

will help to complete the early psychological construction under the reform mode of College English Teaching in Colleges and Universities, and will ultimately establish an efficient and The practical new college English teaching model plays a cornerstone role.

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## THE APPLICATION OF PSYCHOLOGICAL COGNITIVE PREFERENCE IN INTANGIBLE CULTURAL HERITAGE EXPERIENCE DESIGN UNDER THE BACKGROUND OF CULTURAL AND CREATIVE INDUSTRY

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**Background:** Under the background of the times, the post-90s and post-00s have gradually become the main force of social consumption. Compared with the past, the consumption of the post-90s tends to be more contemporary, fashionable and personalized, has a strong desire for possession, and pays more attention to well-known brands. Although there is not much independent disposable income after 00, the actual consumption ability is not weak, the consumption characteristics are more personalized and multi-dimensional, have their own unique preferences, and are more willing to pay for their love within the affordable range. Although the two groups have some differences in consumption concepts and behaviors, they all have one thing in common, that is, sensibility is greater than rationality in consumption, and consumption decisions are more derived from self preference for products than just considering product functions. In particular, cultural and creative products with spiritual consumption as their appeal have an in-depth understanding of the consumption preferences of special groups, which is of great practical significance to the development and design of products.

**Objective:** From the perspective of cultural and creative industry, this paper analyzes the relationship between Intangible Cultural Heritage Inheritance and experience design. Carry out the digital design of intangible cultural heritage with the help of information technology, integrate experience into the transformation of intangible cultural and creative products, explore the experience design and application of intangible cultural heritage, and provide a new path for the contemporary protection and dissemination of intangible cultural heritage.

**Subjects and methods:** 1. Sort out intangible cultural heritage projects and establish market access threshold. Intangible cultural heritage has a strong dependence on the external environment. Therefore, it is necessary to organize experts to conduct certain on-the-spot investigation and research to fully understand the characteristics of various intangible cultural heritage projects, establish clear and specific classified protection standards on the premise of respecting the characteristics of intangible cultural heritage and comprehensive evaluation, and set different market access thresholds according to the classification. Advocate sustainable development and scientific protection relying on the power of the market, and realize the artistic value and commercial value of intangible cultural heritage resources.

2. Analyze the market demand of intangible cultural heritage products and realize the incubation of intangible cultural heritage art value platform. China is rich in intangible cultural heritage resources, but non heritage cultural and creative products are facing the dilemma of no one's interest, and the root causes of the dilemma are as follows: first, the lack of talents, most intangible cultural heritage resources are based on family experience, lack of systematic theory, the level of talents is not high, and the low income of practitioners also leads to the low participation enthusiasm of relevant talents, forming a vicious circle of talent shortage; 2. Traditional operation, intangible cultural heritage resources are mostly small workshops, lack of a complete industrial chain, and the traditional transportation, processing, promotion and marketing mode is backward, which has been impacted by the Internet mode.

3. Innovation is weak, the demand for intangible cultural heritage products is secular, and there is little expression of self thought. Therefore, the contemporary transformation of product form should be carried out, the market pain points should be understood, the artistic value of intangible cultural heritage resources should be improved from the two levels of artistic concept and artistic carrier, and then the commercial value should be promoted by artistic value.

3. Fully integrate culture, creativity and science and technology, and expand cultural communication and exchange channels. With the advent of the Internet plus new era, Internet plus thinking should be tried to integrate non heritage products with new media, new technologies and new platforms. It can not

only innovate in the form, connotation and artistic value of non heritage products, but also innovate in marketing means and service value. On the premise of fully respecting the characteristics of intangible cultural heritage, comply with the consumer psychology and aesthetic vision of consumers in the new era, so as to meet the diversified consumer demand of the market.

**Results:** 1. Intangible cultural heritage digital experience design with the help of information technology. Intangible cultural heritage experience design is composed of information recording, analysis, design, display and dissemination. On the premise of retaining the traditional cultural foundation of intangible cultural heritage, it uses modern art language to innovate and transform intangible cultural heritage, highlight the experiential sense of participation of intangible cultural heritage, and make intangible cultural heritage more people-friendly. Information technology has fundamentally changed the mode of production, dissemination and consumption of cultural products. The use of information technology can improve the originality of cultural products, develop new cultural products and enhance the competitiveness and vitality of the cultural industry. Due to various historical reasons and the impact of the development process of modern society, many intangible cultural heritages have lost their past living environment. The original intangible cultural heritage has no vitality in modern society. The post-90s and post-00s are generally unfamiliar with intangible cultural heritage. Combine intangible cultural heritage with creative industries, and use modern digital information technology to extract the element symbols of intangible cultural heritage. Intangible cultural heritage inheritors, traditional craft technicians, artists and designers work together across borders to integrate intangible cultural heritage into people's modern life. In the process of interactive experience, experience design shortens the distance between people, especially young groups, and traditional culture, makes intangible cultural heritage a warm interactive product, turns passive visits into active access to experience, and makes the protection and inheritance of intangible cultural heritage really live. Visual experience is the first and most basic way for people to experience the world and buy goods and services. "Eyeball economy" and "picture reading era" are the interpretation of modern society from the perspective of visual culture. Using modern information technology for multi sensory experience and strengthening the emotional experiential cognitive process of intangible cultural heritage will help to avoid people's mechanical and passive understanding of the history and culture of intangible cultural heritage. The Intangible Cultural Heritage Based on the dissemination and promotion of cultural and creative industries is to present the traditional culture and historical stories in front of the visitors by using information means such as multimedia interactive technology from the perspective of visual experience design, so as to give people a strong visual impact and meet the most basic visual sensory experience of the audience; Infrared sensing technology and multimedia touch screen terminal equipment are used to enhance the interaction and participation of the audience, effectively mobilize the enthusiasm of the audience to recognize intangible cultural heritage from the aspects of hearing and touch, combine teaching with fun, and maximize the educational function of intangible cultural heritage experience design.

2. Transformation and experience design of non legacy cultural and creative products. The visual interactive experience of intangible cultural heritage needs a specific space, while non heritage cultural and creative products use grounded daily life products to interact with people from time to time. Intangible cultural heritages represented by traditional handicrafts are widely familiar daily necessities in the streets during the prevalence period. The profound national cultural connotation of intangible cultural heritage is the living aggregation of traditional cultural symbols, and cultural gene is the core element of experience design of non legacy cultural and creative products. The productive protection of Intangible Cultural Heritage Based on living inheritance is to create cultural and creative products suitable for the contemporary living environment and strengthen the integration and participation of intangible cultural and creative products by means of refining, processing, design transformation and so on, So that consumers can expand the breadth and depth of productive protection of intangible cultural heritage. For designers, in the design of cultural and creative products, we should pay attention to endow or infiltrate the tangible and intangible factors such as novelty, stimulation, adventure, aesthetics, history, culture and safety into the props, services and environment, so as to make the design have the internal drive to promote consumers to reach the artistic conception state, which is the basis for experience to reach the advanced state. Intangible cultural heritage can no longer exist in isolation in the original living environment, and can not develop passively because of the impact of modern market economy. The vast majority of intangible cultural heritage represented by traditional arts and crafts should have cross-border thinking and pay attention to the purchase psychology of contemporary consumer groups. Whether it is intangible cultural heritage virtual experience products or cultural and creative products based on traditional craft production skills, consumers should be guided to obtain sustainable protection and inheritance from the process of physical environment experience, situational experience and artistic conception experience. In response to the change of life style in modern society, it has become a new

tradition to creatively transform the form of intangible cultural heritage products, extract typical pattern elements of intangible cultural heritage, and combine them with other daily necessities. Only when people are willing to see, experience and buy products can intangible cultural heritage be activated.

**Conclusions:** The intangible cultural heritage experience design under the background of cultural and creative industry and the cultural and creative industry value of intangible cultural heritage are two mutually influencing and complementary relationships. In today's society, culture has evolved into a technology, product or service experience. The development of traditional culture is increasingly inseparable from the addition of creative elements, and the creative industry shows a trend of accelerating the penetration into traditional culture. Cultural and creative industries activate the contemporary value of intangible cultural heritage protection; Only by giving the experience of traditional cultural connotation can the cultural and creative industry have a solid foundation. The purpose of integrating the protection and inheritance of intangible cultural heritage into the experience design idea is to better intersect with people's daily life and improve the cohesion and affinity of intangible cultural heritage. With the development ideas of cultural and creative industries and marketing ideas, we will deeply explore the cultural DNA of intangible cultural heritage, and use design creative thinking to design cultural products with both traditional cultural heritage and core value and spiritual connotation, so as to produce huge economic benefits and achieve sustainable protection and inheritance of intangible cultural heritage.

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## EXPLORATION ON THE EFFECTIVENESS OF IDEOLOGICAL AND POLITICAL EDUCATION BASED ON COLLEGE STUDENTS' PSYCHOLOGICAL NEEDS

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**Background:** What is human need? Different academic schools have made different explanations for people's needs based on their own research perspectives. This paper defines needs from the perspective of educational psychology. The psychology of Ideological and Political Education Edited by Guo Conghui defines needs as follows: "generally speaking, the understanding of needs can be divided into broad and narrow senses. Broad needs refer to all living things (biology, human and Society) The living things are different from the inanimate things. Their survival and development always maintain a certain exchange relationship with the external environment, and this exchange relationship is expressed as the needs of organisms. In the narrow sense, needs refer to people's needs, which refers to the psychological response to the object conducive to their own existence and development, which is for people's survival and development Need is a subjective state produced when an organism lacks something or is stimulated, especially when it is strongly stimulated. It is a unique psychological inclination and psychological state of an organism seeking self-protection and self-development. "

**Objective:** What people really need is one of the more important questions about "people". The ideological and political education of college students is to do the ideological work of "people". In order to do this work well, it is very necessary for us to explore what people need. Only by clarifying people's needs, can we act according to the needs and do a good job in college students' Ideological and political education.

**Subjects and methods:** 1. It provides an important theoretical basis for the effectiveness of College Students' Ideological and political education. Human needs theory is an important part of the Marxist theoretical system and one of the solid theoretical basis and important basis of Ideological and political education. Improving the effectiveness of College Students' Ideological and political education must be based on Marxist needs theory. As Marx pointed out, "need is one of the important logical starting points for understanding human activities and human history". In the whole human social activities, every single person starts from his own needs. Need is human nature. Ideological and political education is carried out for people, more specifically for people's needs. From this point of view, Marxist theory of human needs must become the logical starting point and important basis of Ideological and political education.

2. The effectiveness of College Students' Ideological and political education promotes the enrichment and perfection of the theory of needs. The effectiveness of Ideological and political education has been improved, which shows that it has a real effect in daily ideological and political education. These practical experience will promote the enrichment and improvement of theory. Educators engaged in the practical