 次 2. 1-3 times. 1-3 次 1. never 从来没有

3. Should territorial universities integrate resources from the regional category of ICH into their Liberal education arts course? 您认为地方高校应该将非物质文化遗产地域类的资源融入其通识教育课程吗? [单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

4. Do you think a regional minority resource course on ICH is important for university Liberal education? 您认为非物质文化遗产的地域少数民族资源课程对于高校通识教育重要吗? [单选题] *

- 5. Very important 非常重要
○4. Important 重要
○3. Fair 一般
○2. It does not matter 无所谓
○1. Not important 不重要

5. Do you agree that Liberal education should include courses on regional minority resources of ICH in all university majors? 您是否同意通识教育加入非物质文化遗产的地域少数民族资源课程在高校的所有专业开设? [单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

6. Do you agree that courses on regional minority resources of ICH are taught through the following methods? (A. theoretical teaching B. practical teaching C. online teaching D. offline teaching E. field study) 非物质文化遗产的地域少数民族资源课程通过以下方式 Prof., 您认同吗? A. 理论授课 B. 实践教学 C. 线上教学 D. 线下教学 E. 实地研学 [单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

7. Integrating regional minority resources courses on ICH into the Liberal education arts course of universities can promote cultural pluralism and ICH's preservation, transmission, and development. Do you agree? 高校通识教育课程中融入非物质文化遗产的地域少数民族资源课程能够促进文化多元性的发展, 促进非物质文化遗产的保护、传承和发展。您认同吗? [单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

8. The process and outcomes of student learning in Liberal education art courses on ICH resources of ethnic minorities in universities are assessed by the following means. (A. participation B. practice C. research D. heritage innovation E. exhibition). Do you agree? 通过以下方式评估学生在高校通识教育课程中非物质文化遗产的少数民族

族资源课程学习过程及成果。您认同吗？A. 参与 B. 实践 C. 研究 D. 传承创新 E. 展演展览。[单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

9. The integration of regional minority cultural resources of ICH into Liberal education in universities helps students to be innovative and entrepreneurial. Do you agree? 高校通识教育融入非物质文化遗产的地域少数民族文化资源有助于大学生创新创业。您认同吗？[单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

10. The interaction between local governments and universities to strengthen research related to regional ICH minority resources can lead to better creative transformation and innovative development in the new era. Do you agree? 地方政府与高校互动，加强对地域非物质文化遗产少数民族资源的相关研究，可以在新时代更好地实现创造性转化和创新性发展。您认同吗？[单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

11. Local government support providing and developing regional minority resources courses on ICH (A. providing financial support B. providing teaching resources C. providing expert support D. providing policy support E. providing study support). Do you agree? 地方政府通过以下方式支持非物质文化遗产的地域少数民族资源课程的开设和发展。您同意吗？A. 提供经费支持 B. 提供教学资源支持 C. 提供专家支持 D. 提供政策支持 E. 提供研学支持。[单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

12. Would you like to be involved in the pedagogical design and implementation of a university Liberal education art course on regional minority resources of ICH? 您是否愿意参与高校通识教育关于非物质文化遗产的地域少数民族资源课程的教学设计和教学实施？[单选题] *

- 5. Very willing 非常愿意 ○4. Willing 愿意 ○3. Moderately willing 基本愿意
○2. Do not care 无所谓 ○1. Not willing 不愿意

13. How should territorial universities work with local ICH bearers to facilitate course development and student learning? (text description, free play) 您认为地方高校应该如何与当地非物质文化遗产代表性传承人合作，以促进课程的开展和学生的学习？文字描述，自由发挥..... [填空题] *

14. How do you think the ICH Minority Cultural Resources program can be integrated with other subject areas to increase students' interest and enthusiasm for the program and to improve their overall quality? (text description, free play) 您认为如何将非物质文化遗产的少数民族文化资源课程与其他学科课程相结合提高学生对课程的兴趣和热情以达到综合素质的提高？文字描述，自由发挥
..... [填空题] *

15. How do you think territorial universities should promote and publicize Liberal education art courses on minority resources of ICH in order to attract more students to participate in learning and heritage development? (text description, free play) 您认为地方高校应该如何推广和宣传通识教育关于非物质文化遗产的少数民族资源的课程，以吸引更多学生参与学习和传承发展？文字描述，自由发挥
..... [填空题] *

16. Do you have any other suggestions or comments to promote the development of regional minority resources courses on ICH in university Liberal education arts courses? (text description, free play) 您有什么其他建议或意见，以促进高校通识教育艺术课程中非物质文化遗产的地域少数民族资源课程的发展？文字描述，自由发挥..... [填空题] *

Your opinion is important. Thank you for your active participation in this research study! 您的意见很宝贵。感谢您对本次调查研究的积极参与！ [填空题]

If you would like to leave your name 如果您愿意留下姓名： [填空题] *

1.5.3-4 Questionnaire for Representative Inheritors and Conveners of ICH

Instructions: Put \surd on the item number that corresponds to your opinion and fill in the blanks completely. (备注 在与你的观点相对应的项目编号上打上 \surd ，并将空白处填上完整信息。)

Part 1 General Information 第一部分，基本信息

1. Gender 您的性别 [单选题] *

Male 男 Female 女

2. Ethnic Minority Group 您的民族： [填空题] *

3. Your Field of ICH 您的传承领域 [填空题] *

4. Your Origin 您所在的县区或社区 [填空题] *

Part 2 Liberal Education Art Course in the Territorial Universities of Yunnan China: A Field Research 中国云南地方大学通识教育艺术课程:一项实地研究

1. Your age and place of permanent residence 您的年龄、长期居住地？ [单选题] *

1.60years old or above including 60years old and living in the county 60 岁以上包含 60 岁住县区；

2.50-59years old and living in the county 50-59 岁住县区；

3.60years old or above including 60years old and living in the city of Yuxi; 60 岁以上 包含 60 岁 住 玉 溪 中 心 城 区 ；

4.50-59years old and living in the central city of Yuxi 50-59 岁住玉溪中心城区；

5.30-49years old and living in the county 30-49 岁住县区

6.30-49years old and living in the central city of Yuxi 30-49 岁住玉溪中心城区

2. How often have you lectured if you have given courses and lectures on ICH at territorial universities? 如果您在当地大学开设过关于非物质文化遗产的课程和讲座，您讲过多少次课？ [单选题] *

5. more than 10 times. 超过 10 次 4. 7-10 times or more 4-7 次或更多

3. 4-6 times 4-6 次 2. 1-3 times. 1-3 次 1. never 从来没有

3. How often have you lectured if you have given lectures and courses on ICH at universities other than your local one? 如果您在当地大学以外的其他大学举办过关于非物质文化遗产的讲座和课程，您讲过多少次课？ [单选题] *

- 5. more than 10 times. 超过 10 次 ○4. 7-10 times or more 4-7 次或更多
○3. 4-6 times 4-6 次 ○2. 1-3 times.1-3 次 ○1.never 从来没有

4. Do you agree that the ICH resources of your people can be integrated into the course of territorial universities in the long term? 您同意您本民族的非物质文化遗产资源可以长期融入到地方高校课程中吗? [单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

5. Are you willing to participate in the teaching design and implementation of the course on regional minority resources of ICH in Liberal education in universities? 您是否愿意参与高校通识教育关于非物质文化遗产的地域少数民族资源课程的教学设计和教学实施? [单选题] *

- 5.Very willing 非常愿意 ○4. Willing 愿意 ○3. Moderately willing 基本愿意
○2. Do not care 无所谓 ○1. Not willing 不愿意

6. Do you agree that Liberal education should include courses on regional minority resources of ICH in all university majors? 您是否同意通识教育加入非物质文化遗产的地域少数民族资源课程在高校的所有专业开设? [单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

7. Can you visit a university classroom to teach the following about your people? (A. Cultural history B. Traditional skills C. Traditional songs and dances D. Customs and traditions E. ICH items) 您可以到高校课堂讲授您本民族的以下知识吗? A. 文化历史 B. 传统技艺 C. 传统歌舞 D. 风俗习惯 E. 非物质文化遗产项目 [单选题] *

- 4. 4 of them 其中 4 项 ○3. 3 of them 其中 3 项 ○2. 2 of them 其中 2 项 ○1. 1 of them 其中 1 项

8. Do you agree that the course involving your ethnic resources should be taught through the following methods? (A. Theoretical instruction B. Practical instruction C. Online instruction D. Offline instruction E. Field studies) 您同意涉及您本民族资源的课程通过以下方式 Prof.吗? A. 理论授课 B. 实践教学 C. 线上教学 D. 线下教学 E.实地研学 [单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
○2. Less agree 不太赞同 ○1. Least agree 不赞同

9. Integrating ICH in the course of Liberal education in universities can contribute to preserving and developing your culture. Do you agree? 高校通识教育课程中融入非物质文化遗产的地域少数民族资源课程能够促进您本民族文化的保护和传承发展。您认同吗? [单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
 ○2. Less agree 不太赞同 ○1. Least agree 不赞同

10. Support universities in strengthening research related to regional minority resources courses on ICH so that they can be better transformed creatively and developed innovatively in the new era. Do you agree? 支持高校加强对非物质文化遗产的地域少数民族资源课程的相关研究，在新时代使其更好地创造性转化和创新性发展。您认同吗？ [单选题] *

- 5. Most agree 非常赞同 ○4. Very agree 赞同 ○3. Moderately agree 基本赞同
 ○2. Less agree 不太赞同 ○1. Least agree 不赞同

11. Would you like to support the development and delivery of courses on regional ethnic minority resources of ICH through the following means? (A. human support B. support from our ethnic resources C. support from our ethnic people D. support from people of other ethnic communities jointly E. support from research and study) 您愿意通过以下方式支持非物质文化遗产的地域少数民族资源课程开设和发展吗？ A. 人力支持 B. 本民族资源支持 C. 本民族群众支持 D. 联合其他社区民族群众支持 E. 研学支持 [单选题] *

- 5. Very willing 非常愿意 ○4. Willing 愿意 ○3. Moderately willing 基本愿意
 ○2. Do not care 无所谓 ○1. Not willing 不愿意

12. How should territorial universities work with ICH bearers from local ethnic minority communities to promote mutual development? (text description, free play) 您认为地方高校应该如何与当地少数民族社区的非物质文化遗产传承人合作，促进双方发展？文字描述，自由发挥..... [填空题] *

13. How do you think local governments and territorial universities should promote and disseminate ICH to the broader community? (text description, free play) 你认为地方政府和地方大学应如何互动向广大社会推广和传播非物质文化遗产？文字描述，自由发挥..... [填空题] *

14. What else do you think you can do to integrate the teaching of your ethnic resources in the Liberal education arts course of universities? (text description, free play) 您认为在高校通识教育课程中融入您本民族资源的教学，您还能做什么？文字描述，自由发挥..... [填空题] *

15. How do you think territorial universities can promote and publicize minority resource courses on ICH to attract more students to participate in learning and heritage development? (text description, free play) 您认为地方高校如何推广和宣传非物质文

化遗产的少数民族资源课程，以吸引更多学生参与学习和传承发展？文字描述，自由发挥..... [填空题] *

16 Do you have any other suggestions or comments that you would like territorial universities to consider when offering courses on minority resources for ICH? (text description, free play)您有什么其他建议或意见，希望地方高校在开设非物质文化遗产的少数民族资源课程时考虑到？文字描述，自由发挥..... [填空题] *

Your opinion is important. Thank you for your active participation in this research study! 您的意见很宝贵。感谢您对本次调查研究的积极参与！ [填空题]

If you would like to leave your name 如果您愿意留下姓名： [填空题] *



Questionnaire Survey Data Statistics

Mean and Interpretation Matrix

\bar{x}	Interpretation
1.00-2.50	Low
2.51-3.50	Moderate
3.51-5.00	High

University Students' perspective regarding the integration of ICH minority resources into liberal education art course

Items	\bar{x}	S	Interpretation
1. Students know about Liberal education in universities.	3.35	0.79	Moderate
2. Your university offers a Liberal education art course.	1.25	0.54	Low
3. Students satisfied with the Liberal education art course.	2.71	0.71	Moderate
4. Students know nothing about the local minority culture of their university.	3.33	0.84	Moderate
5. Students agree with integrating ethnic minority cultural resources in the art course of university Liberal education.	3.98	0.82	High
6. Students think ethnic minority cultural resources can enrich the content of Liberal education art courses in colleges and universities.	3.96	0.79	High
7. Students like to learn about and recognize regional minority cultures in your college Liberal education arts course.	4.00	0.79	High
8. The integration of ICH regional minority cultural resources in the art course of university Liberal education can contribute to the development of cultural diversity.	4.04	0.78	High
9. Integrating ICH regional minority cultural resources into the art course of university Liberal education can improve students' cultural literacy and enhance their cultural self-confidence.	4.04	0.76	High

Items	\bar{X}	S	Interpretation
10. The integration of ICH regional minority cultural resources in the art course of university Liberal education can promote the heritage and development of minority cultures.	4.06	0.76	High
11. The integration of ICH regional minority cultural resources in the art course of university Liberal education can promote exchanges and integration between different ethnic groups.	4.04	0.76	High
12. Universities should enhance the exploration and study of minority cultural resources better to integrate them into the Liberal education arts course.	4.03	0.76	High
13. If you were enrolled in a college or university that offered a Liberal education art course on ICH regional minority cultural resources.	3.95	0.80	High
14. The Liberal Education in Universities course on ICH Regional Minority Cultural Resources can help you (current and potential). Current strengths: knowledgeable, engaging, pioneering; potential strengths: research skills, knowledge integration, innovation, and entrepreneurship.	3.99	0.75	High
15. Students are looking forward to the university's Liberal education arts course that incorporates ICH regional minority cultural resources.	3.99	0.77	High

University teachers' perspective regarding the integration of ICH minority resources into liberal education art course

Items	\bar{X}	S	Interpretation
1. Teachers know about Liberal education in universities.	2.70	1.16	Moderate
2. Your university offers a Liberal education art course.	1.40	0.84	Low
3. Teachers are aware of ICH - Regional Ethnic Minority Resources.	3.10	0.88	Moderate
4. Teachers think a regional minority resource course on ICH is important for university Liberal education.	4.30	0.67	High

Items	\bar{X}	S	Interpretation
5. Teachers agree that Liberal education should include courses on regional minority resources of ICH in all university majors.	4.10	0.88	High
6. Teachers agree that the regional minority resource course for ICH contains the following elements: A. History and culture B. Traditional skills C. Traditional songs and dances D. Customs and traditions E. Industry and research development	4.40	0.70	High
7. Teachers agree that a course on Regional Minority Resources of ICH should be taught through the following formats. (A. Theoretical teaching B. Practical teaching C. Online teaching D. Offline teaching E. Field study)	4.00	1.05	High
8. A regional minority resources course incorporating ICH in a university's Liberal education arts course can promote cultural pluralism.	4.50	0.71	High
9. The integration of the regional minority resources course of ICH into the Liberal education arts course in higher education can enhance students' cultural literacy and cultural self-confidence. Do you agree?	4.40	0.70	High
10. The integration of regional minority cultural resources of ICH into Liberal education in universities helps students to be innovative and entrepreneurial.	4.00	0.82	High
11. Universities should strengthen their research and development related to regional minority resources courses on ICH to be better transformed creatively and innovatively in the new era.	4.40	0.70	High
12. Universities should support the delivery and development of courses on regional minority resources of ICH. (A. providing financial support, B. providing teaching resources support, C. providing teacher support, D. providing policy support, E. providing study support).	4.30	0.67	High

Items	\bar{X}	S	Interpretation
13. Teachers will likely be involved in the pedagogical design and implementation of a regional minority resource course on ICH.	4.00	1.25	High

Experts' perspective regarding the integration of ICH minority resources into liberal education art courses

Items	\bar{X}	S	Interpretation
1. Experts know about Liberal education in universities.	3.91	0.83	High
2. Experts taught lectures and courses related to ICH at territory universities or other universities. Please select the score by an approximate number of times.	1.73	1.10	Low
3. Experts think territory universities should integrate resources from the regional category of ICH into their Liberal education art course.	4.73	0.47	High
4. Experts think a regional minority resource course on ICH is important for university Liberal education.	4.82	0.40	High
5. Experts agree that Liberal education should include courses on regional minority resources of ICH in all university majors.	4.64	0.67	High
6. Experts agree that courses on regional minority resources of ICH are taught through the following methods. (A. theoretical teaching B. practical teaching C. online teaching D. offline teaching E. field study)	4.64	0.50	High
7. Integrating regional minority resources courses on ICH into the Liberal education arts course of universities can promote cultural pluralism and ICH's preservation, transmission, and development.	4.64	0.50	High
8. The process and outcomes of student learning in Liberal education art courses on ICH resources of ethnic minorities in universities are assessed by the following means. (A. participation B. practice C. research D. heritage innovation E. exhibition).	4.64	0.50	High

Items	\bar{x}	S	Interpretation
9. The integration of regional minority cultural resources of ICH into Liberal education in universities helps students to be innovative and entrepreneurial.	4.36	0.67	High
10. The interaction between local governments and universities to strengthen research related to regional ICH minority resources can lead to better creative transformation and innovative development in the new era.	4.55	0.69	High
11. Local government support providing and developing regional minority resources courses on ICH (A. providing financial support B. providing teaching resources C. providing expert support D. providing policy support E. providing study support).	4.64	0.67	High
12. Experts would like to be involved in the pedagogical design and implementation of a university Liberal education art course on regional minority resources of ICH.	4.55	0.52	High

Inheritors' and conveners' perspectives regarding the integration of ICH minority resources into liberal education art courses

Items	\bar{x}	S	Interpretation
1. Inheritors and conveners have given courses and lectures on ICH at territory universities. How many times have you lectured?	3.00	1.94	Moderate
2. Inheritors and conveners have given lectures and courses on ICH at universities other than their local ones. How many times have Inheritors and conveners lectured?	3.00	1.63	Moderate
3. Inheritors and conveners agree that the ICH resources of their people can be integrated into the course of territory universities in the long term.	4.80	0.42	High

Items	\bar{x}	S	Interpretation
4. Inheritors and conveners are willing to participate in the teaching design and implementation of the course on regional minority resources of ICH in Liberal education in universities.	4.60	0.70	High
5. Inheritors and conveners agree that Liberal education should include courses on regional minority resources of ICH in all university majors.	4.70	0.48	High
6. Inheritors and conveners agree that the course involving your ethnic resources should be taught through the following methods (A. Theoretical instruction B. Practical instruction C. Online instruction D. Offline instruction E. Field studies)	4.60	0.70	High
7. The integration of ICH in the course of Liberal education in universities can contribute to preserving and developing your own culture.	4.70	0.67	High
8. Support universities in strengthening research related to regional minority resources courses on ICH so that they can be better transformed creatively and developed innovatively in the new era.	4.50	1.27	High
9. Inheritors and conveners like to support the development and delivery of courses on regional ethnic minority resources of ICH through the following means (A. human support B. support from our ethnic resources C. support from our ethnic people D. support from people of other ethnic communities jointly E. support from research and study)	4.50	0.71	High

Interview Questions and Interview Data Statistics

Student interviews:

Do you have any other suggestions or comments to promote the offering and development of courses on intangible cultural heritage and regional minority cultural resources in university Liberal education arts courses?

Themes (Recommendations)	No. of People (33)	Percentage
Increasing knowledge and the quality	3	9.1
Course quality and novelty	6	18.2
Enhancing the integration of intangible cultural heritage (ICH) with the arts curriculum	11	33.3
Promote a predominantly practical curriculum	10	30.3
Other	3	9.1



Teacher Interview Transcript

What do you think you can contribute to the design and implementation of teaching and learning about regional minority resources of intangible cultural heritage?

Projects	No. of People (13)	Percentage
Upgrading the teaching structure to improve the quality, novelty, and volume of courses	4	30.8
Engage in enhancing the integration of intangible cultural heritage with the arts course	3	23.1
Promoting a predominantly practical course	2	15.4
Participation in the organisation of teaching	4	30.8

How do you think territorial universities should promote and publicize minority resource courses of intangible cultural heritage to attract more students to participate in learning and heritage development?

Projects	No. of People (13)	Percentage
Changing the structure and format of teaching to improve the quality and novelty of the course	3	23.1
Enhancing the integration of intangible cultural heritage (ICH) with the arts course	6	46.2
Theoretical courses are conducted in conjunction with practical	2	15.4
Creating an integrated industry-academia-research	4	30.8

Do you have any other suggestions or comments on promoting the development of regional intangible cultural heritage minority resources courses in the university's Liberal education arts course?

Projects	No. of People (11)	Percentage
Changing the structure and format of teaching to improve the content, quality, and novelty of courses	2	18.2
Enhancing the integration of intangible cultural heritage (ICH) with the arts courses	6	54.5
Theoretical courses are conducted in conjunction with practical	3	27.3
Policy, faculty, funding, and other conditions met	3	27.3

Expert Interview Transcript

How should territorial universities collaborate with local bearers of intangible cultural heritage to facilitate course development and student learning?

Projects	No. of People (8)	Percentage
Establishing an appointment system for inheritors, strengthening links between intangible heritages and research institutions, and enhancing the integration of intangible cultural heritage with the curriculum	5	62.5
Theoretical courses are conducted in conjunction with practical	1	12.5
Policy, faculty, funding, and other conditions met	2	25

How do you think the Intangible Cultural Heritage Minority Cultural Resources program can be integrated with other subject areas to increase students' interest and enthusiasm for the program and to improve their overall quality?

Projects	No. of people (9)	Percentage
Changing the structure and format of teaching to improve the content, quality, and novelty of courses	3	33.4
Enhancing the integration of intangible cultural heritage into cultural programs and real-life	5	55.6
Combination of theoretical and practical courses	1	11.2

How do you think territorial universities should promote and publicize liberal arts courses on minority resources of intangible cultural heritage to attract more students to participate in learning and heritage development?

Projects	No. of people (9)	Percentage
Changing the structure and format of teaching to improve the content, quality, and novelty of courses	2	25
Enhancing the integration of intangible cultural heritage into the cultural curriculum and real-life	5	62.5
Theoretical courses are conducted in conjunction with practical	1	12.5

Do you have any other suggestions or comments to promote the development of regional minority resource courses on intangible cultural heritage in university liberal arts education courses?

Projects	No. of people (6)	Percentage
Changing the structure and format of teaching to improve the content, quality, and novelty of courses	2	33.4
Enhancing the integration of intangible cultural heritage into the cultural courses and real-life	2	33.4
Policy, financial support	2	33.4



Interviews with representative ICH inheritors and folklore activity

How do you think territorial universities should work with intangible cultural heritage bearers from local ethnic minority communities to promote mutual development?

Projects	No. of people (10)	Percentage
Changing the structure and format of teaching to improve the content, quality, and novelty of courses	4	40
Enhancing the integration of intangible cultural heritage into the cultural courses and real-life	3	30
Support for funding, research direction	1	10
Combining theory and practice	3	30

How do you think local governments and territorial universities should promote and disseminate intangible cultural heritage to the broader community?

Projects	No. of people (10)	Percentage
Changing the way of publicity and carrying out various activities to increase publicity	5	50
Enhancing the integration of intangible cultural heritage into the cultural courses and real-life	4	40
Policy, financial support	1	10

What else do you think you can do to integrate the teaching of your ethnic resources in the Liberal education arts courses of universities?

Projects	No. of people (9)	Percentage
Use a variety of ways to engage in teaching and learning so that students can experience	7	77.8
Enhancing the integration of ICH into cultural courses and real-life	2	22.2

How do you think territorial universities can promote and publicize minority resource courses on intangible cultural heritage to attract more students to participate in learning and heritage development?

Projects	No. of people (9)	Percentage
Changing the way of publicity and carrying out various activities to increase publicity	5	55.6
Enhancing the integration of intangible cultural heritage with cultural courses and real-life	4	44.4

Do you have any other suggestions or comments that you would like territorial universities to consider when offering courses on minority resources for intangible cultural heritage?

Projects	No. of people (7)	Percentage
Focus on quality in content collection	2	28.6
Enhancing the integration of NRM into the cultural courses and real-life	3	42.9
Selection of professional staff to teach the course	1	14.3
Policy, funding implementation	1	14.3

An Art Course Designed based on the ICH Project "Calling the Moon" in the Liberal Education of Territory University

Course Syllabus	
Course Information	Teacher Information
<p>Course number/number: 0-000-000</p> <p>Course Name: Yunnan ICH Project - Folklore "Calling the Moon" (Dai) Heritage Development Course</p> <p>Credit unit X credits</p> <p>Prerequisites.</p> <p>Classes: 15:00-17:00; Tuesdays and Thursdays (4 September 2023 - 5 July 2024, 2 September 2024 - 3 January 2025)</p> <p>Time and place: XX classroom, XX teaching building</p>	<p>Name: Chen Hong Yu, XXX NRM expert, XXX Huayao Dai research expert, Huayao Dai NRM project inheritor</p> <p>Office: UTK Creative Building, 5th Floor</p> <p>Email: 511866909@qq.com</p> <p>Tel/line: 06 5552 3166</p> <p>Website.</p> <p>Consultation times: By arrangement</p>

Course Overview

In the context of globalization, cultural self-confidence is becoming increasingly important. With the rapid development of our economy and social progress, the establishment of public art education (Liberal education or quality education) courses in colleges and universities is also receiving increasing attention. In this process, the inclusion of ethnic courses, predominantly minority songs and dances with regional characteristics, folklore (priority is given to the list of ICH items), and other courses not only enriches students' cultural knowledge allows them to understand the cultural connotations of regional ethnic groups, enhances cultural memory, strengthens the memory and imagination of regional minority cultural symbols of the territorial university, enhances students' cultural self-confidence, promotes different ethnic groups It also enhances students' cultural self-confidence, promotes communication and integration among different ethnic groups, strengthens national unity and social harmony, and provides an in-depth understanding of our diverse cultures so that they can better face international exchanges and competition.

Xinping County, Yuxi City, Yunnan Province, is a multi-ethnic area, with

the Huayao Dai accounting for 80% of the country's total population and one of the main ethnic groups in the area. The Huayao Dai, who thrive at the foot of the Ailao Mountains and on the banks of the Red River, are a group of Dai people who were left behind during the migration process. Due to their isolated location and hot, miasmatic land, their closed natural environment has allowed them to preserve the ancient and primitive nature worship, rituals, witchcraft, tooth-dyeing, and tattooing of their Dai ancestors, which have distinctive cultural characteristics and ethnic identity. The Huayao Dai is an ethnic group with a long history and rich culture, and its ICH is rich and varied. This course aims to introduce the cultural history, rituals, songs and dances, traditional ditties, brocade weaving, embroidery, costumes, bamboo weaving, and food production of the Huayao Dai people through the example of the folklore of the Huayao Dai "Calling the Moon" so that students can understand the cultural characteristics of the Huayao Dai people, experience the cultural connotations of the regional minority of the University, strengthen the ethnic symbols, further understanding of China's multi-ethnic culture, and enhance students' cultural self-confidence and sense of cultural identity.

Course Description

The Cultural History and Traditional Cultural Features of the Huayao Dai Explain the history and cultural features of the Huayao Dai, including its origin, distribution, language, and beliefs.

"The background and significance of the Calling the Moon rituals, explanation of the background and significance of the Calling the Moon rituals, including the origins, development, and transmission of the Calling the Moon rituals, the background and significance of the "Calling the Moon" folklore.

Rituals of the Huayao Dai Explanation of the rituals of the Huayao Dai, including eight aspects of wedding customs, rituals, funeral customs, and festival customs.

Songs, Dances, and Traditional Ditties of the Huayao Dai People: An Introduction to the Songs, dances and Traditional Ditties of the Huayao Dai people, including aspects of the songs, dances and ditties of the Huayao Dai people.

Brocade and Embroidery of the Huayao Dai people Explain the brocade

and embroidery of the Huayao Dai people, including aspects of the history, techniques, and patterns of the brocade and embroidery of the Huayao Dai people.

Costumes of the Huayao Dai: An explanation of the costumes of the Huayao Dai, including the types, characteristics, colors, and patterns of the costumes of the Huayao Dai and their wearing etiquette.

The Bamboo Weaving of the Huayao Dai people explains the history, techniques, and types of bamboo weaving of the Huayao Dai people.

Huayao Dai Food Preparation Explains the preparation of Huayao Dai food, including traditional Huayao Dai food, cooking techniques, and ingredients. The above content can be adapted and supplemented as appropriate.

An exploration of the preservation and transmission of ICH.

Using digital technology in the new era to promote the creative transformation and innovative development of traditional Huayao Dai culture.

Expected Learning Outcomes

1. Understand the historical background, characteristics, and significance of the folk culture of Huayao Dai in Xinning County, Yunnan Province;
2. Understand the background and significance of the rituals of the Huayao Dai "Calling the Moon" folklore event;
3. Learning knowledge and skills in Huayao Dai rituals, Huayao Dai songs and dances, Huayao Dai traditional ditties, Huayao Dai brocade weaving, Huayao Dai embroidery, Huayao Dai costumes, Huayao Dai bamboo weaving, and Huayao Dai food preparation;
4. To develop students' interest in and appreciation of the folk culture of Huayao Dai and its folklore activity of "Calling the Moon".
5. Cultivate university student's ability to study the traditional culture of the regional minority - Huayao Dai - and stimulate the momentum of heritage development.

Classroom Strategies

1. Lecture: Introduce the history and culture of Huayao Dai, the folklore activity of "Calling the Moon," and the traditional cultural features through lectures,

demonstrations, and learning about the rituals of Huayao Dai;

2. Interactive Practice: Through interaction, discussion, and practical exercises, learn about the "Calling the Moon" folklore activity, knowledge and skills related to Huayao Dai songs and dances, Huayao Dai brocade, Huayao Dai embroidery, Huayao Dai costumes, Huayao Dai bamboo weaving, and Huayao Dai cuisine;

3. Observation: Watch the Huayao Dai song and dance performance and the "Calling the Moon" folk culture demonstration, and participate in the "Calling the Moon" folklore activities.

Learning Activities

Class time:

- Total hours: 72 hours (divided into first and second semesters)
- First semester: Lectures 1 to 5 and mid-term assessment (36 hours)
- Next semester: Lectures 6 to 10 and final assessment (36 hours)

Teaching method: 2 hours per week for 72 weeks.

Assessment/Grading system

The Institute of Science and Culture will adhere to the school's grading system. Total 100 points

- Classroom performance: including participation, performance, group presentations, and completion of assignments; 30%
- Midterm work: 30% of either of the following
 - Form a research paper or essay on one of the elements of the Huayao Dai culture selected for teaching;
 - Ability to sing and dance Huayao Dai songs and dances and traditional ditties. Choose one to demonstrate (Duration: 3 minutes)
- Final work: Making and displaying Hanaya Dai costumes, bamboo weaving works, or food; creating artistic works in various forms based on Hanaya Dai themes (including arts and crafts, music works, dance works, opera works, film and TV new media works) 40%

For transmutation, the following equivalents will be used in this course (50% pass)

Percentage	Grade Level	Grade point average values	Explanation
80 - 100	One	4.0	Excellent
75 - 79	B +	3.5	Very good
70 - 74	B	3.0	Good
65 - 69	C +	2.5	Above average
60 - 64	C	2.0	Average
55-59	D +	1.5	Below average
50 - 54	D	1.0	Poor
49-0	F	0.0	Failure

Course Schedule

15:00-17:00; Mondays and Wednesdays (4 September 2023 - 12 January 2024, 4 March 2024 - 15 July 2024)

Date and Time	Learning Content	Teaching Methods	Material Resources	Time Framework	Learning Outcomes
4 September to 29 September 2023 (15:00-17:00)	1. Rituals and ceremonies of the Huayao Dai people 2. Four of the categories of Huayao Dai customs. These include (fertility practices, love practices, wedding practices, and funeral practices).	Lectures Classroom discussions	Session 1 1. Materials for the display of folk culture in Xiping County; 2. Textbook "Huayao Dai Rites and Customs 3. Expert in Huayao Dai Studies	8 credit hours	Historical, cultural, and traditional features of the Huayao Dai people 1. Explain the history and cultural characteristics of the Huayao Dai people, including the origin, distribution, language, and beliefs of the Huayao Dai people. 2. Understand Huayao Dai fertility, love, wedding and funeral customs

Date and Time	Learning Content	Teaching Methods	Material Resources	Time Framework	Learning Outcomes
9 October - 3 November 2023 (15:00-17:00)	1. Rites and ceremonies of the Huayao Dai 2. Four of the four categories of Huayao Dai customs. These include (social customs, ritual customs, festival customs, and living customs)	Lectures Classroom discussions	Session 2 1. Materials for the display of folk culture in Xinping County; 2. Textbook "Huayao Dai Rites and Customs 3. Expert in Huayao Dai Studies	8 credit hours	Historical, cultural, and traditional features of the Huayao Dai people 1. Explain the history and cultural characteristics of the Huayao Dai, including the origin, distribution, language, and beliefs of the Huayao Dai. 2. Learn about Huayao Dai social customs, rituals, festivals and living customs
6 November to 27 November 2023 (15:00 - 17:00)	1. Background and Significance of the "Calling the Moon" (Dai) Ritual, a provincial-level intangible cultural heritage (ICH) project in Yunnan 1. The historical and cultural background and development of the folklore activity of "calling the Moon" (Dai), a provincial-level intangible cultural heritage (ICH) project in Yunnan	Lectures Classroom discussions	Session Three 1. Audio and video materials 2. ICH related materials 3. Non-Foreign Heritage Experts	7 credit hours	1. The background and significance of the "Calling the Moon" folklore ritual, a provincial-level intangible cultural heritage (ICH) project in Yunnan 1. The evolution of "Calling the Moon" in the context of the new era
29 November to 22 December 2023 (15:00 - 17:00)	1. The forms and characteristics of the Huayao Dai song and dance performance; 2. Learn the basic steps and movements of	Lectures, classroom practice	Session 4 1. Audio and video materials 2. Relevant books 3. Huayao Dai, Dance Choreographer	7 credit hours	1. Understanding and learning the traditional songs and dances of the Huayao Dai; 2. Master 2-3 of these movements

Date and Time	Learning Content	Teaching Methods	Material Resources	Time Framework	Learning Outcomes
	the Huayao Dai song and dance				
22 December 2023 to 12 January 2024 (15:00-17:00)	Huayao Dai Traditional Ditty (Yuxi Municipal Non-Foreign Heritage Project) 1. Traditional Sinfonia Musical Forms and Characteristics of the Huayao Dai 2. Learn to sing and enjoy traditional Huayao Dai ditties	Lectures, classroom practice	Session 5 1. Audio and video materials 2. ICH related materials 3. Non-geneticist, music teacher	6 credit hours	1. to understand and learn the traditional ditties of the Huayao Dai people; 2. Master 2-3 of these songs 3. Mid-term test: Form a research paper or essay on one of the elements of the Huayao Dai culture; be able to sing and dance Huayao Dai songs and dances and traditional ditties, and choose one to present (3 minutes in length)
4 March 2024 to 29 March 2024 (15:00-17:00)	Huayao Dai brocade and embroidery 1. The brocade weaving and embroidery skills of the Huayao Dai 2. Learn the basic skills of Huayao Dai brocade weaving and embroidery	Lectures, classroom practice, field study, and research at the "Calling the Moon" folklore demonstration site	Session 6 1. Product display 2. Video material 3. Huayao Dai brocade weaving and embroidery artisans	8 credit hours	1. Understanding and learning about the Huayao Dai brocade and embroidery; 2. Master 1-2 of these essentials 4. Organising a visit to the villagers' group of Which NaHan Village in Shuitang Community, Shuitang Township, Xiping County, to participate in the "Calling the Moon" folklore activity;
1 April 2024 to 26 April 2024 (15:00-17:00)	Huayao Dai Costume (National Non-Foreign Heritage Project) 1. Classification, characteristics, and historical evolution of the	Lectures Classroom practice	Session 7 1. Audio and video materials 2. ICH related materials 3. Non-genetic inheritors	8 credit hours	1. to understand and learn about the different costumes of the Huayao Dai people; 2. Mastering its dressing style and etiquette

Date and Time	Learning Content	Teaching Methods	Material Resources	Time Framework	Learning Outcomes
	costume of the Huayao Dai 2. Learn the skills of making Huayao Dai costumes and the etiquette of wearing them				
29 April 2024 to 20 May 2024 (15:00-17:00)	Huayao Dai Bamboo Weaving 1. The bamboo weaving techniques and the characteristics of the work of the Huayao Dai 2. Learn the basic skills of Huayao Dai bamboo weaving	Lectures Classroom practice	Session 8 1. Product display 2. Video material 3. Huayao Dai bamboo weavers	5 credit hours	1. Understanding and learning about the Huayao Dai bamboo weaving; 2. Mastery of 1-2 of these finished product preparations
27 May 2024 to 10 June 2024 (15:00-17:00)	Huayao Dai Food Preparation 1. Traditional cuisine and cooking techniques of the Huayao Dai people 2. Learn to make and taste Hanamidai food	Lectures Classroom practice	Session 9 1. Product display 2. Video material 3. Huayao Dai Gourmet Artisans	5 credit hours	1. to understand and learn about the different cuisines of the Huayao Dai people; 2. Mastering 1-2 of these gourmet preparation techniques
12 June 2024 to 15 July 2024 (15:00-17:00)	A Study of the Folk Culture of Huayao Dai 1. Preservation and transmission of the folk culture of the Huayao Dai people 2. How to use digital technology in	Lectures Classroom discussions	Lecture 10 1. Introduction to and appreciation of artworks based on traditional Huayao Dai culture and genre; 2. Appreciation of students'	10 credit hours	Final Test: 1. A display and explanation of the Huayao Dai costume (a section), bamboo weaving work, or food that they have learned to make; 2. Create artistic works in various forms on the theme

Date and Time	Learning Content	Teaching Methods	Material Resources	Time Framework	Learning Outcomes
	the new era to promote the creative transformation and innovative development of traditional Huayao Dai culture		excellent work in practice		of Huayao Dai (including arts and crafts, music, dance, opera, new media works for film and television)



Research-based Supplementary Reading List

- [1] Li Yanyan, Chen Yunzhen, ed. A collection of folk songs of Huayao Dai [M]. Kunming: Yunnan Ethnic Publishing House, 2015
- [2] By Zhang Yalin. A scattering of Yuxi folk music [M]. Kunming: Yunnan Education Publishing House, 2013
- [3] Zhang Yan, Feng Liwei, ed. A collection of Xinping folk songs [M]. Yunnan Ethnic Publishing House, 2019
- [4] Xinping Huayao Dai Cultural Research Society, edited by Liu Zhenhua. Huayao Dai Rituals [M]. Kunming: Yunnan Ethnic Publishing House, 2010
- [5] Yuxi City Culture Bureau. Yuxi ICH Series: Festivals [M]. Kunming: Yunnan People's Publishing House, 2007
- [6] Yuxi City Culture Bureau. Yuxi ICH Series: Folk Arts and Crafts [M]. Kunming: Yunnan People's Publishing House, 2007
- [7] Chen Hong Yu, ed. Listening to YuXi's original songs [M]. Kunming: Yunnan Minzu Publishing House, 2024

Research-based Supplementary Reading List

- [1] By Li Huanzhi. Essays on Ethnic Folk Music [M]. Jinan: Shandong Wenyi Publishing House, 1984
- [2] Dai Life Rites and Customs: Throughout the Life of the Dai Family[J]. Culture Monthly, 2010,(9): 13-14
- [3] Peng Huang, Wang Meijia. Research and reflection on the sustainable development of Huayao Dai folk music[J]. Contemporary Music, 2017,(10): 56-57
- [4] Peng Huang, Wang Meijia. Research and reflection on the sustainable development of Huayao Dai folk music[J]. Contemporary Music, 2017,(10): 56-57
- [5] Zhang Yan. An introduction to the artistic characteristics of Xinping Huayao Dai folk songs[J]. Folk Music, 2019,(2): 50-51
- [6] Wang Meijia. A Preliminary Study on the Ecology of Huayao Dai Folk Music in the Ailao Mountains[J]. Folk Music, 2017,(6): 28-29
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