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Research on the Teaching Model Integrating Intangible Cultural Heritage Longmu Culture into Digital Illustration Courses in Higher Vocational Colleges

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Abstract: ***Digital illustration courses in Chinese higher vocational colleges have long been dominated by software-skill training, leaving little room for cultural content, while Longmu ("Dragon Mother") culture, a state-listed intangible cultural heritage (ICH) centred on the Yuecheng Longmu Temple in Deqing County, Guangdong Province, struggles to reach younger audiences through traditional channels. This paper proposes a three-dimensional teaching model of cultural guidance, technical support and project drive that couples regional ICH with digital illustration teaching. Visual symbols and the spiritual core of Longmu culture are systematically extracted and converted into teaching resources; the curriculum is restructured into three progressive modules of cultural tracing, technology integration and project practice, totalling 64 contact hours; and a three-dimensional evaluation scheme weighting technical, cultural and practical performance at 30%, 40% and 30% is established. The model was trialled in a Digital Illustration course for an animation cohort of 17 students at a higher vocational college in Guangdong. Course observation and student feedback indicate a shift from purely technical display to preliminary cultural expression and growing awareness of regional heritage. Persistent problems of superficial symbol collage, stylistic mismatch between technique and culture, and the absence of real application scenarios are discussed, and lightweight cultural learning and style-matching guidance are proposed as refinements. The study offers a feasible path for the characteristic development of vocational art education and the living transmission of regional ICH in comparable Chinese vocational programmes.***

Keywords: ***Chinese higher vocational education; digital illustration; Longmu culture; intangible cultural heritage; curriculum integration; project-based learning; teaching evaluation***

I. INTRODUCTION

Under the dual policy orientation of improving the quality of vocational education and safeguarding intangible cultural heritage (ICH), art education in Chinese higher vocational colleges is expected to assume a twofold mission: cultivating technical competence and transmitting culture. Digital illustration, a core course in art and design programmes, nevertheless shows a marked limitation in practice: teaching is largely concentrated on software skills in Adobe Photoshop, PaintTool SAI and similar tools, with little systematic engagement with cultural content. Student work therefore tends to be homogeneous and lacks regional cultural identity [1], [4], [8]. Longmu culture, a state-listed ICH centred on the Yuecheng Longmu Temple in Deqing County, Guangdong Province, carries a spiritual core of filial piety, benevolence, care for the vulnerable and reverence for nature. Its ritual practices, temple architecture and legendary narratives possess considerable potential for artistic transformation, yet conventional modes of transmission and a low level of digitisation make it difficult to reach younger audiences. Integrating Longmu culture into a digital illustration course accordingly addresses both the cultural deficit of the course and the need for the living transmission of ICH. The practice-oriented character of vocational education allows students to understand and communicate culture through technical training, so that skill development and cultural literacy advance together. Taking the Digital Illustration course at Guangdong ATV College of Performing Arts as a case, this paper explores the pathway of integration and offers a reference for the reform of art education in comparable Chinese higher vocational colleges [3], [6], [7]. This study is situated in the specific institutional context of Chinese higher vocational education, where post-secondary vocational programmes combine technical training with industry-education integration under national vocational education and intangible heritage policies. The case is a single animation cohort at one college in Deqing County; the findings are intended as a contextualised reference for comparable Chinese programmes rather than as a generalisable model for vocational education systems elsewhere.

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II. YUECHENG LONGMU CULTURE: ORIGINS, PRACTICES AND VALUE AS COURSE RESOURCES

A. Scope and Historical Origins

This study concerns the Longmu ("Dragon Mother") tradition centred on the Yuecheng Longmu Temple in Deqing County, Zhaoqing City, Guangdong Province, southern China. Yuecheng lies on the north bank of the middle Xijiang (West River) at the confluence of three waterways and historically served as the transport and trading hub linking Guangzhou with Wuzhou. Historical-geographical research traces the cult to the Qin period, when the dragon-venerating customs of the indigenous Yue people merged with ancestor worship at this confluence; successive imperial titles from the Han and Tang dynasties, a stabilised ritual centre by the Song-Yuan period, and a dense network of temples along the Xijiang by the Ming and Qing produced what scholars term the "Longmu cultural sphere" [9]. The related Wuzhou tradition in Guangxi is a cognate but distinct branch. Because visual symbols are place-specific, the fieldwork, source materials and design briefs of this study are confined to the Yuecheng temple and its surrounding cultural-tourism setting; mixing the two systems would weaken the operability of the "accuracy of cultural elements" criterion in the evaluation scheme described in Section IV.

B. Legend, Belief and Ethical Core

Longmu is not a generic deity but a protective water goddess of the Xijiang basin. The core narrative, first noted in the Jin-dynasty Guangzhou Ji and recorded in full in the Southern Dynasties Nan Yue Zhi (both cited in [2]), tells of an elderly woman surnamed Wen who found a large egg by the river and hatched five dragon sons. When she accidentally cut off one dragon son's tail — hence the "broken-tailed dragon" (juewei long) of local folklore — it left; several years later it returned, and after her death the dragons raised a mound of river sand to form her grave. Local gazetteers place her in the Zhou-Qin period at Chengxi, the present Yuecheng River; the legend entered written records in the Tang, and the cult was granted imperial titles and state sacrifices from the Song onward, developing by the Qing a dual structure of official and popular worship. The tradition is summed up in the phrase "motherly virtue and dragon merit, beneficence extended to all" (母仪龙德，泽及同人; mu yi long de, ze ji tong ren), encoding filial piety, benevolence, care for the vulnerable and reverence for nature. This progression from legend to belief to ethical value is what allows the material to be taught as narrative rather than applied as decorative motifs [2], [10].

C. Festival Practices and Visual Resources

The Yuecheng Longmu Temple, founded in the Qin-Han period and now a Major Historical and Cultural Site Protected at the National Level, is the venue of the Yuecheng Longmu Birthday festival. This festival, comprising the birthday rites (days 1-8 of the fifth lunar month) and the attainment rites (days 1-8 of the eighth lunar month), was inscribed in 2011 as an extension item in the third batch of China's national intangible cultural heritage list, under the folk-customs category (project no. X-85, "Folk Beliefs and Customs: Yuecheng Longmu Birthday") and remains the only national-level ICH item in Deqing County [5], [10], [11]. Official rites include the mass pilgrimage, ritual bathing and robing of the goddess, the five dragons honouring their mother, the release of living creatures and homage to sacred sites; popular customs include dragon and lion dances, opera performances, the "flower-cannon" scramble (qiang huapao), touching the dragon bed, roast pork, rice dumplings and dragon-boat cakes. During the festival, boats stretch along the Xijiang for several kilometres to the sound of gongs and drums, and a large temporary market forms around the temple. For a digital illustration course the tradition offers three convertible layers: a formal layer of temple wood and stone carvings, the "Five Dragons Playing with a Pearl" sculpture, processional banners, water lanterns and dragon-boat cakes; a chromatic layer built on the ritual red-yellow palette; and a narrative layer comprising four episodes — the hatching of the five dragons, the broken-tailed dragon's return, the five dragons honouring their mother and Longmu saving the people — that supply ready-made scripts for character design, scene composition and storyboarding.

D. Heritage Status and the Rationale for Integration

Despite its national listing and an established cultural-tourism economy, transmission still relies chiefly on temple ritual and oral storytelling. The tradition's audience remains concentrated in the Xijiang basin and the Pearl River Delta; it also extends to China's Hong Kong and Macao Special Administrative Regions, the Taiwan region of China, and Chinese communities overseas. For vocational students in the region the tradition is often an unfamiliar local custom, as the post-course feedback reported in Section V suggests. A further reason for this choice of case is institutional location: Guangdong ATV College of Performing Arts is situated in Deqing County, Zhaoqing City, the same county as the Yuecheng Longmu Temple; the college's registered address is 39 Zhiqing Avenue West, Deqing County, and the official college profile describes the campus as standing in the "hometown of the Dragon

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Mother". Field investigation at the temple, collection of architectural and ritual imagery and cooperation with local cultural-tourism enterprises can therefore be carried out within the immediate locality. Longmu culture is accordingly not an imported theme but a heritage shared by the community in which the college operates, which makes the integration both pedagogically feasible and locally accountable.

Existing scholarship concentrates on the legend, the history of the cult, its geographical diffusion and its industrialisation [2], [5], [9]; far less attention has been paid to converting this symbolic system into teachable and assessable course resources. Integrating it into a digital illustration course therefore addresses both the cultural deficit of vocational art teaching and the problem of how a living tradition can be transmitted through creative production rather than preserved only as ritual.

III. NECESSITY OF INTEGRATING LONGMU CULTURE INTO DIGITAL ILLUSTRATION COURSES

A. Remedying the Cultural Deficit of Digital Illustration Courses

Current teaching is dominated by a technology-first orientation. Content revolves around software operation and compositional technique, while assessment emphasises visual polish and software fluency and neglects cultural expression. Students acquire technical skills but seldom develop an individual visual language; their work remains at the level of technique demonstration and falls short of the demand from the cultural and tourism industries for professionals who combine cultural understanding with technical ability [1], [3], [8].

Longmu culture offers a rich repository of material. The carved patterns of the Longmu Temple, the water lanterns of the Yuecheng Longmu Birthday festival, the broken-tailed dragon (juewei long) of local legend and the red-and-yellow ceremonial palette can all be converted into motifs, colour schemes and compositional references.

In theoretical sessions these visual materials open onto the stories and values behind them; in practical sessions students copy and re-create cultural symbols. Cultural content thereby supplies both conceptual grounding and inspiration, addressing the problem of skill without soul.

B. Extending the Transmission Pathways of Longmu Culture

Traditional transmission relies on temple fairs and oral storytelling, which are limited in reach and uniform in form. A digital illustration course, as a vehicle combining technology and creativity, can translate Longmu culture into visual forms attractive to younger audiences, such as stylised Longmu character IP, animated stickers and short motion-graphic narratives, so that heritage enters everyday digital media.

Because students act as creators, they actively investigate cultural meanings in the process, forming a project-based cycle of learning, understanding, creating and disseminating and becoming a youthful force for heritage transmission.

C. Aligning with the Industry-Education Integration Agenda

In China, higher vocational education aims to cultivate applied talent and must respond closely to industry demand. In recent years, Zhaoqing and Wuzhou have developed cultural tourism around Longmu culture, generating demand for cultural and creative products, IP characters and promotional materials that combine local heritage with digital illustration.

Introducing these elements through project-based briefs, including simulated enterprise commissions and heritage-themed competitions, exposes students to industry standards and allows them to accumulate practical experience, aligning teaching content with market needs and enabling the conversion of learning outcomes into applications, while the Yuecheng temple remains the primary source of visual motifs [5].

IV. CONSTRUCTION OF THE INTEGRATED TEACHING MODEL

The model rests on three guiding principles — cultural guidance, technical support and project drive — and is constructed along four dimensions: cultural excavation, curriculum restructuring, method innovation and evaluation optimisation (Fig. 1).

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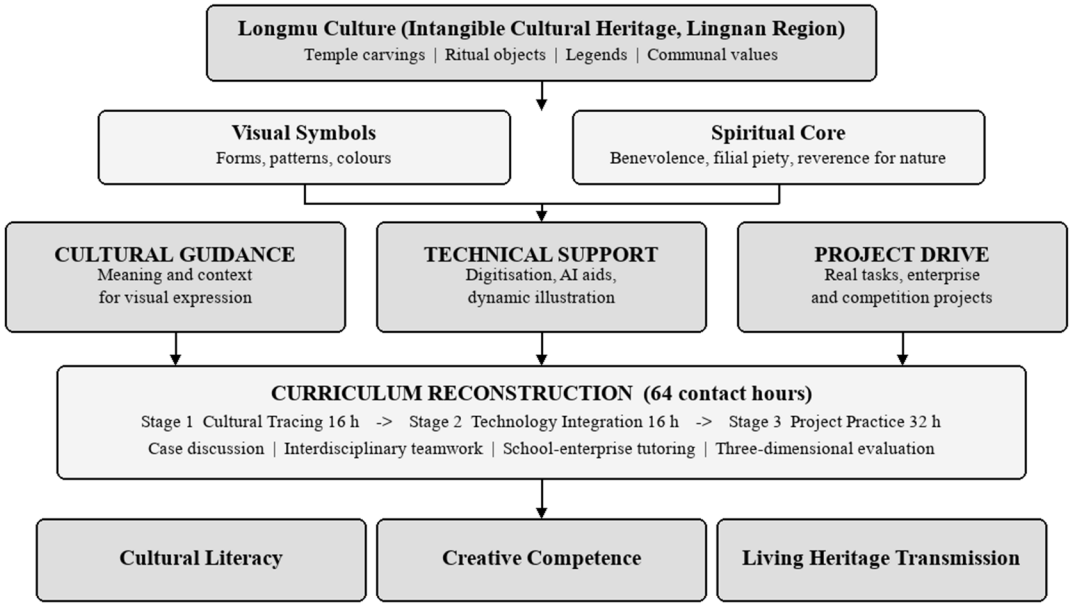


Fig. 1 Framework of the culture-technology-project integrated teaching model.

A. Systematic Extraction of Transferable Cultural Elements

Integration is not the collage of signs; it requires the dual extraction of visual form and spiritual meaning.

1) Visual extraction: Attention is directed to the material carriers of Longmu culture, including the Five Dragons Playing with a Pearl sculpture at the Yuecheng Longmu Temple, the banners of the Yuecheng Longmu Birthday festival and the episode of five dragons hatched from an egg. These are translated into form, colour and compositional resources; temple wood-carvings may be reduced to iconic motifs, and the red-and-yellow ritual palette may serve as a colour baseline for illustration work (Table I; Fig. 2).



(a) (b)

Fig. 2 Visual sources recorded at the Yuecheng Longmu Temple in December 2023: (a) the stone archway and (b) roof sculptures and carved figures.

2) Spiritual extraction: The values of filial piety, benevolence, care for the vulnerable and reverence for nature are recast as narrative themes. Briefs such as Longmu saving the people or the five dragons repaying their mother ask students to convey cultural meaning through facial expression, scene and atmosphere, preventing works that have form without spirit.

TABLE I Extractable Elements of Longmu Culture and Their Illustration Conversion

Category	Source / Connotation	Converted Illustration Element
Visual form	Wood-carvings and the Five Dragons Playing with a Pearl sculpture, Yuecheng Longmu Temple	Simplified iconic motifs for line and composition exercises
Visual form	Banners and water lanterns of the Yuecheng Longmu Birthday festival; red-yellow ceremonial palette	Colour baseline and decorative reference for characters and scenes
Visual form	The five dragons hatched from an egg and the broken-tailed dragon (juewei long) in local legend	Narrative scenes and character prototypes
Visual form	Five coloured balls on the headdress (the five dragon sons), dragon-procession headgear and ceremonial costume	Headwear, props and costume references for character design
Spiritual core	Filial piety, benevolence, care for the vulnerable and reverence for nature	Themes such as Longmu saving the people, expressed through expression, atmosphere and narrative

B. Restructuring the Digital Illustration Curriculum

Moving beyond the linear theory-technique-practice structure, a three-stage progressive scheme of 64 contact hours is adopted (Table II).

TABLE II THREE-STAGE PROGRESSIVE CURRICULUM MODULES (64 CONTACT HOURS)

Stage	Hours	Core Activities and Outputs
Cultural Tracing	16	History and regional value of Longmu culture; field investigation at the temple; cultural observation report
Technology Integration	16	Digitisation of motifs; symbol and storyboard design; AI-assisted drafting; animated illustration
Project Practice	32	IP mascot and sticker design for a tourism area; cultural products; heritage-themed competitions
Total	64	From cultural cognition to market-oriented works

1) Cultural Tracing (16 h): This module reverses the conventional sequence of technique before culture. Theoretical sessions combine documentaries and regional studies to establish the historical value of the heritage; a corpus of 27 photographs of the temple stone archway, roof sculpture and carved motifs, recorded in December 2023 by the author with a mixed group of students from the animation and other programmes, supplies the visual sources for this module; working from them, students produce a cultural observation report as raw material for later design work.

2) Technology Integration (16 h): Basic exercises incorporate temple patterns into line and colour training. At the advanced level, AI tools such as Midjourney and Jimeng generate preliminary Longmu figures that students refine by hand, balancing efficiency with individual authorship. Animated illustration is introduced through short loops of the Longmu Birthday ceremony to improve the communicability of student work.

3) Project Practice (32 h): Simulated briefs modelled on the Zhaoqing Longmu cultural tourism sector and local creative enterprises are organised into three tracks, namely IP development, cultural product design and competition entry. Students design mascots and sticker sets and prepare entries for heritage-themed contests, learning through production and competition.

C. Innovation of Teaching Methods

1) Situated case teaching: Commercial cases such as the picture book Legends of Longmu and Longmu commemorative coins are analysed for their logic of cultural extraction and application. A teaching exemplar developed by the author, a "Little Dragon Mother" IP character comprising orthographic views, a prop breakdown sheet, a finished illustration and a preliminary three-

dimensional model, demonstrates how temple motifs are converted into a coherent character design: the five coloured balls of the headdress stand for the five dragon sons, while dragon-procession headgear and ceremonial costume supply the formal vocabulary (Fig. 3). Works that merely assemble motifs without narrative are then discussed as counter-examples, prompting reflection on superficial integration and cultivating critical judgement.



Fig. 3 Teaching exemplar developed by the author: (a) orthographic views, (b) finished illustration and (c) prop breakdown of the "Little Dragon Mother" IP character.

2) planner, responsible respectively for documentation, illustration and promotion. Clear milestones, one week for cultural synthesis and two weeks for the first draft, develop collaboration and role-specific competence.

3) School-enterprise tutoring: Case materials and design briefs from cultural and creative enterprises are used to explain market requirements for heritage-plus-illustration products, including colour preferences of younger audiences, and to frame project work, linking teaching, practice and market.

Taken together, these methods form an iterative cycle rather than a linear sequence (Fig. 4): cultural inquiry feeds design, design is tested in projects, and the resulting feedback initiates a further round of inquiry.

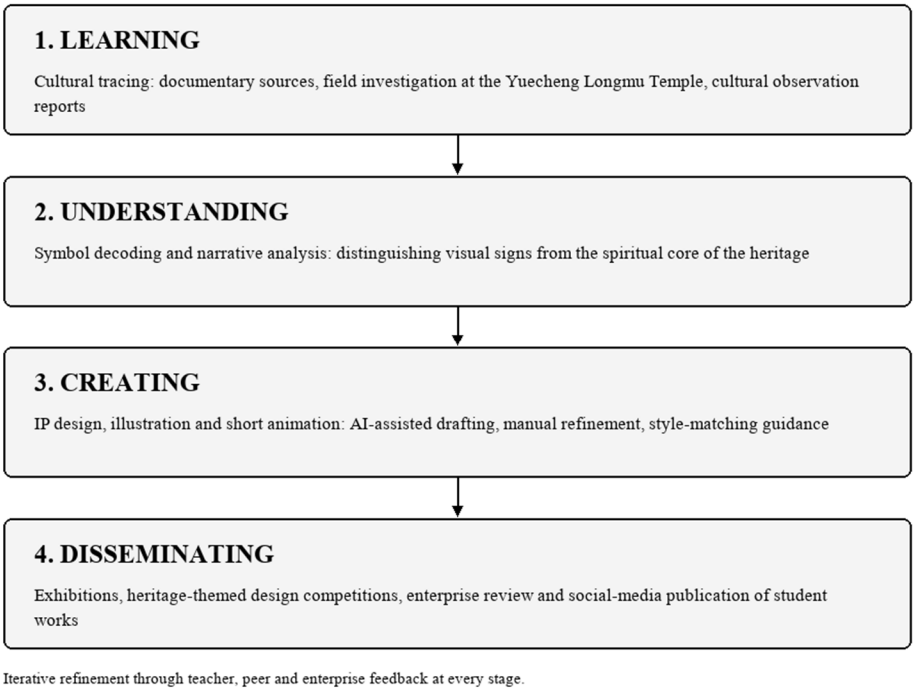


Fig. 4 Project-based learning cycle of learning, understanding, creating and disseminating.

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D. Optimisation of the Multidimensional Evaluation System

Moving beyond a single technical criterion, a three-dimensional scheme weights technical, cultural and practical performance at 30%, 40% and 30% respectively (Table III).

TABLE III THREE-DIMENSIONAL EVALUATION SYSTEM AND WEIGHTS

Dimension	Weight	Evaluation Focus
Technical	30%	Line precision, fluency of movement, composition and colour, benchmarked against industry practice
Cultural	40%	Accuracy of visual elements and depth of spiritual interpretation; teacher review plus peer assessment
Practical	30%	Enterprise adoption, competition awards and market fit of cultural products

1) Technical dimension: Software fluency, line precision and fluency of movement, and overall composition and colour are assessed against industry conventions.
2) Cultural dimension: Teacher review and peer assessment examine the depth of cultural understanding, including spiritual expression and the accuracy of visual elements, so as to discourage symbolic collage.
3) Practical dimension: Enterprise adoption, competition results and the market fit of derived products test the applied value of the work.

V. PRACTICE AND REFLECTION

A. Implementation Context

In the second semester of the 2024-2025 academic year, elements of Longmu culture were introduced into the regular Digital Illustration course for a 2024-entry animation cohort at Guangdong ATV College of Performing Arts. The course comprised 64 contact hours, of which the dedicated cultural tracing module accounted for approximately one quarter (16 h), while cultural elements continued to permeate the technology and project stages. Documentary sources on the Yuecheng Longmu culture of Zhaoqing were used alongside the original technical objectives, and students were guided to incorporate Longmu elements into their illustrations. In line with the "post-course-competition-certificate" framework common in Chinese vocational education, a Longmu culture IP design brief was set as the course assignment to simulate a real application scenario.

B. Preliminary Outcomes

1) Growth in cultural awareness and creative ability: By the end of the course most students were able to introduce basic visual elements of Longmu culture into their work, simplifying temple wood-carvings and the Five Dragons motif into compositional devices. Some attempted to convey cultural meaning through character design, for instance by developing character concepts around the theme of benevolence. Although the cultural expression remained elementary, it marked a departure from purely technical display. In an in-class feedback exercise, more than 70% of students (n = 17) reported having gained an initial understanding of Longmu culture and no longer regarding it as an unfamiliar local custom, but as a set of cultural signs that could be interpreted through illustration.
2) Enrichment of course content: Compared with earlier delivery focused on brush techniques and colour matching, the revised course added discussions on extracting cultural symbols and relating regional culture to illustration. Analysing how a picture can narrate the Longmu legend extended teaching from the technical to the cultural level. Classroom observation indicated livelier discussion, with more questions about how culture can be realised in a work arising in class interaction.

C. Problems Identified and Directions for Optimisation

1) *Superficial cultural integration:* Most students remained at the stage of assembling Longmu figures and traditional patterns. Values such as reverence for nature and family ethics were insufficiently explored; some works simply inserted symbols into a ready-made template without any awareness of conveying meaning through scene and narrative.
2) *Weak coupling of technique and culture:* Limited cultural knowledge produced a visible mismatch, for instance Longmu figures drawn in a Japanese anime style. The technique was competent, but the visual idiom conflicted with the traditional Chinese temperament of the heritage, so form and spirit were not unified.

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3) *Absence of real application scenarios:* Because the course was not yet linked to actual tourism or enterprise demand, students treated their work as coursework rather than as a design for use, and gave little consideration to market fit. Some pieces contained cultural elements but lacked the practical utility expected of commercial illustration.

TABLE IV PROBLEMS IDENTIFIED AND CORRESPONDING OPTIMISATION DIRECTIONS

Problem	Manifestation	Optimisation
Superficial integration	Collage of Longmu motifs without narrative or spiritual content	Lightweight cultural learning: short documentary clips and abridged readings before each brief
Technique-culture mismatch	Japanese anime styling applied to Longmu figures	Comparative case analysis of ink-wash and flat illustration; style-matching criteria in critique
Weak application context	Works treated only as coursework, with limited practical utility	Progressive linkage with tourism-area briefs and enterprise review

As summarised in Table IV, two refinements follow from this analysis. First, a lightweight cultural learning component is advisable: five- to ten-minute documentary segments on the Yuecheng Longmu Temple and its rituals, together with abridged readings, help students grasp the cultural core quickly and avoid superficial borrowing. Second, guidance on technique-culture fit should be strengthened: comparing traditional ink-wash Longmu illustration with modern flat illustration shows how different technical styles match the temperament of the heritage, and critique should attend to the coherence of cultural elements and technical expression rather than to software fluency alone.

VI. CONCLUSION

Integrating the ICH of Longmu culture into the Digital Illustration course is a practical response to the technology-first bias of vocational art teaching and to the weak vitality of heritage transmission. Through a model of cultural guidance, technical support and project drive, and on the basis of an animation programme at Guangdong ATV College of Performing Arts, an initial coupling of cultural elements and technical instruction has been achieved: student work has moved from purely technical display towards preliminary cultural expression, and the course now extends into the dimension of cultural cognition.

Limitations remain. Cultural integration is still superficial, the articulation of technique and culture is sometimes awkward, and real application scenarios are lacking. Even so, the exploration has demonstrated value: it enables students to encounter regional heritage during technical training and provides Longmu culture with a youthful medium of communication. Future work will deepen integration through lightweight cultural learning and style-matching guidance, and will connect the course more closely with the needs of the cultural tourism sector, so that the course serves both the technical growth of vocational students and the living transmission of Lingnan ICH. The evidence is drawn from one course delivery at a single institution, without a control group or quantified pre- and post-course measures; the proposed model therefore remains a contextual exploration within Chinese higher vocational art education and requires validation across institutions and regions before wider generalisation.

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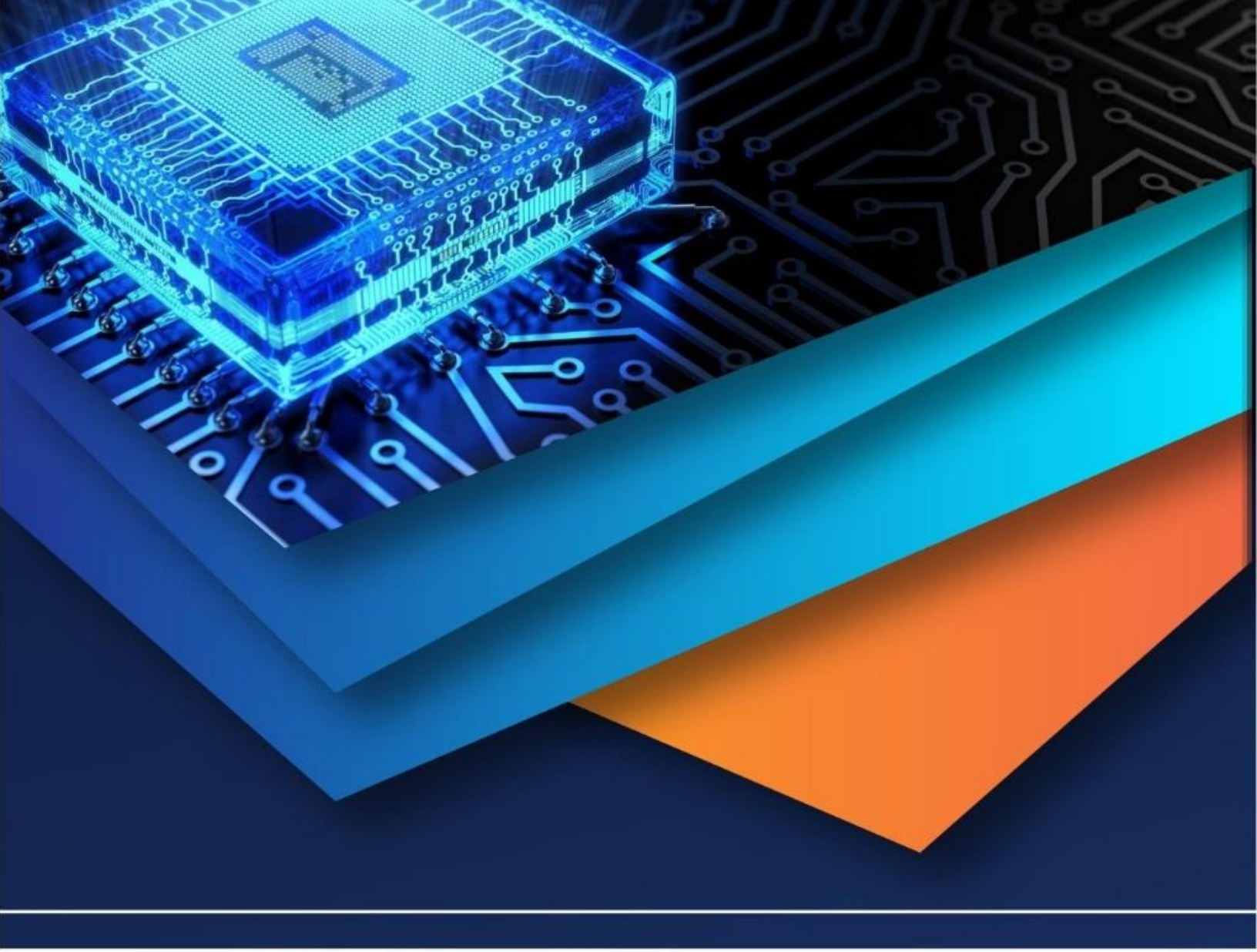
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