

RESEARCH ON THE TEACHING REFORM AND PRACTICE OF THE DESIGN STUDIES MAJOR BASED ON HIGH-LEVEL ART EXHIBITIONS

Xia Xinyi

Northeastern University, Shenyang, China

Art education in colleges and universities is an important link and the main position of aesthetic education, and art exhibitions directly display the performers' abilities, and exploring the application of high-level art exhibitions in education reform has become the main trend of art education reform in colleges and universities. By analysing the connotation of art exhibition and art education reform and its interrelationship, practice the pioneering role of art exhibition in art education reform. In the later stage of practice, it is necessary to build a platform for exhibition, encourage interdisciplinary crossover, build campus brand, and coordinate social resources to promote art exhibition into colleges and universities and society, so as to optimise the teaching structure and teaching methods of art education teaching. The reform of art and design teaching is optimized and upgraded through high-level art and design exhibitions, and constantly innovated, so as to move closer to the educational goal of promoting moral education.

Keywords: art exhibition; art class teaching; aesthetic education; educational reform; practical research.

In October 2020, the General Office of the CPC Central Committee and the General Office of the State Council issued the Opinions on Comprehensively Strengthening and Improving the Work of Aesthetic Education in Schools in the New Era, which points out that the working principles are "three adherences", adhering to the correct direction, adhering to facing the whole group, and adhering to reform and innovation, and the main goal is to basically form a modernised school aesthetic education system that is comprehensive, diversified and of high quality with Chinese characteristics by 2035. The main goal is to basically form a comprehensive, diversified and high-quality modern school aesthetic education system with Chinese characteristics by 2035. **Ошибка! Источник ссылки не найден.** The main goal is to basically form a modernised school aesthetic education system with full coverage, diversity and high quality with Chinese characteristics by 2035. Colleges and universities are the main platform and important position for the implementation of Xi Jinping's thought of socialism with Chinese characteristics, and they are the wind vane for the comprehensive promotion of teaching reform, therefore, colleges and universities urgently need to explore suitable teaching reform methods, on the one hand, corresponding to the call of the central government and cooperating with the top-level design; on the other hand, they can do practical things for the people and play their due social responsibility. In terms of teaching reform of art disciplines in colleges and universities, art exhibition is a kind of reform way with feedback, durability, novelty and directness.

1. Connotation Explanation: Art Exhibition and Art Teaching Reform in Colleges and Universities

1.1. Basic Concepts of High Level Arts Performance

The word «exhibition» is composed of the words «exhibition» and

«performance», with «exhibition» meaning display and «performance» meaning performance. Generally point to the cultural and artistic activities, its purpose is to transfer different types of culture to the audience, so that the audience to obtain a sense of satisfaction and unforgettable artistic experience, its form is diverse, such as opera, theatre, drama, film, dance performances, musicals and so on. The content of the show is even more inclusive, whether it is Eastern or Western, modern or ancient, popular or elegant, as long as the actors can understand and express the repertoire can be considered as the content of the art show. Lu You, a poet of the Song Dynasty, once wrote the ancient saying «It is not easy to learn from paper, but to learn by oneself», and the materialist concept of history also considers practice as the basis of the existence and development of human society, and practice as the fundamental driving force for social progress.

1.2. Connotation and development history of art teaching reform in colleges and universities

The quality of teaching is related to the shaping of the worldview, outlook on life and values of hundreds of millions of young people, the high expectations of countless families, the key issue of whether the development of society is good or not and whether the foundation is built steadily or not, and the long-term future of the country and the nation, so improving the quality of teaching and reforming education at the student stage is a general trend and a call of the times. Education reform is a huge project, which consists of five education of moral, intellectual, physical, aesthetic and labour, in 2019, the CPC Central Committee and the State Council issued the «Opinions on deepening the reform of education teaching and learning to comprehensively improve the quality of compulsory education», which put forward the «adhere to the five education», emphasising «highlighting the effectiveness of moral education», stressing «highlighting the effectiveness of moral education», «raising the level of intellectual education», «strengthening physical exercise», «enhancing the cultivation of aesthetic education» and «strengthening labour education», so as to «enhance the effectiveness of moral education» and «improve the quality of compulsory education», «strengthen labour education», so as to «comprehensively develop quality education»

Ошибка! Источник ссылки не найден. Some scholars have subdivided the five education areas again. Some scholars have subdivided the five education levels into «psychological development level», «physical and mental harmonious development level» and «creative practice development level», of which moral, intellectual and aesthetic education belongs to the psychological level **Ошибка! Источник ссылки не найден.** Among them, moral, intellectual and aesthetic education belongs to the psychological level, body belongs to the level of physical and mental harmonious development, and labour belongs to the level of creative practice development. Aesthetic education can cultivate students' aesthetic ability, art appreciation, and further cultivate students' confidence in life, so as to be a new era of young people who are rich in heart and satisfied with the spirit of the new era. The reform of art teaching in colleges and universities is one of the most

important ways to practice aesthetic education, firstly, because colleges and universities have a wider social influence, and can expand the effect of the results of the reform through the reform of teaching; secondly, because students in colleges and universities are more mature in terms of mental ability compared to the compulsory education stage, and students have their own ideas and have the ability to put their ideas into practice, which alleviates the resistance of the practice of the reform of education; thirdly, because the education reform has a multidisciplinary and multi-school structure. The third reason is that colleges and universities have multidisciplinary and multi-faculty experts, which is crucial to the authoritative evaluation and review of the results of the reform of art education; the fourth reason is that colleges and universities are the important carriers for the inheritance and development of traditional culture, and through high-level art performances, on the one hand, it is possible to inherit and propagate the traditional and excellent ancient culture, and on the other hand, it is possible to carry out the creative transformation of the traditional content and the creative communication with the outside world.

The development of educational reform of art disciplines in colleges and universities has been going forward and backward in the same way as the reform of aesthetic education. Since the founding of New China, the reform of aesthetic education has gone through several twists and turns, and eventually was incorporated into the quality education system, and the development of unswerving. 1956, the nature of China's society gradually changed from a new democratic society to a socialist society, and there was a heated discussion in the education sector about whether the education policy should be «three educations» or «five educations». 1966, aesthetic education was incorporated into the moral education system. In 1956, the nature of Chinese society gradually changed from a new democratic society to a socialist society, and the education circles had a heated discussion on whether the education policy should be «three education», «four education» or «five education», and included aesthetic education in the system of moral education. 1966 saw the beginning of the Cultural Revolution, which had dealt a great blow to the education of aesthetic education and could not be repaired, and the education of aesthetic education had been heading towards uncertainty and wandering for more than two decades since then. In the decade after the end of the Cultural Revolution in 1978, aesthetic education began to recover gradually, and the social environment at this time was «five lectures, four beauties and three loves», which paved the way for the re-entry of aesthetic education into the public's field of vision. The end of the last century was a period of rapid development of aesthetic education, and the establishment of the National Art Education Committee in 1986 marked the all-round recovery of the status of aesthetic education. After entering the new century, the central government has issued a number of documents on promoting education reform, such as the National Development Plan for School Art Education (2001–2010) and the Decision on a Number of Major Issues on Deepening the Reform of the Cultural

System and Promoting the Great Development and Prosperity of Socialist Culture, and the report of the 18th Party Congress in 2012, for the first time, included aesthetic education in the important pathway of cultivating morality and nurturing people. In October 2014, General Secretary Xi Jinping hosted a symposium on literature and art in Beijing and delivered an important speech, in which he made a number of statements of practical significance to the reform of aesthetic education, which is extremely important for the cause of aesthetic education. 2020, the CPC Central Committee issued the Opinions on Comprehensively Strengthening and Improving the Work of Aesthetic Education in Schools in the New Era, which clarifies the positive role of aesthetic education and calls for solid progress in all aspects of aesthetic education. The Opinions clearly define the positive role of the cause of aesthetic education, and require solid advancement in all aspects. Nowadays, art teaching reform is in full swing, the core of the reform lies in the comprehensive implementation of the party's education policy, to establish morality as the foundation, to enhance students' aesthetic ability and aesthetic quality, to the aesthetic education as part of the comprehensive promotion of the integration of the five education holistic quality education.

1.3. Relationship between arts exhibitions and educational reforms

1.3.1. Artistic exhibitions are an important means of realising the reform of arts education

Art exhibition is a way of practice, especially one of the important and feasible ways to realise the reform of aesthetic education. Art education reform is a comprehensive and thorough reform from the top down, which requires a complete change in the whole process from the internal selection of teaching materials, curriculum design, teaching arrangement and curriculum evaluation. There are various forms of art education reform, among which art exhibition is the most efficient and direct form of expression. Whether it is music, art, theatre, film and other creative directions of literature and art can be expressed through the art exhibition, college students have their own creative performance platform, in preparation for the performance will certainly be more active. The exhibition platform has a high cohesion, students of all directions are united together according to a goal; the exhibition platform has a healthy and elegant art atmosphere, the audience through the exhibition to get the aesthetic cultivation, and has a positive effect on shaping a clean and elegant mind.

On the one hand, the cultivation of high-quality talents urgently requires reform of the existing teaching situation, and the core goal of education reform is to cultivate high-quality talents with the integration of the five education systems and the five education systems in parallel, which includes the extremely important reform of aesthetic education, and an important way to realise the reform of aesthetic education is the art exhibition. On the other hand, the educational reform process of art exhibition is an iterative and upgrading cycle, and the evaluation and feedback from participants and audiences are the determining factors for the sustainability of the reform. Generally, there are two scenarios: if the evaluation

results meet the initial concept, the art exhibition can be retained and fed back into the primary exhibition process to further deepen and improve the programme; if the evaluation results do not meet the expectations, it proves that there are problems with the education reform method, and it is necessary to go back to the higher level for rethinking and resetting to explore a new way of reforming the aesthetics education and decide whether to advance or not through the evaluation results again. Whether or not to push forward. In short, art education reform is only in progress, not completed, and no matter what the evaluation results are, there is always a process of reverse feedback and positive adjustment.

1.3.2. Arts education reform determines the purpose and effectiveness of arts exhibitions

Since art exhibitions are a subset of art education reform, the purpose and effect of art education reform determine the purpose and effect of art exhibitions. The fundamental purpose of education reform is to establish morality and nurture new youth for the construction of socialist modernization, and to cultivate socialist successors with all-round development in morality, intelligence, physicality, aesthetics and aptitude **Ошибка! Источник ссылки не найден.** This also means that the ultimate goal of the Arts Show is to implement the educational objectives of beautifying people and educating them with the use of beauty through exciting and varied performance activities. The chart below shows the changes in the number of institutions and cultural institutions in the past five years, with the number of performing arts organizations remaining at 2023, and the number of museums, public libraries, cultural centers and public archives rising slowly year by year. This shows that in the past five years, the carriers of aesthetic education have maintained a certain stability, with no surge or plunge, but for a large country with a population of more than a billion people, it is clear that the mere 2,000-odd performing arts organizations are unable to satisfy the demand for arts education for all. The future of arts reform teaching can start from the number of performing arts groups in colleges and universities, in fact, colleges and universities proceeded to cultivate performing arts groups to speed up the process of their incubation from the public ownership of the institutions to the enterprise, and at the same time provide employment for a large number of art students. In ensuring quality while ensuring that townships, rural areas, the west and other less developed regions also have a comparable number of performing arts groups, the reform of arts education has equity and commonality.

2. Research Context: Current Situation and Problems of High-Level Arts Performances

2.1. Status of research

Since 2004, the Ministry of Education has been organising on time every three years the National Art Exhibition for Universities, Schools and Primary Schools, which is by far the largest and most formal exhibition. After years of practice, high-level art exhibitions generally include four major categories: art performances (including group projects and individual projects), student art

practice workshops, art works (including student art works and calligraphy, painting and photography works by college headmasters) and excellent cases of reform and innovation of aesthetic education in colleges and universities. These four categories embodied the purpose of the exhibition from all angles, such as in the student practice workshop students can come into contact with teachers and resources that they would not normally have access to, and the focus of the practice workshop is on the integration of resources, interdisciplinary coordination, so that students are no longer confined to textbooks only knowledge points. 2023 In June, the National Art Fund, the guidance of the Department of Culture and Tourism of Liaoning Province, and the Northeastern University hosted the «Liaosi Puppetry Performance Talent Training» officially landed, the project to a generation of hundred, through the puppetry professional backbone and university youth art talent training, so as to drive countless beneficiaries to understand the Liaoxi puppet, into the Liaoxi puppet. The project builds a «general course + professional course + visits and exchanges + practice» education and teaching system, and in the final practical part, i.e., the art exhibition, the project will report the performance to the general public, and at the same time, correct the existing errors, so that Liaoxi puppetry no longer lives in books, but in real life, which is important for the preservation of intangible cultural heritage and the art exhibition. This is of great significance for the protection of intangible cultural heritage and the practice of aesthetic education in art exhibition.

2.2. Problems

Although the art exhibition as a practical way of reforming art education has certain advantages in terms of its effectiveness and feedback time, there are still some real problems that need to be improved in the current situation. Firstly. The status of art education is not high enough, and it is not as valued as other disciplines in terms of curriculum and teaching mode, and art education is even marginalised and merged with literature into one college, which inevitably leads to the blurring of the kernel of aesthetic education, and the students are unable to identify the messages conveyed by art exhibitions. Secondly, as art education is not included in the assessment system for higher education, the public is not sufficiently aware of art reform, and their understanding of art exhibitions remains at the level of novelty, which fails to sublimate into students' inner spiritual motivation. Again, in some areas, the art exhibition activities have been reduced to a tool for students and parents to «score more points» and «show off», which puts the cart before the horse in terms of the objectives and results of the exhibition activities: the honours and praises brought by the art exhibitions have become the goals to be pursued by the participants, while the original objectives - the achievement of the goals through the exhibitions - have been reduced to the level of the public's awareness of the art reform. The original goal of beautifying and educating people through the performance has been gradually abandoned, which will inevitably lead to difficulties in sustaining the reform of art education.

According to the flow chart above, if the effect of the reform does not meet the expectation, the reformers will question the feasibility of the art exhibition and look for new ways of education reform. In fact, no matter what kind of education reform method is adopted, the participants' thoughts and the audience's evaluations need to be quite pure and independent, only then can our education reform be operated in a healthy and iterative way. Finally, high-level art performances are not exclusive to art colleges, nor to universities, nor to a particular region or country. Although high-level art exhibition is initiated by colleges and universities, and the audience of the exhibition cannot be limited to certain colleges and certain majors, at present, there are far more art exhibition activities in developed regions than in less developed regions, and even some poor counties have never heard of art exhibition. Most of the domestic art performances only stay at the level of internal exchanges and do not go out of the country, and the same excellent art performances abroad due to various reasons only a few into the domestic public's field of vision. Culture can only produce new content in the exchange, should promote domestic and foreign excellent art show more exchanges, and not only limited to the eastern coastal areas, but also deep into the north-west, south-west, north-east and other places.

2.3. Review of the study

School aesthetic education is an important part of the Party's education policy, and comprehensively strengthening and improving school aesthetic education is of great significance to the construction of a strong nation and the rejuvenation of the nation. The Party and the State attach great importance to promoting the reform of aesthetic education, and the performance of art exhibition and performance is direct, with rapid feedback, a shorter adjustment cycle, and higher reform efficiency, which is a worthwhile way to promote education reform. Colleges and universities endeavour to build a sound system and a comprehensive art exhibition platform, which is the embodiment of the law of the nature of art education and the inevitable requirements of the development of the times, and has the comprehensive effect of «pulling one hair and affecting the whole body» in promoting the culture and art career of colleges and universities **Ошибка! Источник ссылки не найден.** It is also an inevitable requirement of the development of the times. With regard to the four problems mentioned above about art exhibition, they must be corrected and actively improved.

3. Pre-preparation: Preparing for the realisation of arts education reforms

3.1. Optimising curriculum design and course evaluation systems

Art courses are different from other engineering courses, and have their own unique aspects in terms of curriculum. Optimising curriculum design can start from the following aspects: first, art theory courses, including Introduction to Design, Introduction to Art, History of Chinese Arts and Crafts, History of World Modern Design, Design Aesthetics, Design Psychology and so on. The purpose of the theoretical courses is to teach students what beauty is, how to understand it, and why they need to study art, so that they will have some

knowledge of the ins and outs of art and design. Secondly, art appreciation courses, including theatre appreciation, film and television appreciation, design appreciation, heritage appreciation and so on. The purpose of the appreciation courses is to teach students how to appreciate classic works of art and form exclusive feelings in combination with their own experiences, so as to enhance students' aesthetic feelings and aesthetic ability. Thirdly, art practice courses, including art exhibitions, art practice workshops, art competitions, art exchanges and so on. The main purpose of the practical courses is to enhance students' hands-on ability, which is an important step in the transformation process, transforming what they have learnt and thought in the first two types of courses into real knowledge and practice. The above three types of courses together constitute the curriculum design system of art education, they are interacting and symbiotic with each other, without any one of them the whole system will not work properly.

The nature of art courses determines that the assessment system of art courses is based on situational assessment, supplemented by a small amount of test-based assessment. Situational evaluation focuses on the assessment process, while test evaluation focuses on the final result. It is difficult to evaluate art courses, especially art performances, in a quantitative way, and more often than not, scenario-based evaluation is used. The subject of evaluation can be the students themselves, teachers, audience and other subjects involved in the various aspects of the performance, and the proportion of their respective scores is differentiated according to the evaluation of the subject's participation in the process of the performance. Scenario evaluation is more flexible, not to test scores for the final assessment results, while the scenario is vivid and humorous, the students can also relax, fully engaged in the art show.

3.2. Active organisation of club activities and art competitions in schools

Student clubs are places for students to cultivate their personal interests, and they are also important venues for displaying school culture. In order to cultivate students' concept of public aesthetics, schools need to set up a club management centre, which has full control over club preparation, venue rental and exhibition content. In the process of carrying out club activities, the most important thing is to respect the students, guide the students to choose independently, and stimulate the initiative of students' club practice. Various types of club activities can be organised in due course to carry out competitions, such competitions can initially be led by teachers of various professions, leading students to participate in the basic formation of the competition to promote learning, learning to participate in the closed loop of education. The purpose of participating in the competition is to closely integrate teaching practice with teaching theory, and to cultivate full-quality applied talents with a sense of collaboration and innovation by means of a competitive and crisis-oriented education model **Ошибка! Источник ссылки не найден.** In 2015, the General Office of the State Council issued the Implementation Opinions on Deepening the Reform of Innovation and Entrepreneurship Education in Colleges and

Universities, pointing out that colleges and universities should strengthen innovation and entrepreneurship practice education, and explicitly pointing out that it is necessary to hold the National Innovation and Entrepreneurship Competition for College Students, run the National Skills Competition for Vocational Institutions, and support the organisation of various kinds of thematic competitions on scientific and technological innovation, creative design and entrepreneurial planning **Ошибка! Источник ссылки не найден.** Subject competitions provide innovative ideas in real-life teaching, broaden the horizons of teachers and students, and can mobilise students' thinking ability, encourage students to learn across disciplines, and be multi-faceted composite talents in problem solving, and ultimately realise industry-academia alliance, and apply what students have learnt in school to specific practical projects.

4. Practical Research: Promoting High-Level Art Exhibition for College Students in Teaching Reforms

Xi Jinping's Cultural Thought was first put forward at the National Conference on Propaganda and Ideology and Culture on 7-8 October 2023, which emphasised the new cultural mission of continuing to promote cultural prosperity, building a strong cultural nation and building a modern civilisation for the Chinese nation from a new historical starting point, firming up cultural self-confidence, upholding openness and inclusiveness, and insisting on abiding by the truth and innovation **Ошибка! Источник ссылки не найден.** The new cultural mission. At the stage of art education in colleges and universities, the promotion of cultural prosperity and the construction of a strong cultural country require art groups to conduct cultural performances and cultural exports to foreign countries, and the contents of the performances need to solidly implement Xi Jinping's Cultural Thought, around which the forms of expression can be more innovative in the light of the changes of the times.

4.1. Establishment of a platform for art exhibitions and performances

Building a platform is very critical, according to the «5W1H» analysis method, in solving the six basic problems of «why build», «for what things to build», «where to build», «when to build», «for whom to build» and «how to build», it is more important to take into account the local economic situation. «Where to build», «when to build», «for whom to build», «how to build» these six basic issues, but also to combine the local economic situation It is also important to take into account local economic conditions, climate conditions, humanistic features, regional advantages and other factors. There are two aspects to be considered in setting up a platform for arts performance: firstly, the setting up of hardware facilities; and secondly, the setting up of software facilities. In response to the first issue, it is necessary for schools to set up independent art performance groups and give certain financial support. However, judging from the scale of the government's investment in arts performance, the overall level is low, and the growth rate is slow compared to the growth of GDP and total fiscal expenditure **Ошибка! Источник ссылки не найден.** However, in terms of the

scale of government investment in the arts, the overall level is low, and the growth rate is slow compared to the growth of GDP and total fiscal expenditure. For publicly owned performing arts platforms in developed regions, the increase in financial subsidies can hardly bring about an increase in performance revenues, as these developed platforms have a larger audience, complex and stable types of performers, and fixed performance schedules and performance revenues. However, for arts performance platforms in less developed regions, they are in dire need of financial support from the central government or the government, which should be concerned with the training of actors, the construction of stages, and the setting up of performances, and the stimulus of the financial investment can help the performing groups to output high-quality art works and assist them in the transition from public ownership to entrepreneurship, which will ultimately increase the income from performances. In response to the second question, the software facilities for building an art exhibition platform are even richer, ranging from the construction of a scientific aesthetic education system, the strengthening of aesthetic education resources in colleges and universities, the evaluation system of after-school aesthetic education programmes to the use of scientific and technological means to solve the problems of the curriculum that are difficult to be solved in reality, and every aspect of this requires college and university administrators to do a good job of researching, coordinating time and resources, and practicing implementation and timely feedback.

Taking fashion design as an example, Beijing Institute of Fashion Technology (BIFT) organises a fashion design week every year to showcase its teaching achievements to the public and collect people's opinions, and to build up a professional platform for artistic performances in the design field, which has gained unanimous acclaim from both inside and outside the industry. 2023, the latest edition of the BIFT Campus Fashion Week was held as scheduled, with the theme of the show as follows The theme of the show was «Design for the People - Harmony and Symbiosis», in which the designers explored the future direction of fashion design in the context of «Technology + Technology + Art Design», and also took into account the concerns of humanity, sustainable development, racial equality, and the Chinese spirit. The designers explored the future direction of fashion design in the context of «technology + technology + art design», and also considered the integration of humanistic care, sustainable development, racial equality, Chinese style and other common issues with fashion design. During the seven-day fashion week, nine dynamic runway shows were held, with nearly 1,000 sets of fashion designs by more than 240 students on display **Ошибка! Источник ссылки не найден.** The fashion week was held during the seven-day period. Through the establishment of the art exhibition platform, the industry can see the new cutting-edge technology and creativity, and has the ability to put the creativity into practice; the industry can see the school's achievements, and has a positive attitude of encouragement, support and understanding of the school's next school.

4.2. Inter-professional and interdisciplinary cross-college promotion of arts exhibitions and performances

The main purpose of the inter-professional, inter-disciplinary and inter-collegiate «Three Crosses» promotion of art exhibitions is to fill the gap in public aesthetic education as a result of the reform of art education. Mr Cai Yuanpei, a famous aesthician, strongly advocated «aesthetic education» in his capacity as the chief education officer of the Republic of China at that time **Ошибка! Источник ссылки не найден.** At the time, this was a strong influence on the corrupt educational ideology of «loyalty to the emperor» and «respect for Confucius» in the late Qing Dynasty, and has been preserved as the prototype of today's aesthetic education. Mr Cai Taiyuan's «education of aesthetic sense» aims at expanding young students' artistic thinking and improving their personality, and is not only limited to students of art majors. As a matter of fact, purely moral and intellectual education is no longer sufficient in the modern society with its rapid technological development and various social media, and has considerable practical limitations. The «Three Crosses» promotion of art performances can help non-art students to receive aesthetic education. As the professional courses of science and engineering students tend to be rational, in order to cultivate the all-round development of human beings and to seek a balance between sensibility and rationality, art performances are a feasible way to increase the sensibility factor and to dilute the purely rational thinking. Specifically, colleges and universities can set up elective and compulsory art performance courses according to different majors. For those art majors, participation in a certain number of art performances is a compulsory course arrangement; for non-art majors, they can choose to elective art performance practice according to their own actual situation and coordinate the time to attend the rehearsal on time, which will be a great opportunity for the students to communicate with their professional classmates, to exchange their ideas and to understand their own professional ability. This is an effective opportunity for students to improve their professional ability and comprehension. At the same time, for those students who do not know how to play musical instruments or have no art foundation, it is also necessary to participate in the art practice course. These students can act as spectators, and after enjoying the art performance, they need to combine their personal feelings with a written after-thought, as a proof of participation in the practice. Colleges and universities that are able to do so can also set up introductory courses for these students, such as introductory piano, introductory dance, digital photography, and so on.

4.3. Organizing campus cultural festivals and establishing campus cultural brands

Each school should organize a campus cultural festival at the right time point every year in the light of the actual situation and the education syllabus of the year, and even if certain units are unable to host a large-scale cultural festival, they can organize one or two small-unit cultural exhibitions every year, such as

painting and calligraphy exhibitions, singing competitions, film festivals, dance competitions, etc., so as to make the organizers feel a sense of belonging, the students feel a sense of gain, and the audience feel a sense of satisfaction. Each activity should have a distinctive theme, which should be rigorous and in line with Xi Jinping's ideology of socialist education with Chinese characteristics in the new era, and the whole activity should be co-originated by various departments of the university to ensure that every student finds his or her own stage. Campus art and culture is an activity that enables students to grow knowledge, cultivate their sentiments, nourish their body and mind, and improve their quality in a relaxed and pleasant atmosphere **Ошибка! Источник ссылки не найден.** Campus culture brand is the soft power of college culture. Campus culture brand is the embodiment of the cultural soft power of the university, is a silent infiltration of the whole school teachers and students of the spirit of medicine, campus culture brand building needs to start from the university itself, looking for a unique place, and as a starting point. This «uniqueness» can be the university's teaching positioning, geographical positioning, cultural positioning, spiritual positioning, in short, need to be able to express the university's difference, and then make the brand building with novelty, easy to identify.

In September 2023, Zhangjiagang City Xiyu Opera Art Centre and Zhangjiagang City Review Bomb Art Inheritance Centre brought a wonderful Jiangnan Culture and Art Exhibition to all the students and teachers of Northeastern University in Liu Changchun Gymnasium. Jiangnan art show and native Northeast show style is different, there are Suzhou commentary «Jade Dragonfly nunnery mother», Xizhou Opera folded opera «Liang Zhu – eighteen sent», miniature play «Zhang Guimei see a doctor» and female solo «my Zhangjiagang» four programmes, the show plays less rough northern temperament, more from the south of the rain and wind tenderness, the whole scene constantly good sound, a tidal wave of hot reviews. Through this art and culture show, it provides a new reference for campus culture festival and campus brand shaping different from the past, and has a new inspiration for promoting non-heritage culture and enhancing cultural confidence.

4.4. Restricted Undertaking of Social Arts Exhibition Projects

High-level art performance groups in colleges and universities are different from the profit-oriented social performance groups, but art performances cannot be confined to schools, so it is especially important to go out of the campus and undertake social art performance projects with restrictions. Firstly, art performance groups in universities should combine local cultural characteristics, folk customs and living habits to go deep into the grassroots and carry out elegant cultural activities in the countryside and public art performances. Such as actively with the local hospitals, nursing homes, troops, communities, enterprises to establish good contacts, regularly carry out the «art to the countryside» «elegant culture into the community» and other activities, so that the people to accept the culture and art, but also to make the inheritance of the content of the «live» up.

and make the contents of the heritage «live». Second, the use of network digital media for social art exhibition. In the era of intangible society, colleges and universities can make use of the Internet as a medium to remotely open digital performance projects, and cooperate with local media, newspapers, microblogs, TV stations and other columns to publicise and report on the time and content of the performance, so as to make the performance activities extend from a limited stage to an unlimited cyberspace, and from a limited number of viewers to an unlimited number of listeners. However, as the Internet is also a sharing network, it is important to protect the intellectual property rights of the original artists when disseminating the performances. Thirdly, we should organise and carry out international art exhibitions and exchanges to promote traditional Chinese culture. Foreign art performances are an important way to promote cultural self-confidence. Through foreign art performances, we tell Chinese stories, convey Chinese voices, promote the creative transformation and innovative development of traditional Chinese culture, and increase cultural prosperity and cultural self-confidence.

For the design profession alone, there are many opportunities for international co-operation and foreign exchanges. Due to the constraints of time, manpower and material resources, most of the international projects use digital media to communicate and exchange ideas. Such as design students often participate in the International Design Week, Milan Design Week, Korea Digital Exhibition, Milan Biennale and other events, through this kind of selective competition, the best of the best can be in the international arena to display their own works, to express their own point of view, at this time the author is no longer his own, but from China's participants, for the dissemination of Chinese culture, to show China's design, to send out China's voice has a pivotal role. The role of the exhibition is very important. Through the international design exhibition platform, participants can improve their personal vision, communication skills with others, and ability to speak through communication with participants and works from other countries, which is a valuable experience difficult to be learnt from theoretical knowledge in textbooks.

5. Conclusion

In conclusion, art exhibition is essentially a practical activity, practice determines understanding, and practice is the only way to solve the puzzle. The reform of art education in colleges and universities not only includes curriculum reform, but should also include the implementation of art teaching practice. In the process of accelerating the construction of aesthetic education, art exhibition is an important practical method to promote the reform of art education.

REFERENCES

1. 中共中央办公厅国务院办公厅印发关于全面加强和改进新时代学校体育工作的意见关于全面加强和改进新时代学校美育工作的意见[N]. 人民日报. 2020-10-16(004).
2. 中共中央国务院关于深化教育教学改革全面提高义务教育质量的意见[N]. 人民日报. 2019-07-09(001).

3. 桑新民. 对“五育”地位作用及其相互关系的哲学思考 // 中国社会科学. 1991. (06):159-166.
4. 习近平. 高举中国特色社会主义伟大旗帜 为全面建设社会主义现代化国家而团结奋斗[N]. 人民日报,2022-10-26(001).
5. 罗润来. 文化育人视域下高校艺术展演平台构建 // 教育与职业. 2016. (13):118-120.
6. 霍楷,冯靖. 高等学校设计竞赛育人模式的特色及实效研究 // 湖南包装. 2018. 33(04):113-115.
7. 鲁晓波. 飞越之线——信息艺术设计的定位与社会功用 // 文艺研究. 2005. (10):122-126+168.
8. 习近平对宣传思想文化工作作出重要指示强调 坚定文化自信秉持开放包容坚持守正创新为全面建设社会主义现代化国家全面推进中华民族伟大复兴提供坚强思想保证强大精神力量有利文化条件蔡奇出席全国宣传思想文化工作会议并讲话 // 思想政治工作研究. 2023. (11):6-7.
9. 肖东芝,张光. 财政补贴与艺术表演院团经济效益之关系初探 // 四川戏剧. 2019. (07):172-179.
10. 贺兰. 为人民而设计! 北服时装周亮出毕业生答卷 // 纺织服装周刊. 2023. (19):7.
11. 周韧. 品牌作为一种文化媒介的美育功能及其现代性意义 // 湖南包装. 2022. 37(06):7-10+103.
12. 林运清. 校园艺术文化建设初探 // 湖南包装. 2005. (02):39-40+35.

About the author:

Xia Xinyi – graduate student, visual communication design direction, College of Arts, Northeastern University (№ 3-11, Wenhua Road, Heping District, Shenyang, P.R. China. 110004), e-mail:1335816778@qq.com

Дата поступления рукописи в редакцию: 12.02.2024.

Дата принятия рукописи в печать: 13.03.2024.