

Dushan Jade in Nanyang, China: Literacy Education and Local Wisdom from the Perspective of Intangible Cultural Heritage Protection

Rongxu Wang, Prathabjai Suwanthada*

Faculty of Fine-Applied Arts and Cultural Science, Maharakham University, Maharakham 44150 Thailand

Corresponding author: Prathabjai Suwanthada, E-mail: papassuwan66@hotmail.com

ARTICLE INFO

Article history

Received: September 29, 2024

Accepted: December 30, 2024

Published: October 31, 2025

Volume: 13 Issue: 1

Conflicts of interest: None

Funding: None

ABSTRACT

The objectives of this study are (i) to explore the History, Development, and Current Situation of Nanyang Dushan Jade and (ii) to investigate the Literacy Education and Local Wisdom of Nanyang Dushan Jade Carving from the perspective of Intangible Cultural Heritage Protection. This research is a qualitative study that mainly uses the concepts of Literacy Education and Local Wisdom. It adopts two data collection methods, literature research, and field research, and is presented in the form of Descriptive Analysis. The research results show that Dushan Jade is a rare Jade mineral resource in Nanyang, China, with a long history. With the development of society, the improvement of the audience's cognitive level, and the continuous inheritance and innovation of Jade Carving Techniques, a rich and colorful Nanyang Jade Culture and Local Wisdom have been derived. Under the demand for Contemporary Aesthetics, Nanyang Dushan Jade has been further developed regarding production Technology, Product Types, and Literacy Education. This study explores the Local Wisdom and Literacy Education Model, Principles, and Strategies of Nanyang Dushan Jade in its historical development from the Intangible Cultural Heritage Protection perspective. This is of great value in enriching theoretical research on Literacy Education and Promoting the Protection, Inheritance, Innovation, and Development of China's Intangible Cultural Heritage.

Key words: Nanyang Dushan Jade, Local Wisdom, Literacy Education, Intangible Cultural Heritage Protection

INTRODUCTION

Dushan Jade, also known as "Nanyang Jade" or "Dushan Jade" for short, is produced in Dushan Mountain in the northern part of Nanyang City, Henan Province, and belongs to the category of "Gemstone-grade altered zoisite plagioclase and gabbro." It has a hardness of 6-6.5 degrees on the Mohs scale, is slightly transparent to translucent, has a glassy or greasy luster, a fine and rugged texture, a bright color, and good brightness and polish, and is known as one of the Four Famous Jades of China, along with Hetian Jade of Xinjiang, Cuiyan Jade of Liaoning Province, and Turquoise of Hubei Province (Jiang & Bai, 2003). Dushan Jade has a long history of mining and application, originating in the Neolithic period. The Dushan Jade shovel unearthed at the Huangshan Neolithic site in Nanyang City, Henan Province, in 1958 has a history of more than 7,000 years, from the early utility tools to the ceremonial decorations of the Shang and Zhou aristocrats; Dushan Jade carries heavy historical memories (Zhang & Cai, 2021). From early practical tools to ritual decorations of Shang and Zhou aristocrats, Dushan Jade carries a thick historical memory. From the Spring and Autumn and Warring States Periods to the Han Dynasty, it became a

symbol of kingship and was integrated into the daily rituals of royalty. From the Tang and Song dynasties to the Ming and Qing dynasties, the art of Dushan Jade Carving reached its heyday, with countless masterful Jade Carvings highlighting the mastery of artisans and the aesthetic pursuits of the times. After founding New China, Dushan Jade Carving was given a new lease of life. The government's attention and policy support for it revitalized in 2008, and it was included in the second batch of national intangible Cultural Heritage lists approved by the State Council of the People's Republic of China.

Nanyang City, known as Wan in ancient times, is a prefecture-level city under the jurisdiction of Henan Province. It is located in the southwestern part of Henan Province and at the junction of the three provinces of Henan, Hubei, Hubei, and Shaanxi. The mountains, hills, and plains each account for about one-third of the area, forming a basin surrounded by mountains on three sides and an opening in the south. The unique geological conditions and abundant reserves have laid a solid foundation for the jade industry in Nanyang.

Judging from the state of development of Dushan Jade, the development and status of Dushan Jade Carving in society varied in different eras. Its development was closely

related to and inseparable from the economy, politics, and culture of the era in which it lived. Over the years, the academic research results of studying Dushan Jade have not been abundant. The existing research has mainly focused on excavating mineral resources and studying cultural relics unearthed at the Huangshan Mountain site. At the same time, the inheritance and promotion of Dushan Jade Carving culture and techniques, the enrichment of Dushan Jade types, and the innovation of Dushan Jade designs have not attracted enough attention from the social master Jade Carving community, whether it is from the academic community or artisans. There is a lack of serious thinking about this issue. Starting from the Local Wisdom of Dushan Jade while maintaining the traditional skills, we should keep trying new subjects and forms of expression. In the context of intangible Cultural Heritage Protection, we should pay attention to the education of Dushan Jade's cultural literacy, combining modern aesthetics and market demand, excavating and expressing local cultural elements, understanding and grasping the market demand, and creating works of contemporary characteristics.

This paper introduces the concepts of "Literacy Education" and "Local Wisdom". From the perspective of intangible Cultural Heritage, studying Nanyang Dushan Jade, a Jade Carving technique, requires profound theoretical thinking and practical exploration of Literacy Education. Therefore, this paper studies the history and development of Nanyang Dushan Jade Carving through the concept of Local Wisdom, which provides a new perspective and depth for the research in this field and fills the academic gap. Through an in-depth study of the mode, principles, and strategies of Literacy Education, the path of inheritance can be constructed more accurately to enhance the products' attractiveness and competitiveness in the highly competitive market. It promotes market demand and plays a vital role in protecting and developing China's Intangible Cultural Heritage.

RESEARCH OBJECTIVES

The primary objective of this study is to explore the historical evolution and current development of Nanyang Dushan Jade, focusing on its cultural significance and the role of Literacy Education and Local Wisdom in preserving and innovating Jade Carving techniques. Additionally, it aims to assess how contemporary aesthetics and market demand influence the craft's technological advancements and educational approaches, focusing on sustainable heritage protection.

METHODOLOGY

This study employs a qualitative research methodology, leveraging the Nanyang Dosanjok text as a primary source while gathering two main sets of data: field survey data from the Nanyang Dosanjok and literature reviews from existing research papers and related documents. The study uses observational and participatory techniques, including general and critical informant interviews, participant observation, and informal conversations. Field data collection focuses on various stakeholders involved in the Dushan Jade industry.

These include master jade carvers, artisans, government representatives, collectors, and educators from institutions offering jade carving-related programs. Formal interviews with these individuals were designed to capture insights into the craftsmanship, industry standards, policy-making, and the socio-economic dynamics surrounding Dushan Jade. Additionally, informal interviews were conducted with tourists and dealers, providing supplementary perspectives on market trends, consumer behavior, and the tourism aspect of the jade trade.

Regarding literature analysis, the research integrates information from government documents, academic papers, and internet-based sources related to the Dushan Jade industry. This comprehensive review helps contextualize the field data within a broader academic discourse on Literacy Education and Local Wisdom, mainly focusing on the unique cultural significance and knowledge systems surrounding Dushan Jade in Nanyang. The synthesis of field and literature data is framed through critical theoretical lenses, mainly focusing on how Literacy Education interacts with the preservation and transmission of Local Wisdom in this context. The analysis is carried out descriptively, drawing connections between empirical data and existing conceptual frameworks, thereby providing a thorough understanding of the current state of Dushan Jade-related education and its implications for the local cultural heritage.

RESULTS

The History and Development of Dushan Jade

The concept and characteristics of monazite

Dushan Jade, also known as "Nanyang Jade," is one of the four most famous jades in China, along with Hetian Jade from Xinjiang, Xiuyan Jade from Liaoning Province, and Turquoise from Hubei Province. Dushan Jade, in the narrower sense, refers to plagioclase, zoisite plagioclase, or plagioclase zoisite that meets the requirements of the process, and this definition emphasizes that the main constituent minerals of Dushan Jade are plagioclase or zoisite. In a broader sense, dominate refers to plagioclase, zoisite-sized plagioclase, plagioclase-zoisite, and other rocks with which it is genetically linked, which are often spatially produced together with plagioclase, zoisite-sized plagioclase, and plagioclase-zoisite, and which have analogous homogeneity or other evolutionary linkages in terms of their chemical compositions, such as plagioclase-hornblende, plagioclase, pyroxenite, gabbro, and hornblende, that have fulfilled the requirements of the process. In this sense, any rock that can be processed into artifacts and produced on Dushan Mountain in Nanyang should be regarded as Dushan Jade (Jiang, 2009).

Dushan Jade is often fine-grained or plate and column or fiber metamorphic or even porphyritic structure, by the plagioclase, zoisite, green cordite, black mica, chromium mica, and tremolite, and other minerals in the form of his form to semi-autogenous crystal close mosaic constitutes the plate, banded and other structures, the morphology of the dense block (Ding, 2007). Dushan Jade is a multicolored jade, with

not many single shades appearing. A piece of Dushan Jade usually consists of two or more than three shades, including green, green, red, yellow, purple, blue, white, black, and other colors, with various changes. Compared with other jades, Dushan Jade has a wide variety of colors, with a moderate intensity of color, which provides a unique resource for Dushan Jade Carving, making it possible to skillfully use a variety of colors to create beautiful designs and achieve perfect unity of aesthetics, technique, and material (Figure 1).

Natural geographic conditions for the development of Dushan Jade

Nanyang City, known as Wan in ancient times, is a prefecture-level city under the jurisdiction of Henan Province. It is located in the southwestern part of Henan Province, at the junction of Henan, Hubei, Hubei, and Shaanxi provinces. It forms a basin surrounded by mountains on three sides and an opening in the South. Its unique geographic location makes it a hub for cultural exchanges between the North and the South. The Dushan Jade mining area is located in Dushan Mountain, about 7 kilometers northeast of Nanyang City, an elliptical mountain with an elevation of 367.8 meters, a relative height of about 243 meters, a length of 2.6 kilometers from North to South, a width of 0.6-1.2 kilometers from east to west, and an area of 2.3-2.6 square kilometers, with the geographic coordinates roughly as follows: 112°33'56"-112°33'-east longitude. '56"-112°35'32 "E, 33 °02' 51"-33 °04'28N." (Meng et al., 2004). Since ancient times, the people of Nanyang have utilized the jade resources around them to develop exquisite Jade Carving techniques. Combining traditional craftsmanship with modern aesthetics, local artisans have created many creative and artistically valuable Jade Carvings, which have made Nanyang jade a favorite in the domestic market and won recognition in the international market.

Development history and variety characteristics of Dushan Jade

The history of Dushan Jade can be traced back to the Neolithic period (Zhou et al., 2003). About 5,000 to 7,000 years ago, artifacts such as jade spatulas found at the Neolithic site of Huangshan near Dushan proved that ancestors had begun to recognize and use Dushan Jade as early as this period. In January 1959, the Cultural Relics Task Force of the former Henan Provincial Bureau of Culture carried out an archaeological excavation at the Neolithic site of Huangshan, which is located about 5 kilometers to the south of Dushan (Figure 2), and unearthed a Jade cutting The archaeological excavations at Huangshan Neolithic site unearthed stone weights, complete Jade shovels, Jade chisels, Jade jewels, unprocessed Jade materials, and semi-finished products such as unformed Jade bracelets, Jade jades, and Jade rings (Figure 3). The remains of the Yangshao culture, about 6,000 to 7,000 years old, have been verified (Jiang, 2004).

Entering the Xia, Shang, and Zhou periods, Dushan Jade was gradually integrated into the ritual system, becoming a



Figure 1. Dushan Jade bare stone
Source: Photographed by Wang Rongxu, 2024



Figure 2. Huangshan site
Source: Official website of Henan Provincial People's Government



Figure 3. Unearthed artifacts from the Huangshan site
Source: Official website of Henan Provincial People's Government

symbol of sacrifice, etiquette, and power. At that time, although the craftsmanship was simple, it showed an initial awareness of and respect for the natural beauty of jade. During the Shang Dynasty, locally sourced jade was still evident. Dushan's superior geographic location compared to Hotan and Xiuyan and its convenient water and land transportation routes provided favorable conditions for exporting Dushan Jade. During the Zhou Dynasty, with the improvement of the ritual and music system, the production of jade objects became more refined, and the carving techniques and pattern designs became more and more mature. The art of

carving was already capable of producing complex jade objects such as the jade jewel and the jade juan.

During the Spring and Autumn and Warring States periods, Nanyang was a famous center of handicrafts and iron smelting, with iron smelting technology at the leading level in the country, which significantly contributed to the improvement of Jade Carving tools and the development of the Jade Carving industry in Nanyang. The sheep's head jade thumb ring unearthed from the tomb of Zhongli Junbai during the Spring and Autumn Period is a highly precious Dushan Jade artifact. The instrument's body is as smooth as a mirror, showing a translucent texture, which is an exquisite work of art and an essential physical material for studying jade production techniques and cultural symbols during the Spring and Autumn Period. The Silk Road in the Han Dynasty opened up a channel for Xinjiang Hetian jade to enter the Central Plains, and dignitaries and nobles favored Hetian jade as the primary official jade. At that time, Dushan Jade became the mainstream of civil jade. During the Han Dynasty, the mining and carving of Dushan Jade had become a sizable industry, and a settlement specializing in jade processing and carving was formed around Shagangdian at the foot of Dushan Mountain, making the mining and processing of Dushan Jade reach a historical peak (Niu, 2010).

During the Three Kingdoms, the two Jin dynasties, and the Northern and Southern dynasties, China was in a situation of long-term division and confrontation between the North and the South, which seriously impeded the development of social productive forces and the scientific and cultural undertakings were also slow to develop, with the jade industry entering a low ebb. Unearthed jade artifacts were rare, inseparable from the social chaos and economic depression at that time. Jade Carvings of the Yuan Dynasty were influenced by Mongolian culture, and the works were often characterized by rough lines and robust shapes, showing a bold and unrestrained beauty that was different from the delicate style of the Song Dynasty. In particular, promoting large jade carvings directly contributed to developing the art of Dushan jade carving. The "Dushan Jade Sea" of the Yuan Dynasty was made in 1265 and displayed in the Guanghan Hall on Wanshoushan Mountain in the North Sea of Beijing. It was carved from a single block of Dushan Jade with a black texture and white seals (i.e., a black background with white spots scattered). It was 70 centimeters high, with a maximum circumference of 493 centimeters, a caliber of 135-182 centimeters, a depth of 55 centimeters, and a weight of about 3,500 kilograms (Jiang, 2009). It is the first large-scale work of jade production in Chinese history and is of great historical significance and artistic value, as well as the earliest extra-large jade carving.

The development of jade entered its peak in the Qing Dynasty. Nanyang had already become a famous Jade Carving production and processing base in China, whether it was small ornaments, jade pendants, etc. or large jade wares, all of which could be produced with exquisite skills and shapes, gradually forming a Jade Carving industry cluster, and the "Hometown of Jade Carving" had been initially shaped. After founding New China, the state established

the Nanyang Dushan Jade Mine, creating a new situation of collectivized, mechanized, and large-scale jade mining. The development of Dushan Jade went from a crude tool in primitive society to a symbol of power in feudal dynasties and then to a cultural treasure in modern society. Dushan Jade has witnessed the wisdom and creativity of the Chinese nation and embodied the great wisdom of ancient jade carvers. In the course of continuous time, rich experience and carving techniques were accumulated.

Dushan Jade is a multi-colored jade, including the primary colors white, green, green, yellow, purple, red, black, and dozens of mixed and transitional colors. There are not many single shades, usually consisting of more than two or three shades. The various colors are roughly in parallel bands, showing a gradual transition from the vein wall to the center of the vein in a "light-dense-light" relationship. In the national standard "Naming and Classification of Dushan Jade" (GB/T31432-2015), the color of Dushan Jade is divided into eight varieties and 15 subspecies, which can be classified into eight main varieties: white nephrite, green nephrite, green nephrite, yellow nephrite, purple nephrite, red nephrite, black nephrite, and fancy nephrite, with a wide range of color variations (Zhang & Cai, 2021). Its nomenclature is not based on a purely single color like that of Hetian jade but is defined by the degree of distribution of each color on the jade. Dushan Jade has good color stability, and its color remains unchanged after being stored in its natural state for a thousand years. Jade carvers have taken advantage of its multi-colored nature to create many lifelike figures and exquisite works of art. Dushan Jade is renowned for its preciousness and charm due to its "many colors."

Intangible Cultural Heritage Safeguarding Perspectives Nanyang Dushan Jade of Local Wisdom

Local wisdom is basic knowledge gained from living in balance with nature. It is related to the culture of the community, which is accumulated and passed on. This wisdom can be both abstract and concrete, but its essential characteristics are that it comes from experiences or truth gained from life. Wisdom from real experiences integrates the body, the spirit, and the environment. It emphasizes respect for elders and their life experiences.

Moreover, it values morals more than material things (Nakorntap et al., 1996). Local wisdom is a form of knowledge, belief, understanding, perception, and customary habits or ethics that guide human behavior in ecological and systemic life (Riyanto et al., 2015). Each region has its distinctive local wisdom and commonly held universal wisdom.

The development of Nanyang Dushan Jade Carving is based on the historical development of Dushan Jade. The appearance of Dushan Jade axes, shovels, and sickles in the Neolithic period can be regarded as the main tools that people used in order to cut down trees, plow the land, and harvest crops, which pushed forward the development of agriculture in the Neolithic period (Jiang, 2009). At the same time, it also prompted the jade and stone industry to become more independent and a craft sector with a finer division of labor and a larger scale. In the process of being passed down

from generation to generation, a wealth of carving skills has been accumulated, from the simple use of tools to the ability to use these tools for fine manipulation skillfully. Despite the introduction of modern tools and techniques, traditional handicrafts have still been preserved and improved. The Local Wisdom of Nanyang Dushan Jade, from the perspective of Intangible Cultural Heritage Protection, embodies the philosophy of living in harmony with nature and the knowledge and skills accumulated over an extended practice period. This wisdom includes transmitting specific skills and supporting government departments, as well as social and cultural recognition and respect between generations.

Craft characteristics of Nanyang Dushan Jade

From the intangible Cultural Heritage Protection perspective, Dushan Jade Carving techniques are not just a technical display; they also carry rich cultural values and Local Wisdom. The process of transforming a piece of stone from a raw stone into a beautifully carved work of art is the result of a jade carver's skillful use of the unique colors and shapes of jade, careful design based on the hardness and grain pattern of the material, and the process of digging out the "dirt" and avoiding the "cracks," turning the imperfections into precious stones, carving, trimming, polishing, and finally obtaining a work known as a Jade Carving work of art. The final product is called a Jade Carving work of art, and this process is called "Jade Carving."

Dushan Jade Carving techniques are deeply rooted in the local cultural soil, reflecting the local people's lifestyle, aesthetic concepts, and historical stories. Since Dushan Jade is a relatively large material, it is expected to see Dushan Jade in medium-sized and large-sized ornaments, with small materials or leftover edges produced to make vessels, plaques, seals, jewelry, and so on. The natural colors of Dushan Jade provide a wide range of space for creators, with "colorful ideas," "skillful use of playful colors," "black and white matching," "mountain colors," and "ink and water" becoming the most common ways of creating Dushan Jade. Ink and watercolor" have become a common artistic expression technique Dushan Jade Carving uses (Liu et al., 2015). The playful color craft of Dushan Jade makes full use of the respect and clever use of Dushan Jade's natural color and texture through the clever use and elimination of color, coupled with brilliant design concepts and themes.

According to the state of development of Dushan Jade Carving, the development and status of Dushan Jade Carving in society varied in different eras. Its development was closely related to the economy, politics, and culture of the era in which it lived. The Dushan Jade Carving craft has demonstrated profound historical accumulation, unique aesthetic pursuit, and sustained social influence; it is a valuable material wealth and a rare spiritual heritage.

Aesthetic characteristics of Nanyang Dushan Jade

Aesthetic characteristics refer to the unique nature and style of people's knowledge, feelings, evaluation, and creation of beauty in artistic creation and appreciation. They are

the product of human aesthetic activities and are people's regular understanding and grasp of beauty formed through long-term social and artistic practices. In the process of inheritance, development, and artistic practice, Nanyang Dushan Jade has formed unique aesthetic laws and artistic characteristics.

Nanyang Dushan Jade, with its unique modeling, exquisite ornamentation, and distinctive style, demonstrates the profound heritage and artistic charm of Nanyang Dushan Jade culture. In terms of styling, Dushan Jade Carving pays attention to "applying the art according to the material", i.e., designing styling according to the shape, color, and texture characteristics of the jade itself to preserve and display the natural beauty of the jade maximally. Dushan Jade Carvings emphasize smooth lines and coordinated patterns, with typical decorations such as cloud patterns, water patterns, and back patterns, which are not only decorative but also an essential part of Chinese cultural symbols. Auspicious animals such as the dragon, phoenix, unicorn, plum blossom deer, and plant motifs such as lotus, bamboo, and cypress are commonly seen. They are beautiful and generous and carry beautiful symbols, reflecting people's good wishes for a happy life, longevity, and well-being. In terms of style, Dushan Jade not only inherits the essence of traditional Chinese Jade Carving but also incorporates local characteristics and the flavor of the times. They are good at utilizing exaggerated techniques to highlight the theme and expressing details through delicate and subtle carving skills, enhancing the works' artistic infectiousness. The unique regional culture and Local Wisdom of Nanyang are fully reflected in its creative concept, modeling, ornamentation, and stylistic features.

The Literacy Education Model of Nanyang Dushan Jade under the Perspective of Intangible Cultural Heritage Protection

The difference between Cultural Heritage and tangible cultural heritage lies in the fact that intangible Cultural Heritage is transmitted "alive" through human beings and is still being transmitted and transformed (Zhong et al., 2022). Tradition is not a frozen and static culture but a mode of continuous generation of culture. The subject of inheritance, the object, and the environment are co-dependent, and the process has become the key to grasping the non-genetic inheritance, which emphasizes the people's skills, spirit, and experience as the main body. Therefore, people are the sole carrier of non-genetic inheritance (Wang, 2024).

After founding the People's Republic of China, the government has attached great importance to the protection and development of traditional culture and arts, especially to the arts and crafts industry, characterized by local characteristics and national traditions, with particular attention and support. Report on the Problems of Developing Arts and Crafts Production", which pushed Zhenping County's jade production enterprises from small to large, from few to many, to 139 (State Council of the People's Republic of China 1973). The further liberalization of national policies led to the explosive growth of the Nanyang Jade Carving industry and

the expansion of its market to the whole country and even overseas. The first Jade Carving festival 1993 marked the beginning of the Nanyang Jade Carving industry's move towards the international market (Hu, 2008). Nanyang Jade Sculpture Industry has started to go to the international market (Hu Zhenjiang. Since 2002, the Nanyang municipal government has upgraded the "Nanyang Jade Carving Festival" to the "China Zhenping International Jade Carving Festival" in order to promote the comprehensive and rapid development of Jade Carving, making Zhenping County the most extensive processing, sales, and distribution center of Jade Carving-based handicrafts in China (Kou, 2010).

From the perspective of intangible cultural heritage protection, the Literacy Education Model of Nanyang Dushan Jade needs to be systematized and professionalized to ensure the continuity of skills and culture. In the inheritance process, building a professional team centered on the inheritors is crucial. It should receive attention and be highly valued by the government. All sectors of society, as well as support and care for the main inheritors of the Jade Carving craft, should be taken as the central task in protecting the intangible heritage.

Mentorship transmission model

According to the Encyclopaedia of Chinese Education, the master-apprentice system is "the institutionalized activity of transferring skills of production practice to others, with the transmitter being the master and the transmitter being the apprentice (Zhang, 1991)." Thus, the "teacher" can be regarded as the one who passes on a specific knowledge or skill, and the "disciple" as the one who receives it.

Jade Carving talents are trained in various ways, and "teacher with apprentice" is one of the leading training modes. The old saying goes, "Three years as a handyman, three years to learn the art, three years to help, ten years to become a master." This form of training, in which "teachers lead apprentices," "fathers pass on the skills to their sons," and "family and friends bring each other up," is still the primary way in which the craft of Jade Carving is passed on from generation to generation among the small, local, self-employed merchants in Nanyang (Zhao, 2022). However, there are some drawbacks to this traditional master-disciple inheritance model.

The first is the high cost of time. Three years is not enough time to reach the middle level of the industry. Most apprentices take longer to master their skills. Masters often continue the conservative concept of "mastery" inheritance, fearing that "teaching the apprentice, starving the master," and therefore have reservations about teaching their skills. This conservative attitude has led to the gradual loss of some precious skills, which have silently disappeared over time. Due to the low cost of recruiting apprentices, many masters utilize apprentices to complete the processing and carving small wholesale pieces. Even if the apprentices reach the level of independent carving, their works are mostly limited to the master's expertise in the subject matter's content, lacking diversity. Due to frequent imitation without systematic learning of art theory and cultural literacy, the works of

apprentices often need more innovation. This is an obstacle to cultivating more talents with innovative abilities and high skill levels.

Corporate heritage model

The Enterprise Inheritance Model refers to a mode of Jade Carving skill inheritance and talent cultivation through an enterprise platform. This model combines the enterprise's actual production and market demand, aiming to cultivate professionals with solid skills and market competitiveness.

Jade Carving enterprises in Nanyang are divided into three types: state-run, township, and individual. Among the state-owned enterprises, the Nanyang City Jade Carving Factory is the largest and technologically leading; the Shifosi Jade Carving Factory represents the township enterprises, and there are thousands of Jade Carving processing enterprises of varying sizes; and the private Jade Carving and processing enterprises are led by the Tuo Bao Company and the Jade God Company (Zeng, 2010) The operation team of these representative Jade Carving enterprises consists of hundreds of people and possesses a rich talent pool. Due to the larger team size, they can undertake larger-scale carving projects and technical research.

Topco has long attached great importance to the cultivation of talents and has trained many high-level talents in professional technology, management, design, and sales, who are still the backbone of the industry. Large chain brand enterprises like Topco and Jade God have ample resources for artisans, and the complete chain of operation ensures that the employees do their respective duties, thus guaranteeing the high quality of the products. Nanyang Yushen has taken various measures in developing and inheriting Dushan Jade, focusing not only on the inheritance of skills but also on cultural promotion, innovative design, and market expansion. The company has a unique training department that organizes regular skills training and workshops to improve its staff's professionalism continuously.

Higher education inheritance model

The university inheritance model refers to the systematic education and inheritance of intangible Cultural Heritage (e.g., the Nanyang Dushan Jade Carving craft) through higher education institutions' educational resources and systems. This mode combines the advantages of modern education and is able to provide more comprehensive, systematic, and scientific training, aiming to cultivate professionals with both a solid theoretical foundation and practical skills.

Various modes of cooperative schooling are effective ways to cultivate innovative Jade Carving talents. Therefore, by combining the characteristics of the jade culture industry, systematic curricula, professional teaching teams, strengthened school-enterprise cooperation, and industry-teaching fusion, we can give full play to the roles of the government and the market, increase the number of practice bases, and carry out education and training with a strong sense of relevance and purpose, to create a tripartite cultivation mode that integrates "production, teaching, and research." The

government is also working to create a tripartite training model that integrates “production, teaching, and research.”

Nanyang’s systematic layout in Jade Carving talent training reflects its high regard for the future development of the Jade Carving industry. The Zhenping School of Arts and Crafts (Specialized) and the Zhenping Jade Carving Secondary Vocational High School focus on the primary teaching and practical operation of Jade Carving techniques, providing students with solid professional skills training (Zhao, 2022). The establishment of the School of Jewelry and Jade Carving at Nanyang Normal College marks the entry of Nanyang Jade Carving education into a higher level. Undergraduate education focuses on refining Jade Carving skills and emphasizes the cultivation of theoretical knowledge, design innovation, and market awareness. A complete supply chain of talents from basic skills to high-end design has been formed by building an all-around education system covering specialties, undergraduate degrees, secondary vocational education, and private training. This multi-level, multi-channel talent training mechanism has laid a solid talent foundation for the continued prosperity of the Nanyang Jade Carving industry.

Principles of Literacy Education in the Perspective of Intangible Cultural Heritage Protection

Dushan Jade has profound historical and cultural values and is integral to Nanyang and even Chinese jade culture. From the perspective of protecting intangible cultural heritage, if we want to better carry out literacy education and form a virtuous cycle of protection, we need to adhere to the following basic teaching principles in addition to transferring basic knowledge.

Principle of practicality

Subject and object, subjectivity and objectivity, are the two poles of practice, and practice is the realistic unification of these two poles. Therefore, practicability is also the reality unification of the principles of subjectivity and objectivity (Liu, 1991).

The principle of practicability should be adhered to when carrying out literacy education from the perspective of tangible cultural heritage protection. This means that theoretical knowledge and practical operations should be closely integrated so that students can not only understand the cultural background and artistic value of Dushan Jade but also experience the fun and challenge of carving skills through hands-on production. Under the traditional teaching mode, many teachers are accustomed to adopting the theoretical lecture method in Literacy Education. When students accept the theoretical knowledge of Dushan Jade over a long period, their interest in the knowledge will be reduced. Set up workshops or training rooms to ensure safe practice. Regularly invite local or nationally renowned Jade Carving artists to the school for lectures, demonstrations, and individual guidance to stimulate students’ creative thinking. Arrange for students to visit relevant museums and lead them on field trips to Dushan Jade production areas to learn about the

raw material collection process and local cultural characteristics. Only by adhering to the principle of practicability, i.e., looking at the external world from a practical point of view, can we see both the self-interested side of the external world (Liu, 1991). Many contents can be experienced by students through practice, helping them build up a deeper understanding and love for this intangible Cultural Heritage, encouraging them to gradually accept the cultivation of jade culture in the practice process, and then achieving the teaching objectives.

Aesthetic principles

The principle of aesthetics should be adhered to in the process of literacy education from the perspective of tangible cultural heritage protection. Adhering to the principle of aesthetics in the teaching of Dushan Jade Carving means that aesthetic education should be integrated into the whole teaching process, not only teaching skills but also cultivating students’ aesthetic sense, appreciation, and innovation ability. On the one hand, students are regularly organized to visit museums or art exhibitions, appreciate classic works, deeply excavate some aesthetic elements in Jade Carving culture, and enhance their enthusiasm by combining aesthetic elements with aesthetic education and analyzing specific cases of Dushan Jade Carving. By combining aesthetic elements with aesthetic education and analyzing specific cases of Dushan Jade Carving, students can enhance their enthusiasm for learning. They can cultivate students to strengthen their expressiveness, creativity, and imagination in the learning process. On the other hand, the principle of aesthetics is also embodied in guiding students to improve their appreciation and evaluation of artworks. Critical thinking training, guiding students to make comparative analyses from multiple dimensions, helping students to improve their appreciation and aesthetic level of artworks, cultivating independent thinking ability, and helping students to establish a comprehensive and profound aesthetic concept.

Principle of legacy

The “14th Five-Year Plan for the Protection of Intangible Cultural Heritage» issued by the Ministry of Culture and Tourism in May 2021 requires: “In-depth implementation of the Intangible Cultural Heritage inheritance and development project, effectively improving the level of Intangible Cultural Heritage Protection and inheritance work, continuously enhancing the vitality and influence of China’s outstanding traditional culture, building a spiritual homeland shared by all ethnic groups, and uniting a strong spiritual force for the great rejuvenation of the Chinese nation” (Zhong et al., 2022).

As one of China’s important intangible Cultural Heritages, the inheritance education of Nanyang Dushan Jade is not only about the transmission of skills but also involves the continuation of cultural values, aesthetic consciousness, and Local Wisdom. In the process of Dushan Jade Carving Literacy Education, teachers should adhere to the principle of inheritance to develop teaching design and pay attention

to the combination and connection of the outstanding traditional cultural elements in the context of intangible Cultural Heritage to improve the inheritance of culture. On the one hand, teachers in the teaching process should look at the problem from the perspective of change and encourage students to pay attention to the traditional culture at all times in the process of learning and practicing; on the other hand, the educational process should emphasize the relationship between the curriculum and the courses, and help students to master the primary goals and connotations of aesthetic education in learning and practicing.

Literacy Education Strategies from the Perspective of Intangible Cultural Heritage Protection

In the process of carrying out Dushan Jade's Literacy Education activities under the perspective of intangible cultural heritage protection, specific research work should be carried out based on the above principles and centered on the following teaching strategies.

Tapping the essence of Dushan Jade culture and innovating teaching ideas

To meet local realities and teaching needs, higher education teachers should conduct in-depth research on the historical origins of Dushan Jade, technological characteristics, cultural symbols, and their role in social life. Combining multidisciplinary knowledge from history, art, material science, and other disciplines, they should design interdisciplinary teaching content so that students can understand the cultural value and technical characteristics of Dushan Jade from different perspectives. Develop a series of thematic courses centered on Dushan Jade culture, such as jade appreciation, carving techniques, historical background, etc., so that students can comprehensively understand the cultural value and artistic charm of Dushan Jade in the learning process. Aesthetic education is for the sake of individual aesthetic development, and individual aesthetic development is one of the necessary conditions for the perfection of personality (Ye, 1988). Using multimedia technology to display Dushan Jade Carvings, combined with storytelling and interactive games, students are encouraged to evaluate Dushan Jade aesthetically in terms of materials, shapes, craftsmanship, and other aspects to cultivate students' aesthetic sensitivity and critical thinking ability.

Creating diverse and interesting practices to enhance the effectiveness of education

The carving course of Dushan Jade itself has a close connection with practice. Just as practice is the only standard for testing truth. Organize students to read books, literature, and artworks about Dushan Jade to enhance their understanding and pursuit of beauty. Let them exchange their reading experience and feel the artistic value and cultural characteristics. Organize students to visit Jade Carving studios, experience the carving process with their hands, and feel the charm of traditional skills. Please take advantage of holidays to lead

students to walk through the Jade Carving market in Shifosi, Zhenping County, leading them to understand the current situation of the market, learn identification skills, and encourage them to interact with merchants and ask questions about the process of Jade Carving, the choice of materials, and the composition of prices. Students are instructed to observe the various Jade Carvings in the market, pay attention to their styles, craftsmanship characteristics, price ranges, etc., and keep detailed records. Through fieldwork, they can gain knowledge that is difficult to learn from books, cultivate their critical skills and research abilities, and enhance their knowledge and interest in Dushan Jade.

Utilize digital media to innovate Dushan Jade culture dissemination

Leverage the advantages of Internet technology to develop comprehensive digital teaching resources and establish an online learning platform that incorporates diverse modules, including teaching cases, video tutorials, interactive discussion forums, and other educational tools. This platform should encourage students to engage in self-directed learning of relevant knowledge. Utilize multimedia elements, such as graphics, audio, and video, to enhance the engagement and interactivity of the learning experience.

Collaborate with the Jade Carving industry to develop an educational platform based on digital modeling and 3D technology. For instance, partnerships with Jade Carving Studios could enable the creation of virtual showrooms where students can explore the history and production techniques of Dushan Jade online. Incorporate virtual reality (VR) and augmented reality (AR) technologies to transcend the limitations of time and space, providing students with an immersive experience of the production process and historical context of Dushan Jade.

Please encourage students to use integrated and self-media platforms to showcase their reflections and achievements while learning about Dushan Jade culture and craftsmanship. These platforms can also serve as a space for students to share their perspectives and experiences. Organize regular online and offline events, such as the Dushan Jade Culture Week and the Non-Genetic Inheritance Forum, inviting experts and scholars to deliver lectures and foster dialogue. These initiatives aim to deepen students' understanding of and interest in Dushan Jade's cultural heritage.

DISCUSSION

The study highlights the importance of combining traditional and modern approaches to preserve and transmit the craft. While rooted in deep cultural traditions, the mentorship transmission model has limitations, such as lengthy training periods and limited innovation. In contrast, the corporate heritage model aligns with organizational learning theories, offering structured, market-oriented training that fosters skill development and cultural promotion. Larger enterprises can provide formalized education and better opportunities for innovation and expansion, which is crucial for the craft's survival in a competitive market. The higher education model

complements these by integrating theoretical knowledge and practical skills, emphasizing innovation and interdisciplinary learning, which helps students appreciate the broader cultural context of Dushan Jade.

These findings align with previous research, such as Zhao (2022) and Niu (2010), which emphasize the importance of balancing traditional transmission with modern systems to ensure the longevity of intangible cultural heritage. While traditional methods have effectively passed down skills, the study reveals the need for a more systematic, professionalized approach to avoid skill stagnation and ensure innovation. The multi-faceted strategy that combines mentorship, corporate platforms, and higher education is essential for preserving the cultural significance and technical mastery of Dushan Jade Carving and adapting to local and global demands.

CONCLUSION

A study of Dushan Jade's development reveals that Dushan Jade has a long history of mining and application and carries the wisdom and emotions of the Nanyang people passed down from generation to generation. Although traditional Dushan Jade products have declined in their share of the Jade Carving market under the impact of the market economy, the government has promoted the inheritance and development of Dushan Jade culture through the formulation of relevant policies, the provision of financial support and the organization of various kinds of activities. Dushan Jade is a handicraft and carries rich cultural connotations and spiritual symbols, reflecting local history, customs, and aesthetic concepts. This paper systematically researches Dushan Jade from the perspectives of Literacy Education and Local Wisdom, providing a model for other similar traditional handicraft-related research. This comprehensive Literacy Education model enhances students' cultural literacy and practical ability and provides strong support for the modernization and transformation of traditional culture.

REFERENCES

- Ding, L. (2007). *Research on mineralogy of Dushan Jade and establishment of quality evaluation standard* [Master's thesis]. China University of Geosciences.
- Hu, Z. (2008). Research on the current situation and development of the Nanyang Jade Carving industry. *Shopping mall modernization*, 28, 328–329.
- Huang, Y. (2003). Discussion on the aesthetic principle of tourism landscape image design. *Journal of Social Sciences of Hunan Normal University*, 3, 116-120.
- Jiang, F., & Bai, J. (2003). Geotectonic background analysis of the mineralization of dolerite. *Journal of Nanyang Normal College (Natural Science Edition)*, 3, 68-71.
- Jiang, F. (2004). Historical origin and status of Nanyang jade culture. *Nandu Academic Forum*, 3, 118-120. doi:10.16700/j.cnki.cn41-1157/c.2004.03.028.
- Jiang, F. (2009). The position of Dushan Jade production tools in agricultural activities at the Huangshan site. *Agricultural Archaeology*, 4, 170-174.
- Kou, Y. (2010). *An analysis of the artistic expression of figures in Dushan Jade Carving* [Master's thesis]. Wuhan Textile University.
- Liu, F. (1991). The principles of subjectivity, practicability and socio-historicity in Marxist philosophy. *Social Science Front*, 3, 1-8.
- Liu, J., & Liu, C. (2015). On the Contemporary Dushan Jade Carving Art under the Perspective of Symbolic Aesthetics. *Journal of Nanyang Normal College*, 4, 57-60.
- Niu, H. (2010). The historical position of Dushan Jade in jade culture. *Journal of Heilongjiang History*, 11, 146-147.
- Riyanto, A. (2015). *Kearifan Lokal Pancasila, Butir-Butir Filsafat Keindonesiaan*. Kanisius, 29.
- Yeh, K. (2016). *Research on the School Education Inheritance of Yongchun Baihequan* [Master's Thesis]. Fujian Normal University.
- Wang, L. (2024). A Study on the Inheritance and Development of Contemporary Tengehong Jadeite Jade Carving Craft. *Journal of Gems and Gemmology*, 1, 76-87. doi:10.15964/j.cnki.027jgg.2024.01.009.
- Yelland. (1988). The basic theory of aesthetic education. *Chinese Higher Education (Social Science Theory Edition)*, 3, 25-35.
- Zhang, X. (1991). *Encyclopaedia of Chinese Education*. Hunan People Press.
- Zeng, Z. (2010). On the "Missing" Problem of Archives in the Development of Cultural Industries--Taking the Jade Culture Industry in Nanyang City, Henan Province as an Example. *Journal of Nanyang Normal College*, 4, 27-30.
- Zhang, K., & Cai, S. (2021). Research on Jade Carving design based on the multicolor nature of Dushan Jade. *Art and Design (Theory)*, 5, 135-137. doi:10.16824/j.cnki.issn10082832.2021.05.037.
- Zhao, J. (2022). Research on the cultivation of Jade Carving talents in Nanyang area [Master's thesis]. East China Normal University.
- Zhong, X., Liu, M & Huang, Y. (2022). The 14th Five-Year Plan for the Protection of Intangible Cultural Heritage: Implementation and Impact on Traditional Culture. Ministry of Culture and Tourism, China.