
| RESEARCH ARTICLE

Dunhuang Intangible Arts in the Perspective of Pedagogy and Cultural Studies: Innovative Practices of Intercultural Education and Construction of Cultural Identity

Ziyi Lian

School of Literature and Media, Aba Normal University, Mianyang 621000, China

Corresponding Author: Ziyi Lian, **E-mail:** lianziyi1137885949@163.com

| ABSTRACT

The purpose of this article is to discuss the innovative practice of Dunhuang intangible cultural heritage arts in the field of intercultural education and its role in the construction of cultural identity. Firstly, the article emphasizes the status of Dunhuang intangible cultural heritage art as an important carrier of Chinese traditional culture and a bridge of international cultural exchange, and in the context of globalization, focuses on how Dunhuang intangible cultural heritage art can promote the innovation of the education system and play a key role in global intercultural dialogue; secondly, based on the pedagogical point of view, it elaborates in detail on the way of integrating Dunhuang intangible cultural heritage art into the modern education system as well as the specific application and transformation in order to. Then, from the perspective of cultural studies, it explores the role of Dunhuang NFA in the process of globalisation and its impact on individual and collective cultural identities, and reveals its contribution to the maintenance of cultural diversity, the promotion of cross-cultural exchanges and understanding, the strengthening of the local cultural identity, and the shaping of China's global cultural image; lastly, it extracts the practical experience and successful elements of cross-cultural education of Dunhuang NFA through the empirical analysis of the successful cases. Finally, through empirical analyses of successful cases, the practical experience and successful elements of intercultural education of Dunhuang non-heritage art are extracted, and it is concluded that combining Dunhuang non-heritage art with pedagogy and cultural research is of great significance in enriching the connotation of modern education, promoting the construction of cultural identity, and fostering the prosperity and development of global cultural diversity.

| KEYWORDS

Dunhuang intangible cultural heritage art, cultural research perspective, cross-cultural education, pedagogy perspective, globalization process, case analysis, empirical research, innovative practice path

| ARTICLE INFORMATION

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1. Introduction

1.1 Research Background and Significance

Dunhuang, the shining node of the Silk Road, its intangible cultural heritage (Dunhuang intangible cultural heritage art) carries the profound cultural heritage and unique artistic charm of the Chinese nation. Its intangible cultural heritage art has extensive and profound content and unparalleled art. Value, across time and space boundaries, attracts widespread attention from the global academic community. It is not only a shining testimony of Chinese civilization, but also an important part of global cultural diversity. With the acceleration of globalization, Dunhuang intangible cultural heritage art has gradually become a bridge connecting different cultures, and its potential in the field of cross-cultural education needs to be further explored. This article focuses on this unique cultural and artistic heritage, aiming to explore how it can promote cultural inheritance and identity construction through education in the context of globalization, responding to the era's urgent need to maintain cultural diversity and enhance international understanding.

1.2 Literature Review and Research Gaps

Although the study of Dunhuang intangible cultural heritage art has accumulated rich results, especially the discussion of its artistic value and historical status, from the intersection of pedagogy and cultural studies, especially the systematic analysis of it as a practical resource for cross-cultural education innovation Still insufficient. Most current research focuses on static art appreciation and historical tracing, but there is a lack of in-depth exploration and empirical research on how to activate Dunhuang intangible cultural heritage art resources and make them an effective tool to promote innovation in the education system and strengthen cultural identity.

1.3 Research Purposes and Issues

Therefore, this article aims to fill this research gap with the following specific goals:

- (1) Analyze the role of Dunhuang intangible cultural heritage art in promoting the innovation of the education system in the process of globalization.
- (2) Discuss its application model in cross-cultural education and its integration path from the perspective of pedagogy.
- (3) Analyze the role and influence of Dunhuang intangible cultural heritage art in the construction of cultural identity from the perspective of cultural research.
- (4) Through case analysis, extract the success factors and challenges in cross-cultural education practice.
- (5) Preview of research methods and structure

To achieve the above objectives, this paper adopts a comprehensive research approach, combining literature analysis, case studies and empirical investigations in order to gain in-depth insights. Specifically, the educational value and cultural significance of Dunhuang intangible cultural heritage art will first be sorted out from a theoretical level, and then typical successful cases will be selected for in-depth analysis to reveal its specific operational strategies and effectiveness in cross-cultural education practice. In terms of the structure of the article, following the introduction, it will be sequentially expanded into theoretical framework construction, current situation analysis, case discussion, practical strategies and conclusion prospects.

In summary, this article hopes that through the integration of interdisciplinary perspectives, it will not only provide new theoretical support and practical guidance for the educational application of Dunhuang intangible cultural heritage art, but also contribute innovations to educational practices that promote cultural inheritance and identity in the context of globalization ideas.

2. The Integration of Dunhuang Intangible Cultural Heritage Arts into the Modern Education System under the Perspective of Pedagogy

Under the broad vision of pedagogy, Dunhuang intangible cultural heritage art provides rich and unique educational resources for the modern education system. This integration is not only the protection and inheritance of traditional art forms, but also an important means of innovation in the education model and change in the way talents are trained. The following is a detailed description of how Dunhuang's intangible cultural heritage art can be creatively integrated with the modern education system from several core levels, and how to build a new path of educational practice based on it.

First of all, in the field of art education, Dunhuang mural art, as a treasure of ancient Chinese painting art, brings infinite possibilities for the design of the curriculum with its exquisite skills, profound historical connotations, and extensive cultural symbolism. Teachers can introduce Dunhuang mural paintings into the classroom, and by organising copying practice for students, they can experience the exquisite use of lines and colour combinations of ancient painters, so as to improve students' aesthetic perception and painting skills. At the same time, combined with modern teaching concepts, students are encouraged to analyse the content of the murals from an innovative perspective, combine ancient narrative techniques with modern design concepts, and create works of art that retain the traditional flavour and are rich in the sense of the times. This process not only gives students a deeper understanding of traditional Chinese painting techniques, but also exercises their creative ability and cultural consciousness.

Secondly, the penetration and application of Dunhuang music and dance art in music and dance education is also of great value. The ancient musical instruments, musical scores, and dance forms recorded in Dunhuang murals have injected vivid historical elements into today's teaching content. Educators can make use of these precious materials to arrange curriculum units that include elements of Dunhuang's ancient music and dance, guiding students to study and reproduce classic repertoire and dance movements. Through the restoration of ancient melodies and the study of dynamic dance movements, students can deeply perceive the rhythmic beauty and sense of rhythm of traditional Chinese music and dance culture, and then improve their own performance and artistic expression, and cultivate a deep sense of national emotion and cultural identity.

Furthermore, in terms of vocational education, the practical skills of Dunhuang's intangible arts, such as the production of coloured sculptures, the restoration of wall paintings and embroidery, are rare practical educational resources. Incorporating these non-

heritage skills into the vocational education system not only enriches the content of vocational skills education, but also effectively passes on and develops traditional crafts that are on the verge of being lost. Schools can set up special courses or workshops by inviting non-hereditary inheritors to personally guide the students so that they can personally practice and learn to master the delicate and realistic shaping skills of Dunhuang colourful sculptures, the rigorous and delicate workflow of mural restoration, and the unique and gorgeous stitching techniques of Dunhuang embroidery. In this way, students can not only increase their knowledge and skills in practice, but also understand the spirit of craftsmanship in the process of participating in non-heritage projects, and establish a sense of responsibility for the protection and inheritance of traditional cultural heritage.

To sum up, the integration of Dunhuang non-heritage art in the modern education system is a systematic project, which spans multiple dimensions from fine arts education, music and dance education to vocational education, aiming to achieve the dual goals of cultural inheritance and educational innovation through three-dimensional and all-encompassing teaching methods. Only by fully exploring the cultural resources of Dunhuang's non-heritage art and applying them creatively in educational practice can we really play a positive role in cultivating new talents, promoting national culture and promoting the modernisation of education.

3. Dunhuang Intangible Cultural Heritage Arts and Cultural Identity Construction in the Perspective of Cultural Studies

Under the broad perspective of cultural studies, the intangible cultural heritage arts of Dunhuang play a crucial role in the process of globalisation, not only as a carrier of the heritage of ancient civilisations, but also as a core element in the construction and dissemination of cultural identity in modern China. Dunhuang intangible cultural heritage art, including but not limited to mural art, colourful sculpture techniques, folk music, opera, traditional crafts, etc., is a vivid reproduction of the social life, religious beliefs and aesthetic concepts of ancient China, which focuses on the spiritual pursuits and artistic innovations of the Chinese nation over the millennia of its history.

In the context of globalisation, Dunhuang's non-legacy art has played a unique role as a bridge in international cultural exchanges with its profound historical heritage and outstanding artistic achievements. It transcends languages and national boundaries with a visual narrative that conveys to the world the unique charm of ancient oriental civilisations and deepens the global audience's understanding of and respect for traditional Chinese culture. At the same time, Dunhuang art, through its continuous integration into the modern international exchange system, has made the local people more deeply aware of the uniqueness and value of their own culture, thus strengthening the individual's sense of identity and pride in the national culture, while the collective level has further consolidated and enhanced the cohesion and influence of Chinese culture.

China's emphasis on cultural self-confidence reflects the gradual expansion of foreign cultures, the threat they pose to traditional Chinese culture and the insecurity they bring to the Chinese nation. Culture is an important symbol that distinguishes a people from others (Li, 2022). In shaping China's national cultural image, Dunhuang's non-heritage art has an irreplaceable position. Whether it's the ethereal flying figures in the Mogao Cave murals or the traditional musical instruments that carry the flavour of the Silk Road, they have become powerful symbols of the inclusiveness, richness and creativity of Chinese culture. These art forms have shown China on the global stage as a cultural power with a long and vibrant history, and have provided a rich source of material for the construction of an open, tolerant and culturally rich "China Story".

However, as globalisation accelerates, Dunhuang's intangible arts are also facing the challenges of inheritance and development. On the one hand, changes in the lifestyle of modern society have led to a decline in the attention paid to traditional arts by the younger generation, and the question of how to give new life to ancient arts and attract more attention and participation has become an urgent issue to be resolved. On the other hand, the lack of financial and technical investment in the protection of non-heritage, as well as the balance between original conservation and innovative development should not be ignored.

In the face of challenges, many strategies have emerged. Firstly, the use of digital technology to record, protect and disseminate Dunhuang's non-heritage art, such as high-definition scanning of murals and three-dimensional reconstruction of caves, so that they can be permanently preserved and easily accessible to the public. Secondly, we advocate the introduction of NLM into schools and communities to train a new generation of cultural inheritors through a combination of education and practice, and to stimulate the public's interest in and love of Dunhuang art. Once again, artists and scholars are encouraged to creatively transform Dunhuang art into a cross-border fusion of modern design, film and television, and stage performances, so as to realise the innovative application and development of NLM art in the contemporary context.

Overall, the existence and development of Dunhuang NFA in the global context is both a defence of cultural diversity and a promotion of cultural innovation. By excavating and promoting its own cultural values, it not only helps to enrich and improve the common cultural heritage treasury of mankind, but also provides rich materials and strong impetus for the construction of individual and collective cultural identities on a global scale. The inheritance, development and dissemination of Dunhuang's intangible arts in the context of globalisation are of far-reaching significance to the preservation of human cultural diversity, the

promotion of cultural innovation and the construction of national and ethnic cultural identities. An in-depth study of the reality and future direction of this field will help us better understand and grasp the relationship between cultural inheritance and modernisation, and provide useful insights and practical paths for the protection and development of intangible cultural heritage in China and the world. In the future, we should continue to pay attention to and support the research, protection and inheritance of Dunhuang's intangible cultural heritage, so that it can be revitalised in the tide of globalisation, and continue to play an important role in the construction of cultural identities and the enhancement of cultural exchanges.

4. Innovative Practical Path of Intercultural Education of Dunhuang Intangible Cultural Heritage Art

Dunhuang, as a cultural treasure of China and even the world, has profound historical heritage and unique artistic charm in its intangible cultural heritage art. Although globalization has promoted exchanges between cultures and learned from each other's strengths, local culture inevitably faces the impact of foreign cultures. When communicating with excellent foreign cultures, the Chinese nation is also worried that it will not be able to get rid of its dross, causing the Chinese traditional culture to shake its foundation under its impact (Liang et al., 2021). In the context of globalization, how to effectively integrate these rich Dunhuang intangible cultural heritage art resources and achieve inheritance and dissemination through cross-cultural education is an important issue currently faced.

Based on the analysis and research in parts one and two, it reveals that Dunhuang intangible cultural heritage art serves as a valuable resource for innovation in teaching content and methods and deeply explores how Dunhuang intangible cultural heritage art becomes the core driving force in shaping individual and collective cultural identity in the context of globalization. Emphasizing its extraordinary value in maintaining cultural continuity and promoting cultural diversity. At this point, a solid bridge has been built from theory to practice, from internal education system reform to external cultural influence. Dunhuang intangible cultural heritage art is not only embedded in the modern education system as teaching content, inspiring changes in education models, but in the process, through global cross-cultural dialogue and exchanges, it promotes a deeper understanding of local culture and a wider acceptance of international culture, thus Catalyze the awakening and reshaping of cultural identity on a global scale. It further highlights the unique role of Dunhuang intangible cultural heritage art as a media linking educational innovation and cultural awareness, laying a solid foundation for subsequent exploration of its cross-border and cross-cultural educational practice paths, and opening up the role of Dunhuang intangible cultural heritage art in the global education and cultural fields. A new horizon for innovative applications.

4.1 Innovative Integration of Dunhuang Non-heritage Art Resources

In view of the characteristics of Dunhuang's non-heritage art, we need to carry out innovative integration of resources. This includes the systematic combing of murals, colourful sculptures, music, dance and other forms of non-heritage, refining the core values and artistic essence, and transforming them into vivid, intuitive and meaningful teaching content. For example, the use of modern digital technology, the production of 3D animation or virtual reality experience, so that students can perceive the charm of Dunhuang art; at the same time, combined with modern education concepts, the development of non-heritage art course materials and teaching courseware, so that the learning process of Dunhuang non-heritage art is more lively and interesting and easy to understand.

4.2 Building an Interactive and Experiential Teaching Environment

In order to let students participate more deeply in the protection and inheritance of Dunhuang non-heritage art, we will build an interactive and experiential teaching environment. On the one hand, we will organise field trips to the Dunhuang caves and surrounding cultural sites to experience the background and cultural ecology of Dunhuang art; on the other hand, we will organise workshops on non-heritage art, inviting artists and scholars to give live demonstrations and guidance, and allowing students to try their hand at mural painting, musical instrument making, or traditional dance, so that they can experience the process of creating non-heritage art.

4.3 Conducting International Co-operation Projects

Under the vision of globalisation, we advocate and actively promote international exchanges and cooperation in Dunhuang non-heritage art. Through the establishment of international joint laboratories, the organization of international academic symposiums, international art festivals and other forms, we invite experts, scholars, artists and young students from all over the world to participate in the research, protection and inheritance of Dunhuang's non-heritage art, so as to achieve dialogue and integration between different cultures. In addition, overseas training bases for Dunhuang non-heritage art can be set up to provide foreign students with the opportunity to study in China, further expanding the international influence of Dunhuang non-heritage art.

4.4 Establish a Perfect Evaluation Mechanism

In order to ensure the effectiveness of cross-cultural educational activities and the sustainable development of non-genetic inheritance in Dunhuang, it is necessary to establish a sound evaluation mechanism. From the design and implementation of the activities to the effect of feedback and other aspects, should be introduced into the scientific and reasonable assessment standards and methods, such as the project objectives to achieve the degree of student satisfaction, non-heritage knowledge mastery, the participants of the cultural exchange ability to improve the situation of a comprehensive evaluation. At the same time, timely adjustment and optimisation of the educational practice programme should be made according to the evaluation results, so as to ensure that it always maintains its vitality and effectiveness in the dynamic changes.

In summary, through the innovative integration of Dunhuang non-heritage art resources, the construction of an interactive and experiential teaching environment, the active development of international cooperation projects and the establishment of a perfect evaluation mechanism, we are expected to create a new path of cross-cultural education practice of Dunhuang non-heritage art that meets the needs of the times and has a wide range of influence. This will not only help the inheritance and development of non-heritage art in China, but also help promote humanistic exchanges and mutual appreciation of civilisations on a global scale.

5. Successful Practices and Implications of Intercultural Education of Dunhuang Intangible Cultural Heritage Art

With the acceleration of globalisation, the importance of intangible cultural heritage preservation and inheritance is becoming more and more prominent. Dunhuang, as an important treasure of Chinese traditional culture, has provided valuable experience for the world in the practical exploration of its non-heritage arts in intercultural education. Through in-depth analysis of the successful implementation of intercultural education in Dunhuang's non-heritage arts, and revealing its internal operation mechanism, effective strategies and reasons for the results achieved, we aim to extract a set of experience models of generalisation value, with a view to providing practical theoretical references and practical inspirations for the education of non-heritage arts in other regions or fields.

5.1 In-depth Analysis of Cases and Summary of Practical Experience

The "Mogao Caves mural copying experience course" is based on the real cave environment, combined with modern teaching concepts and technical means, allowing students to touch the history and feel the charm of ancient art, and realising the seamless connection from theoretical learning to hands-on practice. The key to the success of the course lies in the precise excavation of the connotation of mural art, the scientific construction of the teaching content system and the full use of on-site educational resources.

5.1.1 "Dunhuang Dance International Training Course"

Relying on Dunhuang Dance, a unique non-heritage art form, dance artists and scholars from home and abroad are invited to conduct exchanges and discussions, integrating multicultural perspectives and realising the dissemination and exchange of non-heritage dance art on a global scale. Successful elements include an international perspective, an open and inclusive teaching atmosphere, and a persistent exploration of the combination of tradition and modernity.

5.1.2 "Non-heritage in Schools" Programme

The programme focuses on popularisation and promotion at the basic education level, and through the design of special curricula, the organisation of extracurricular activities, and the preparation of school-based teaching materials, it enables students to learn about and love Dunhuang's NHLs from an early age, and fosters cultural self-awareness and self-confidence in the new generation. The success of the programme is due to the synergy of policy support, teacher training and community involvement.

5.2 Refinement of Successful Elements and Model Construction

Through in-depth analysis of the above cases, the following success factors have been extracted: firstly, based on the local community, digging out resources to ensure the originality and authenticity of non-heritage education; secondly, innovating the teaching method, adopting interactive experience, digital technology and other means to enhance the teaching effect; thirdly, broadening the international vision, strengthening cross-border cooperation and exchange, and improving the global recognition of non-heritage art; fourthly, attaching importance to the policy guidance and institutional guarantee to ensure the stable development of non-heritage education; and fourthly, paying attention to the policy guidance and institutional guarantee to ensure the stable development of non-heritage education. Fourthly, attach importance to policy guidance and institutional guarantee to ensure a stable development environment for non-heritage education; Fifthly, actively build an ecosystem of non-heritage education in which the whole society participates, so as to form a favourable situation of joint efforts to promote the development of non-heritage education.

5.3 Implications and Suggestions for Non-heritage Education in Other Regions or Fields

Based on the above successful experiences, other regions or fields should learn from the following aspects when carrying out non-heritage education: firstly, fully excavate local non-heritage resources and create educational projects with local characteristics; secondly, use modern educational technology and methods to create vivid and interesting teaching scenes; furthermore, actively promote the internationalisation process of non-heritage education and broaden the breadth and depth of cultural exchanges; and lastly, strengthen the support of policies and the integration of social resources to build a perfect non-heritage education system. Finally, strengthen policy support and integrate social resources to build a perfect support system for non-heritage education.

6. Conclusion

With the advance of globalisation, Dunhuang culture has a more profound modern significance in this day and age. It is not only a witness to history, but also a vivid portrayal of the exchange and integration of civilisations. In this age of diversity, Dunhuang culture has become a cultural bridge across borders, enlightening people's understanding of the diversity of civilisations and promoting global cultural cohesion. It encourages people to keep an open mind, appreciating and respecting the uniqueness of different cultures in order to achieve a more harmonious coexistence of human society (Zou, 2024).

Through comprehensive analysis and empirical exploration, this paper reveals the profound connection between the educational innovation path of Dunhuang intangible cultural heritage art and the construction of cultural identity under the perspective of globalisation, providing a brand new strategic perspective for the inheritance and international dissemination of Dunhuang culture. The results of this study show that, as the essence of traditional culture and the link of international communication, the integration of Dunhuang ICH in cross-cultural education not only innovates the traditional education system, but also promotes the interaction and understanding of global cultural diversity, strengthens individual and collective cultural identity, and opens up a new way of preserving and promoting Chinese cultural characteristics in the context of globalisation.

The innovation of this study is that, for the first time, it systematically analyses, from the dual perspectives of pedagogy and cultural studies, the educational transformation strategies of Dunhuang's non-heritage arts and their positive impact on cultural identity in the process of globalisation. Through in-depth analyses of successful cases, key elements were extracted, including the use of digital means to enhance the accessibility and participation of non-heritage arts; the design of interdisciplinary curricula that integrate elements of Dunhuang culture and promote cross-boundary fusion of knowledge and skills; and the establishment of a platform for international cooperation to enhance the international community's awareness of and respect for Dunhuang culture. These findings not only enrich the theoretical framework of Dunhuang cultural communication, but also provide an actionable model for its practical operation. It not only highlights the role of Dunhuang's non-heritage art in the global cultural dialogue, but also points out its irreplaceable value in promoting the modernisation of education, cultural self-awareness and cultural confidence. Future research directions can be further expanded to: explore the potential of new technologies (e.g., artificial intelligence, blockchain) in the protection and dissemination of Dunhuang NRH; deepen the comparative study of Dunhuang and other world cultural heritages in cross-cultural education; and assess the long-term effects of Dunhuang NRH education on enhancing the global competitiveness and innovation of youth. In conclusion, Dunhuang NRH is not only a treasure of Chinese culture, but also a source of living water that connects the global cultural veins and promotes mutual understanding of human civilisation, and its practice and research in the field of intercultural education have contributed unique wisdom and solutions to the prosperity and sustainable development of global cultural diversity.

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