

Research on personalized training of innovative talents in textile intangible cultural heritage

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Abstract. At this stage, the protection of intangible cultural heritage is highly valued by the state. Jingchu area has rich traditional textile intangible cultural heritage resources, which provides a good foundation for cultivating textile intangible cultural heritage talents. The article first expounds the significance of cultivating textile intangible cultural heritage talents. By analyzing the current teaching mode of textile intangible cultural heritage in my country, it is proposed to take the innovation of Jingchu textile intangible cultural heritage as the starting point to establish a "four-in-one" textile system of scientific research, courses, competitions and activities. The new model of intangible cultural heritage talent training integrates Jingchu Textile's intangible cultural heritage with the student curriculum system, traditional cultural innovation with student practice, and professional theoretical knowledge with folk skills. On the one hand, it inherits and develops the intangible cultural heritage of Jingchu textile, and on the other hand promotes the development of China's excellent traditional culture.

Keywords: textile intangible cultural heritage; theoretical talents; individualized training.

1. The significance of textile intangible cultural heritage theory talents

In recent years, General Secretary Xi Jinping has emphasized the importance of "cultivating people with morality" and "cultivating people" at the National Ideological and Political Work Conference and the Peking University Teacher-Student Symposium. As the old saying goes: "Writing to convey the Tao, to educate people", the fundamental of culture is to educate people. Cultural people are the essential requirement for colleges and universities to cultivate students in the new era of moral, intellectual, physical, and aesthetic development, and are an important means for colleges and universities to promote cultural people. The inheritance of intangible cultural heritage is the inheritance and continuation of the national cultural spirit of the Chinese nation for thousands of years. Textile culture is a compulsory course for design and art disciplines. Whether it is environmental art, product, decoration or dyeing, weaving, visual transmission and other majors, through the integration of curriculum resources, students can better improve their cultural literacy and cultivate their aspirations for the country and society. Professionals in art theory and art criticism who inherit the "Chinese national spirit" in the work of art history theory. Implement the protection and inheritance of textile intangible cultural heritage into the talent training work of colleges and universities, and improve the humanistic quality of students. On the other hand, it can also better spread textile culture. Introducing textile intangible cultural heritage, such as Jingchu textile Han embroidery and blue calico into classrooms, can arouse great interest of students, improve teaching quality, and inherit Jingchu textile intangible cultural heritage.

2. The current status of textile intangible cultural heritage teaching

Intangible cultural heritage contains the life memory and cultural genes of a nation. Education and the protection and inheritance of intangible cultural heritage complement each other. At present, the teaching mode of intangible inheritance in colleges and universities generally adopts intangible cultural heritage masters to enter the classroom, imparting the mastery of relevant skills to young teachers and students, and realizing a new way of inheritance. However, most of the intangible cultural heritage skills are not only characterized by high skills and strong practice, but also include the inheritance of core culture and philosophical thoughts. Therefore, the long-term development of

teaching intangible heritage bases in the future must focus on the combination of modern innovation consciousness, intangible cultural heritage core values, and Chinese traditional cultural spirit in talent training. based on a unified relationship. However, at this stage in the field of higher education in my country, there are still some problems in the education and teaching of textile intangible cultural heritage talents.

2.1 University personnel training and cultural education are out of touch

At present, in the research of intangible cultural heritage, the traditional culture - "intangible cultural heritage" education research is mostly, and the theoretical talent training research is less. University personnel training and cultural education are out of touch, resulting in students' lack of awareness of the responsibility and mission of inheriting local culture, and failing to educate students to build national pride and self-confidence. There are many studies on the inheritance and practice of "intangible cultural heritage", but there are few studies on the theoretical education from the perspective of textile "intangible cultural heritage". For example, scholars Tan Hong, Xu Hongri, Bao Zhanbin, etc. have studied the inheritance system of intangible cultural heritage education, the transitional model of intangible cultural heritage education inheritance, the inheritance and practice of intangible cultural heritage education, etc. How to integrate textile "intangible cultural heritage" into talent training education has no problem. introduce. In addition, the traditional training methods of textile intangible cultural heritage are out of touch with the modern concept of higher education, but the teaching form of intangible cultural heritage at this stage is too static, and the teaching method cannot be combined with the life of students.

2.2 Textile intangible cultural heritage education teachers are weak

Teachers are the leaders of educational development. Based on the differences between intangible cultural heritage education and mainstream education, scholars have made new interpretations of the meaning and value of teachers. Fan Yutao and others emphasized that teachers are both intangible cultural heritage educators and participants in the inheritance and dissemination of intangible cultural heritage. At present, the teachers of intangible cultural heritage education are composed of teachers of ethnology, linguistics, art, fine arts and other related disciplines, as well as intangible heritage inheritors or folk artists. Some school talent training programs are only realized by integrating textile non-genetic inheritance into some professional courses, or by combining multiple means such as elective courses and club activities. It can be seen that the most prominent problem of teachers in intangible cultural heritage education is the shortage of teachers and the single knowledge structure of teachers. Therefore, intangible cultural heritage education urgently needs to change the cognition, strengthen the construction of the teaching staff and realize the diversified adjustment of the teaching staff structure.

2.3 Lack of teaching materials for textile intangible cultural heritage courses

At present, there are many studies on the integration of "intangible cultural heritage" into ideological and political theory courses. Most of the intangible cultural heritage courses rely on art courses or integrate into ideological and political courses for dissemination and teaching. From the perspective of specialized textile intangible cultural heritage talents, it is relatively rare to guide students to cultivate and explore. The construction of teaching materials for textile intangible cultural heritage is not perfect, and the course materials lack depth. Now there are many textbooks and courses of intangible cultural heritage, but most of them lack depth. Too many textbooks and courses are just copied from east to west, without understanding the essence of the intangible cultural heritage entering the campus. If the intangible cultural heritage enters the campus only in the transmission of knowledge, it will not play the role of cultural inheritance. Schools should cultivate students' ability to explore through the introduction of intangible cultural heritage into the campus, and this is the intrinsic factor and core key to the introduction of intangible cultural heritage into the campus. On the other hand, the course materials are too general and are not based on regional and regional

excellent textile intangible cultural heritage projects. Students lack practical experience, and their understanding and operability of intangible cultural heritage projects are reduced.

3. The training of textile intangible cultural heritage talents

Education is an important way for the inheritance of human culture and the development of the same society. As an important part of human culture, intangible cultural heritage cannot be inherited and developed without education. At the stage of higher education and postgraduate students, in order to cultivate intangible cultural heritage talents, we must first have a mature discipline paradigm, establish a complete curriculum system for theoretical research on textile intangible cultural heritage, strengthen the construction of teachers, establish scientific research, courses, competitions and activities. A new model for the cultivation of textile intangible cultural heritage talents.

3.1 Non-genetic inheritance and innovation team building

Carry out intangible cultural heritage research, based on local textile intangible cultural heritage projects, and integrate these excellent cultures with the talent training curriculum resource system. For example, the representative inheritors of the intangible cultural heritage such as the Han embroidery and Tianmen blue calico of the Jingchu textile intangible cultural heritage project are introduced, and the responsibilities are clarified, so that the masters can devote themselves to the inheritance and innovation of the intangible cultural heritage, and guide the students to fully understand the Chinese culture through training, field research and other measures. The national excellent culture is the national foundation of the socialist core values. Set up a research and development team composed of key teachers, non-genetic inheritors, folk artists, and students of related majors. Fully tap the value of excellent traditional culture, and focus on cultivating and improving the academic ability and cultural quality of students of relevant majors in the school.

3.2 Revised the textile intangible cultural heritage curriculum system

At present, in colleges and universities, the construction of teaching materials and subject education of intangible cultural heritage education has not formed a complete system. Scholars in various related disciplines often start from different professional perspectives, but rarely do systematic research on intangible cultural heritage from a holistic perspective with the purpose of building a complete knowledge system and method system, which makes intangible cultural heritage education in the curriculum of colleges and universities. In addition, the lack of effective basis and the lack of systematic and comprehensive basic theoretical knowledge system as support, coupled with the relatively low level of professional teaching materials construction in art colleges, has also caused certain obstacles to the systematic construction of the curriculum system. Carry out the scientific construction of intangible cultural heritage research. In 2019, the Han Embroidery Inheritance Base of Wuhan Textile University was selected as the inheritance base of Chinese traditional culture. Subsequently, the Han embroidery inheritance curriculum was set up. It is only an elective course, and no intangible cultural heritage disciplines and majors have been established. The real university intangible cultural heritage discipline has not yet been established, and the intangible cultural heritage professional setting is not yet mature.

To establish intangible cultural heritage disciplines and improve intangible cultural heritage majors, the content of the curriculum should be diversified and designed. It is necessary to adopt a teaching policy that emphasizes both theory and skills, and conduct standardized cultural education activities in the form of classroom education. In the course assessment, knowledge +Practice + scientific research-oriented, guide students to attach importance to theoretical knowledge accumulation and practical application. In terms of teaching materials construction, it advocates building a curriculum system based on school-based courses and local courses, closely combining courses with local excellent textile intangible cultural heritage projects, and developing local local teaching materials.

3.3 Intangible cultural heritage education teacher construction

At present, there is a shortage of teachers specializing in textile intangible cultural heritage. Intangible cultural heritage education urgently needs to change the previous concept, break the traditional teaching mode of intangible cultural heritage, and strengthen the construction of teaching staff. For teachers of intangible cultural heritage education, we first call on teachers to be diligent in research, improve and enhance personal knowledge, skills and cultural accomplishment through various channels, correctly understand the connotation and extension of curriculum resources, and effectively guide students to improve their understanding of textile intangible cultural heritage. Cognition, stimulate students' desire for knowledge of intangible cultural heritage. For the construction of teachers in intangible cultural heritage education, the first is to train teachers currently serving as textile intangible cultural heritage. Hire intangible inheritors for school training, or organize teachers to go to the people to conduct field investigations, or participate in the construction of ecological reserves, or implement remote teacher training, etc., to improve teachers' awareness of intangible cultural heritage through various channels. The second is to implement the system of inheritors in the school, and organize the inheritors to carry out lectures, lectures and other activities in the school to expand the teaching staff. The last is to strengthen the human resource management of intangible cultural heritage teachers, establish a human resource center, realize the centralized management of intangible cultural heritage human resources, give schools, families and communities the right to use the human resource center, and fully explore and utilize intangible cultural heritage human resources.

3.4 Craftsmanship Fusion Competition Project as Intangible Cultural Heritage Creation Practice

Integrating the Jingchu textile intangible cultural heritage project in the region with the student curriculum system, and the integration of cultural innovation and student practice, can make the professional theoretical knowledge learned by art and design students and unique folk technology harmoniously combine, and provide design students with a harmonious combination. Add new design elements. Taking the competition project as the pre-training of team creation can make students' design practice more targeted, and the creation goal is more clear. It can not only give full play to students' design creativity, but also restrain students' unrestrained imagination to a certain extent, making the design more practical. . In the project study of the design competition, we require students to continuously stimulate their creative thinking on the basis of in-depth understanding of the traditional cultural background and skills of intangible cultural heritage, while taking into account the actual needs of the market. In the form of teamwork learning of 3 to 5 people, students are encouraged to create a design project team according to their own abilities, cultivate teamwork spirit, and improve the ability of communication, organization and coordination. Students of Wuhan Textile University also have projects with the theme of Jingchu intangible cultural heritage. He has won several awards in the "Challenge Cup" competition. When participating in the competition, students should clarify the requirements of the competition, and it should be based on the premise of perfecting the students' excellent national and regional culture and design structure of intangible cultural heritage, and should not blindly compete for the competition, thus ignoring the creative principle of design and the "integration of craftsmanship". The practical needs of talent training.

4. Conclusion

Mr. Fei Xiaotong once said: All the tools and behaviors that met the needs of the people in the past, but can not meet the needs of the current people, will be abandoned by the people and become the history of death. Under the circumstance that textile intangible cultural heritage is under the strong impact of modern industrial society and is gradually disappearing. The importance of using the modern education platform for knowledge transfer in colleges and universities to carry out the teaching inheritance of intangible cultural heritage is obvious. The key to textile intangible

inheritance lies in talent training. The first step for colleges and universities to explore intangible inheritance is to change their thinking and break through the limitations of social inheritance of intangible cultural heritage. The intangible cultural heritage project practice of the integration of system and craftsmanship competition project, the establishment of a four-in-one teaching model, and a new training plan for textile intangible cultural heritage talents.

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