

The Practical Significance of Chinese New Year Paintings: Experiences of Art Teachers in Shandong Province

Gao Guigui, Maria Virginia Kitan

University of Baguio, Graduate School, Baguio, Philippines
20243889@s.ubaguio.edu

Abstract: *Traditional Chinese New Year paintings constitute a vital component of cultural heritage, with a history spanning over two millennia, embodying rich folk customs and national identity. With increasing emphasis on preserving traditional arts within contemporary cultural policy, these artworks have become focal points in arts education. This study examines pedagogical practices among university-level and high school-level New Year painting instructors in Shandong Province, analyzing how instructional strategies facilitate students' research inquiry and discovery. It also explores how educators integrate innovative approaches by incorporating modern artistic elements and digital technologies to foster the convergence of traditional visual arts with contemporary educational paradigms. The pedagogical approach extends beyond skill transmission to encompass cultural transmission and heritage preservation. The paper proposes strategies to promote the integration of cultural inheritance and innovative development, offering theoretical insights and practical guidance for the advancement of new aesthetic education in the digital age.*

Keywords: *Chinese New Year Paintings, Cultural Heritage Preservation, Arts Education, Pedagogical Innovation*

1. Introduction

In recent years, globalization and cultural diversity have prompted countries to strengthen efforts to preserve indigenous cultural heritage. Research and policy on traditional arts have gained increased attention. As a significant cultural tradition in China, New Year paintings have attracted domestic and international interest. Originally festive decorations for the Lunar New Year, these artworks embody rich socio-cultural symbolism and folk beliefs, depicting ancient customs and aspirations for prosperity, happiness, and health. Their imagery and colors reflect profound national spirit and folk wisdom.

Over time, New Year paintings evolved into a diverse folk art form with themes including auspicious animals, mythological stories, and daily life scenes. They convey the cultural values of various ethnic groups, showcasing the richness of Chinese folk culture. Regional styles, such as Tianjin Yangliuqing and Shandong Yangjiabu, illustrate cultural diversity and ongoing artistic innovation.

Before modernization, New Year paintings were passed down through oral traditions and family-based apprenticeships, preserving local culture. Today, schools integrate them into art education, using these works to teach cultural identity and inspire creativity. Students learn both techniques and cultural meanings, exploring regional diversity to enhance artistic and cultural awareness.

However, modernization presents them with challenges. Fast-paced lifestyles and digital media reduce youth interest, while urbanization weakens their cultural role. To adapt, educators combine traditional art with digital tools, making it more engaging. Modern design concepts also encourage innovation, helping New Year paintings stay relevant.

Simultaneously, New Year painting education goes beyond skill learning to cultivate students' national cultural identity and confidence. Through studying these paintings, students gain knowledge of traditional culture and experience the nation's innovative spirit, strengthening their cultural belonging and pride. This approach supports a harmonious, pluralistic cultural ecosystem and promotes the integration of traditional art with modern life. Utilizing school art education, New Year painting instruction helps preserve intangible cultural heritage while revitalizing traditional culture through educational innovation.

As a traditional art form rich in cultural and aesthetic value, Chinese New Year paintings play a vital role in modern education. Modernization and digitalization present both challenges and opportunities, requiring innovative teaching methods to ensure their cultural transmission. By integrating systematic education, this approach preserves craftsmanship while fostering cultural continuity. Based on teaching practices in Shandong's schools, this study explores strategies for blending cultural heritage with educational innovation, offering insights for intangible cultural heritage preservation and modern art education development.

2. Literature Review

In 2017, Yang described inheritance and development as parallel streams flowing within a single river channel. In 2020, Liu explored the application of enhancing students' aesthetic perception in university art education, proposing that art education should not only cultivate students' painting skills but also teach professional art knowledge to effectively improve students' aesthetic awareness. In 2021, Liu stated that core competitiveness requires a high-quality environment; teachers should strengthen self-awareness, integrate educational resources, improve the effectiveness of information education, and enhance students' abilities.

In 2019, Bu explained that color itself embodies richness and diversity and is closely related to fundamental knowledge of art and life. In 2025, Meng and others described New Year paintings as mainly using vivid colors as their primary expressive method, often employing bright and vibrant tones such as red, green, and yellow to inject a festive and joyful atmosphere into artworks. Folk New Year paintings typically use bold, bright colors such as deep red and bright yellow, usually featuring lively and charming characters with festive designs and vitality.

The emergence of new media animation breaks the limitations of television and film, especially in the context of continually advancing computer technology, providing a high-quality platform for the dissemination of new media animation. The application of 3D animation and Flash software has also made animation production more convenient (Wang, 2020). As a valuable cultural resource, efforts are being made to protect and revitalize this art form. One method is integrating elements of New Year paintings into animation creation, such as the use of Yangjiabu New Year paintings in Weifang (Jiang and Li, 2020). The project "Digital Integration and Innovation of Tantou Woodblock New Year Paintings" mentions that through digital recording and display, people can more vividly and intuitively understand the development process, unique charm, and artistic value of Tantou woodblock New Year paintings, helping to promote their broader dissemination in contemporary society (Hua et al., 2024).

Teachers can organize art appreciation courses for students to effectively stimulate their interest in learning art knowledge, thereby enhancing their moral character and promoting the establishment of a correct patriotic sentiment (Wang, 2020). Art originates from life, and integrating folk handicraft culture with contemporary art education makes artworks more vivid and artistically appealing (Gong et al., 2020). Through interdisciplinary integration of woodblock New Year paintings and calligraphy, students can appreciate the uniqueness of traditional art in terms of subject choice, expressive techniques, and aesthetic interest, understanding the close relationship between artistic creation, social life, and folk customs (Wang, 2025).

Based on the inheritance of traditional crafts, passing down traditional techniques is the primary means of continuing intangible cultural heritage and remains a key focus in folk art curriculum design (Qin and Zhang, 2014). Under the new media environment, much traditional cultural inheritance and development need to integrate with new media technology and methods, using advanced technology to promote their own development (Chen and Lu, 2022). With the improvement of living standards and changes in consumption concepts, cultural tourism has gradually become a popular choice. The integration of culture and tourism, as an innovative development model, organically combines cultural resources with the tourism industry, injecting new vitality into local economic development. Woodblock New Year paintings, as an important component of traditional Chinese culture, embody rich historical culture and folk customs (Li and Huang, 2025).

3. Theoretical/Conceptual Framework

Constructivist learning theory emphasizes the active participation and experience of the learners, which is very suitable for teaching the creation of New Year paintings. Through teacher-student interaction, students can gain a deeper understanding of traditional culture and stimulate creativity and

artistic expression.

New Year paintings are a unique Chinese folk art that expresses auspicious wishes and creates a festive atmosphere. Its rich and varied themes and regional characteristics are deeply rooted in Chinese social ethics, cultural traditions and folklore. New Year paintings are not only festival decorations, but also a tool for moral education and cultural dissemination, showing the social structure and collective aesthetic sense of rural China.

By applying constructivism to the teaching of Chinese New Year paintings, students can experience and pass on China's rich cultural heritage through participation. Teachers guide students to actively explore the historical origin, theme connotation and artistic characteristics of New Year paintings, and cultivate students' aesthetic sense and innovative spirit through group discussion and practical creation.

4. Significance of Study

4.1 Cultural Inheritance

Teaching Chinese New Year paintings is vital for preserving and developing traditional culture. As a key element of Chinese art, these paintings carry rich cultural meanings and historical significance. Through studying and creating them, students learn artistic techniques and history while experiencing the essence of Chinese culture. This engagement enhances students' cultural identity and supports the continuity of cultural heritage.

4.2 Educational Innovation

Teaching New Year paintings provides a chance to apply innovative methods that enhance art education. By blending traditional art with modern educational theories, the focus expands from skills and creativity to include cultural understanding. This approach increases student engagement and deepens their artistic and cultural awareness through active participation.

4.3 Social Value

Beyond festival symbols, New Year paintings foster cultural self-confidence among students. Exploring their social role helps students recognize the importance of traditional culture today, building cultural pride and identity. This confidence enables students to better understand their cultural place amid globalization.

5. Objectives of the Study

The purpose of this study is to gather information on the experiences of teachers on Chinese New Year Paintings. It specifically aims to:

- 1) Describe the experiences and feelings of teachers in the creation of Chinese New Year paintings.
- 2) Explore the innovative practices and effectiveness of New Year painting teaching in Shandong Province.

6. Methodology

6.1 Study Design

This study adopted a qualitative descriptive research method and collects data through semi-structured interviews with 20 art teachers (10 high schools and 10 universities) in Shandong Province.

6.2 Population of the Study

This research employed purposive sampling with participants who have experience and expertise in art education in Shandong Province, specifically targeting groups of art teachers.

High school art teachers were represented by ten selected individuals, two representatives each from

West Coast New Area Fifth Middle School, West Coast New Area Experimental High School, West Coast New City Sixth Middle School, West Beach New Area Boli Middle School, and West Coast New Area Yucai Middle School. They have a deep understanding of the teaching methods and challenges faced in high school art curriculum education. Their experience and methods are crucial for understanding the basic art education taught to students.

This study specifically included a special research group consisting of 10 art teachers who specialize in New Year painting courses, including five from the Department of Traditional Arts and Crafts at Shandong University of Arts and Crafts and five from the Department of Digital Media Art at Shandong University of Arts and Crafts; The professional title structure includes five associate professors and five lecturers; Five of them hold the qualification of provincial intangible cultural heritage protection project evaluation experts, demonstrating profound professional competence and industry influence.

Table 1: Inclusion -exclusion criteria.

Participants	Inclusion	Exclusion
5 university art teachers	With expertise in New Year painting	Non-art teachers
5 university art teachers	Having the qualification of provincial intangible cultural heritage protection project evaluation expert	Non-art teachers
5 high school art teachers	With artistic achievement at the tertiary level	Teachers without experience in New Year's paintings
5 high school art teachers	Backbone of New Year painting creation, with award-winning experience in New Year painting works	Teachers from non-art majors without painting experience.

6.3 Data Gathering Tools

The main tools for data collection are semi-structured interview guides and observation records. The interview guide covers teachers' methods, experiences, and their perceptions of New Year paintings.

The interview was divided into two parts. The first explores teachers' personal experiences with creating New Year paintings, focusing on their emotions, challenges, joys, and the artwork's role in their cultural identity, helping to understand its impact on their cultural and artistic appreciation.

The second part examines teaching strategies and effectiveness, analyzing how teachers design courses to enhance student learning. It assesses how cultural and artistic aspects of New Year paintings are used to engage students and their impact on learning outcomes. Together, these parts comprehensively evaluate the educational use of New Year paintings and their role in strengthening students' cultural identity and artistic literacy for cultural inheritance.

6.4 Data Gathering Procedures

The researcher first obtained approval from the Dean of the Graduate School before data collection. After approval, letters requesting consent for interviews and supporting information were sent to the selected academics. Data collection followed university policies, conducting in-depth interviews at times and places convenient for participants.

Prior to participation, the study's purpose were explained, and participants signed informed consent forms. Participation was voluntary throughout the process. Interviews were conducted in participants' preferred language to create a comfortable environment for open expression.

During interviews, respondents shared their experiences and current situations regarding New Year Paintings, with ample uninterrupted time. The researcher allowed breaks if needed. Interviews were recorded with consent and transcribed individually.

Interviewees' personal information were protected. Data collected was used only for this study and kept confidential.

6.5 Treatment of Data

The collected data was processed through coding analysis to identify key themes and summarize

common experiences and innovative practices of teachers in New Year painting instruction. This study used interviews to explore teachers' perspectives, with data organization, analysis, and interpretation serving as crucial steps to reveal their views and experiences. First, interviews were transcribed verbatim to ensure accuracy, with anonymous identifiers protecting participants' privacy. The transcripts provided the foundation for systematic coding, which highlighted key ideas, themes, and emotions related to the research questions. This coding process filtered relevant data and extracts meaningful information for further qualitative content analysis.

Through qualitative content analysis, coded data were organized to identify commonalities and differences in teachers' experiences with New Year paintings. This allowed extraction of key insights into their cultural, educational, and social significance. Findings were supported by participant quotes and interpretations with appropriate citations. This framework enables a deep exploration of the practical significance of Chinese New Year paintings in Shandong's art education, offering theoretical and practical guidance for their preservation and innovation.

6.6 Ethical Considerations

The five high school and five university teachers interviewed in this study were provided consent before participation. Their personal information was protected, and interviews focused solely on topics relevant to this research. Participants may withdraw at any time without consequences and are not required to pay for participation. The study posed no physical, emotional, or psychological harm, and measures were taken to minimize any potential risks.

Participation was voluntary, aiming to share innovative practices in New Year painting education. Participants completed informed consent forms, with anonymity and confidentiality ensured. Data was securely stored on a password-protected device. Study results were shared with participants and the university during research presentations.

7. Results and discussions

This section explores the emotional experiences of these art teachers in the creative process of New Year paintings. Their diverse experiences reflect a strong sense of cultural mission, effectively contributing to the preservation of intangible cultural heritage. Nonetheless, they face the challenge of balancing tradition and innovation, striving to encourage modern artistic techniques while maintaining the authenticity of traditional craftsmanship.

7.1 Teachers' Experiences and Feelings During The Process Of Creating Spring Festival Paintings

To understand the experiences and feelings of teachers in the process of creating New Year paintings, this section is based on interviews with 10 university art teachers and 10 high school art teachers, focusing on the motivation and inspiration for creating New Year paintings, emotional expression in New Year paintings, feelings when completing New Year paintings, and challenges faced when creating New Year paintings.

7.1.1 Motivation or Inspiration for creating New Year's paintings

Based on the interview responses regarding motivation and inspiration, teachers' motivations and inspirations primarily stem from: inheritance and innovation.

(1) Inheritance

Some teachers (such as T1, T3, T6, and T16) generally believe that inheritance is the primary motivation for creation. For example, T6 responded, "As a inheritor of intangible cultural heritage, my creative motivation stems from the urgent need to protect endangered technologies. Teachers need to achieve living inheritance through teaching practice to protect and promote this unique aspect of our cultural heritage. This viewpoint is consistent with the concept proposed by Qin Zhen and Zhang Xiwen (2014) in their study on "Cultivating Talents for the Inheritance of Liangping Wooden New Year Paintings". The inheritance of traditional skills is the primary means of continuing intangible cultural heritage and also the primary focus of folk art curriculum design. Through this incentive, the inheritance and protection of folk art have been strengthened.

(2) Innovation

Multiple educators (such as T7, T18, and T20) have indicated that innovative inspiration often originates from integrating traditional elements with emerging technologies, such as dynamic illustrations, micro-animations, and AI-driven style transfer. These innovations not only infuse urban spaces with renewed vitality but also expand communication modalities. T7 emphasizes leveraging GIF animations to transform traditional patterns into realistic representations, thereby unlocking creative potential; T20 utilizes AI tools to produce cyberpunk-style New Year prints, fostering the fusion of traditional art forms with contemporary trends. Wang Yushan (2020) noted that "image expressions" are widely used in digital communication on computers and mobile devices, with the "GIF animation creation" process being straightforward. Designers can intuitively edit each frame thumbnail through the timeline and frame animation mode in the animation panel to further define the animation display method.

7.1.2 Ways of expressing one's emotions

According to interviews with teachers about how they express emotions, teachers convey their inner feelings through the use of color and the integration of traditional elements, demonstrating a deep understanding of cultural heritage and innovation.

(1)Color

Meng Xiangze and Zhao Qianhui (2025) mentioned that "New Year paintings will mainly use color as the main expression technique, usually using bright colors such as red, green, and yellow to inject festive atmosphere into artistic works. Folk New Year paintings are usually characterized by bold and eye-catching colors, such as deep red and bright yellow, depicting characters in an artistic and charming style, emitting joy and vitality." This also verifies the approach of teachers using color to convey emotions, as T9 mentioned: red is not only a traditional auspicious color, but also stimulates happiness psychologically, highlighting the core role of color in Spring Festival painting creation.

(2)Integration

The educator integrates local cultural elements, popular culture, and innovative painting techniques to align with contemporary aesthetic standards while preserving traditional artistic styles (T5, T8, T14, T17). This pedagogical approach aligns with student-centered, active engagement, and interactive learning theories, fostering emotional resonance to enhance students' intrinsic motivation for creative expression. Liu Daming (2020) believes that in order to enhance the aesthetic awareness of contemporary college students and effectively improve the quality of art classroom teaching, it is necessary to first change the mindset of university teachers and students and increase their awareness of the importance of art education.

7.1.3 Feelings after creation

Teachers felt accomplished and more confident after creating the works. They believed New Year painting instruction promoted cultural heritage and identity, boosted students' interest in art and cultural sensitivity, and laid a foundation for future international exchange and diverse development.

(1)Achievement

The integration of traditional New Year paintings (T1, T3, and T17) in art education significantly enhances students' vitality and cultural heritage awareness, leading to autonomous formation of collaborative learning groups. This empirical evidence corroborates the assertion that "the pedagogical application of New Year paintings contributes to strengthening students' cultural confidence and identity." These findings align with Wang Mengqi (2020), who posited that "art appreciation courses organized by educators can effectively stimulate students' interest in art knowledge, thereby fostering moral development and promoting the cultivation of correct patriotic sentiments."

(2)Confidence

T12 posits that the traditional painting curriculum effectively enhances students' engagement with cultural heritage and their cultural sensitivity. Liu Daming (2021) emphasizes that students independently explore and internalize the cultural significance embedded within traditional folk art, synthesizing and innovating its cultural connotations and forms, thereby deepening their understanding and appreciation of indigenous artistic expressions.

7.1.4 Challenges encountered during creation

In the creative process, teachers face the core challenge of striking a balance between tradition and innovation, while also needing to overcome material constraints and communication barriers to achieve the modern transformation and sustainable inheritance of New Year painting art.

(1)Balance

T3 emphasizes that New Year prints must sustain creativity and continuous innovation without compromising traditional craftsmanship. Gong Yuan, Liao Jianmin, and Chen Shuangshuang (2020) also highlight the importance of engaging students with folk handicraft culture and fostering a passion for it within pedagogical practices, thereby ensuring the transmission of China's rich artistic cultural heritage.

(2)Breakthrough

T7, T9, T12 said to avoid presenting New Year's painting products in a raw and forced way, and to expose the younger generation to this sometimes considered outdated art form, and find ways to resonate with modern audiences. This viewpoint is consistent with Yang Huizi's (2017) research paper, which states that "only the physical form of intangible cultural heritage after materialization is left, ignoring the cultural traditions and customs contained therein; only seeking visual effects and the concept of 'integration', resulting in many products being presented in a way that is both raw and hard to assemble." Consistent with. How to break through the digital exhibition of New Year paintings in public exhibition areas (T19, T20), and better integrate New Year paintings into public participation and dissemination. Hua Meiqi et al. (2024) mentioned that through digital recording and display, people can have a more vivid and intuitive understanding of the development process, unique charm, and artistic value of Tantou woodblock New Year paintings, which promotes their wider dissemination in today's society.

7.2 Innovative Practice and Effectiveness of Spring Festival Painting Teaching in Shandong Province

This section presents the innovative practices and achievements of art educators in Shandong Province during the instructional process of New Year paintings. The educators integrated contemporary trends and interdisciplinary methodologies to facilitate meaningful engagement with cultural heritage, thereby enhancing students' aesthetic competencies, cultural identity, and moral development.

To explore innovations and achievements in the teaching of New Year painting in Shandong Province, this section draws on interviews with ten university art educators and ten high school art teachers, emphasizing key aspects of pedagogical practice.

7.2.1 Popular elements incorporated into New Year paintings

Digital technology and trends have enriched the forms of expression and dissemination channels of New Year paintings. Digital technologies such as VR, AR, animation, and AI style transfer enhance contemporary trends, while trends such as fashion trends and internet symbols enhance modernity.

(1) Digital

Teachers integrate digital technology into New Year painting teaching, for example, Teacher 6 mentioned "creating 3D New Year painting scenes", while Teacher 20 developed "AR New Year painting postcards". The creation of digital New Year paintings has further promoted the modernization of traditional art. Similarly, Chen Shuyu and Lu Wenjun (2022) also mentioned the use of technologies such as VR, AR, and MR to increase people's interactivity and participation, "combining education with entertainment", and promoting the popularization, education, and dissemination of traditional culture in a relaxed environment.

(2) Trends

Teachers integrate popular culture, fashionable colors, and internet symbols into their New Year's painting creations. (T15) proposes that New Year's paintings can use fashionable color schemes to attract the interest of young students. The combination of trend and tradition not only enriches the themes of New Year paintings, but also injects new vitality into them. Using diverse methods to cultivate students' sensitivity to color, combining cognitive teaching with practical teaching, can enable students to visually experience and understand the diversity of colors. (Bu, 2019)

7.2.2 Differences between traditional and innovative teaching methods

Innovative teaching stimulates students' creativity and encourages them to innovate artistically based on tradition, while cross-disciplinary teaching integrates multiple disciplines and cultural connotations.

(1) Inspiration

New Year painting teaching stimulates students' creativity through interdisciplinary integration and thematic innovation. (T13) indicates that students are more interested in exploring the combination of

traditional art and other subjects. Research has found that this approach can cultivate students' sensitivity and flexibility. The flexible use of various teaching methods by Qin Zhen and Zhang Xiwen (2014) is beneficial for improving teaching quality, cultivating students' interest in learning, enlivening the teaching atmosphere, and enhancing emotional communication between teachers and students.

(2) Cross-border

T8 and T18 both propose interdisciplinary teaching to help students understand the essence of traditional culture from multiple perspectives. As Wang Yu (2025) mentioned in "The Integration and Collision of Calligraphy and Woodblock New Year Paintings - Expanding Interdisciplinary Perspectives through Theme based Learning", teachers and students have effectively achieved the interdisciplinary integration of traditional art disciplines such as woodblock New Year paintings and calligraphy, while cultivating students' comprehensive literacy, including innovative thinking, practical ability, and teamwork spirit, enabling students to achieve comprehensive development in interdisciplinary learning.

7.2.3 The Cultural role of New Year painting teaching

Chinese New Year painting enhances students' cultural identity and promote the dissemination and inheritance of traditional culture.

(1) Identification

T5 points out that students spread traditional Chinese values both domestically and internationally. This study found that it can enhance students' sense of national pride, promote respect for cultural diversity, and facilitate communication. Meng Xiangze and Zhao Qianhui (2025) mentioned that through the art form of New Year paintings, people can have a deeper understanding and recognition of their cultural roots, thus maintaining their cultural characteristics and independence in the wave of globalization.

(2) Dissemination

The teachers' initiative transforms student artworks into cultural and creative commodities and promotes them via social media platforms. This research confirms that such practices not only enhance the visibility of traditional New Year prints but also serve as a bridge between heritage and contemporary innovation. Similarly, Yang Huizi (2017) asserts that cultural and creative products possess significant depth and spatiality, leveraging their intrinsic cultural sentiment to attract consumers.

7.2.4 The Social value of New Year paintings

New Year paintings have unique aesthetic value, promote the cultural and creative industries and local economic development, and achieve a win-win situation for culture and the economy.

(1) Aesthetics

The distinctive color schemes and compositional principles of New Year paintings reflect unique aesthetic values. These artworks demonstrate the singular aesthetic qualities of Chinese folk art. Research indicates that New Year paintings can cultivate students' aesthetic judgment. Liu Daming (2020) posited that utilizing New Year paintings in aesthetic education not only enhances students' artistic literacy but also provides a theoretical foundation for their innovative practices.

(2) Economics

New Year's paintings showcase the economic potential of cultural and creative industries. T6 incorporates New Year painting elements into agricultural product packaging design, and research shows that these practices not only promote local economic development, but also provide a sustainable way to protect intangible cultural heritage. Li Minyan and Huang Zhun (2025) also emphasize the integration of tradition and modernity, which can meet the aesthetic needs of consumers of different age groups and bring significant economic value to the cultural and creative industry, achieving a win-win situation for cultural inheritance and commercial development.

8. Conclusions and recommendations

8.1 Conclusions

This study confirms that New Year painting education is crucial for protecting traditional culture. It retains key technologies such as traditional craftsmanship and the Five Elements color scheme, while

promoting innovation in digital and interactive painting. A dual mentor system that combines intangible cultural heritage inheritors and digital artists will balance authenticity and innovation, and create a teaching framework that combines tradition and modernity.

Teaching models that blend tradition and modernity prove highly effective. Hybrid approaches combining offline workshops and online platforms preserve craftsmanship transmission while expanding students' learning and creativity. However, regional disparities exist. A "rural-urban partnership" program is recommended to promote equity through resource sharing and teacher exchanges, such as urban experts conducting regular workshops in rural schools.

New Year painting instruction offers distinct aesthetic and moral educational benefits. Systematic learning improves students' aesthetic literacy, cultural identity, and moral understanding. It is advisable to include New Year paintings in compulsory quality education and develop interdisciplinary courses—e.g., "New Year's Paintings and Traditional Culture" and "Moral Stories in New Year's Paintings"—while integrating digital art to create modules like "New Year's Paintings and Mathematical Composition" and "New Year's Painting Color Science."

8.2 Recommendations

1) Establish a compulsory module on traditional skills led by intangible cultural heritage inheritors, covering history, cultural significance, and production techniques; Supplement this with digital innovation electives focusing on dynamic design and virtual reality to foster creative digital applications.

2) Create a digital cultural gene bank that integrates traditional and modern patterns into a searchable resource; Organize innovation workshops that promote interdisciplinary collaboration among artists, designers, and scientists to explore contemporary expressions of New Year paintings.

3) Develop an interdisciplinary curriculum combining New Year painting with history, art, and mathematics, including courses such as "Traditional Culture in New Year Paintings" and "Composition and Geometry"; Establish balanced evaluation criteria that assess both traditional mastery and innovative thinking to encourage creative expression.

4) Introduce scholarships to reward outstanding students and create multi-level exhibition platforms—from classrooms to national stages—providing students with regular opportunities to showcase their work.

5) Strengthen policy support by allocating special funds and establishing teacher certification standards, while integrating New Year painting into local cultural education plans; Develop collaboration platforms that link schools, enterprises, and heritage inheritors to foster deeper cooperation among education, culture, and industry.

6) Create a shared digital repository of high-quality teaching resources accessible to all; Implement a quality monitoring system that includes annual reports and third-party evaluations to regularly assess and improve teaching effectiveness.

References

- [1] Bu, X. (2019). *Integrating science education into art activities*. *Educational Research*, 2(1). <https://doi.org/10.32629/er.v2i1.1637>
- [2] Chen, S., & Lu, W. (2020). *Development and innovation of traditional folk art in Ningxia under the new media environment*. *Science and Culture Journal*, 3(6), 77. <https://doi.org/10.26549/whyscx.v3i6.6049>
- [3] Gong, Y., Liao, J., & Chen, S. (2020). *Exploring the integration of folk handicraft culture into local vocational college art courses from a regional perspective*. *Modern Education Forum*, 3(7). <https://doi.org/10.12238/mef.v3i7.2576>
- [4] Hua, M., Xia, S., Peng, M., Zou, B., & Tang, J. (2024). *Digital integration and innovation of Tantou woodblock New Year prints*. *Tiangong*, (6), 42–44. <https://doi.org/CNKI:SUN:TGTG.0.2024-06-005>
- [5] Jiang, H., & Li, Z. (2020). *The use of Chinese folk art elements in the creation of animation: The case of Yangjiabu New Year's paintings in Weifang*. *Koscas*, 58, 225–239. <https://doi.org/10.7230/koscas.2020.58.225>
- [6] Li, M. Y., & Huang, Z. (2025). *The value and challenges of Zhuxianzhen woodblock New Year paintings in cultural and creative product design under the perspective of cultural and tourism integration*. *New Legends*, (08), 120–122. <https://doi.org/CNKI:SUN:XCQI.0.2025-08-038>

- [7] Liu, D. (2020). Discussion on the application of university art education in improving students' aesthetic view. *Cultural and Artistic Innovation*, 3(5). <https://doi.org/10.26549/whyscx.v3i5.57>
- [8] Liu, D. (2021). Research on college art teaching under the information environment. *Innovation and Practice of Teaching Methods*, 4(1). <https://doi.org/10.26549/jxjfcxysj.v4i1.6394>
- [9] Meng, X. Z., & Zhao, Q. H. (2025). The aesthetic direction and trends of New Year painting art. *Journal of Humanities and Social Sciences*, 1(3), 213–219. <https://doi.org/10.70693/rwsk.v1i3.625>
- [10] Qin, Z., & Zhang, X. (2014). Training of inheritors of Liangping woodblock New Year paintings: Taking the folk art course teaching of Sichuan Fine Arts Institute as an example. *Educational Teaching Forum*, (1), 177–179. <https://doi.org/10.3969/j.issn.1674-9324.2014.01.129>
- [11] Wang, Y. S. (2020). Research on animation classification production and development trends under new media art. *Innovation and Practice of Teaching Methods*, 3(13). <https://doi.org/10.26549/jxjfcxysj.v3i13.5785>
- [12] Wang, M. Q. (2020). Research on cultivating college students' artistic quality in college art education. *Hefei Finance and Economics Vocational College*, Anhui Hefei 230601. <https://doi.org/10.33142/fme.v1i2.2354>
- [13] Wang, Y. (2025). The integration and collision of calligraphy and woodblock New Year prints: Broadening interdisciplinary perspectives through thematic learning. *Calligraphy Education*, (2), 44–49. <https://doi.org/CNKI:SUN:CGEC.0.2025-02-005>
- [14] Yang Huizi. (2018). Research on the Application of Intangible Cultural Heritage in Cultural and Creative Product Design—Taking Paper Cutting as an Example. *Heritage and Protection Studies*, (01), 68-71. <https://doi.org/10.19490/j.cnki.issn2096-0913.2018.01.013>.