

Tradition and Innovation: The Value and Application of Folk Art in Modern Art Education

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ABSTRACT

Art education plays a vital role in nurturing creativity, cultural awareness, and critical thinking, as well as bridging traditions and modernity in the evolving aesthetic landscape. Hence, this study aims to analyze the value and application of folk art in modern art education. A total of 12 co-participants participated in the face-to-face interview, including in-service college art teachers and art students. Employing the phenomenological research approach, data has been gathered through the use of validated interview guide questions, and were organized through coding method. Following this, the results were analyzed through thematic analysis which revealed that significant experiences from the participants provided six (6) emergent themes, and 25 meaning units. Specifically, themes include the active exploration of the integration; encountered challenges; feasible solutions; experiences of innovation and aesthetic perception, improvement of curriculum evaluation mechanism; and recommendations for future participants. Further, developmental plan was designed as the output of the study, aiming to promote a comprehensive and effective integration of folk art and modern art education.

Keywords: Cultural inheritance, folk art, innovation ability, modern art education, teaching methods

INTRODUCTION

Art education gained increasing acknowledgement as a fundamental component of holistic education, reflecting broader societal changes and governmental policies aimed at improving cultural and aesthetic values. It is recognized for its potential to foster creativity and innovative thinking as it encourages learners to imagine and develop critical thinking skills (Ye, 2024). Likewise, in a study of Liu et al. (2022), art education in China also plays a vital role in preserving and promoting traditional culture, cultivating creativity, emotional expression, and aesthetic appreciation. Because of this, the country implemented various policies that led the establishments of art institutions in order to cater the growing recognition of art as a vital subject in the educational system (Embassy of the People's Republic of China, 2024).

Moreover, with the continuous advancement of globalization and modernization, Chinese art education was also deeply influenced and started to revolutionize (Yang, 2022). Specifically, the modern art education in the mentioned country has evolved significantly over the years due to impact gained from both domestic developments and international trends. Also, the rise of technological advancements and online learning platforms has transformed how art are being taught, allowing flexibility and access to diverse educational resources (Hong, 2020). Additionally, Qiu (2023) emphasized that Chinese modern art education increasingly emphasizes the importance of innovation and personal expression, specifically encouraging learners to explore their unique artistic voices while engaging with both local and global art contexts.

Consequently, it was concluded that modern art education in the said country incorporates both global contemporary art trends and traditional artistic heritage to ensure the development of deep understanding of cultural roots while engaging with global artistic movements (Li, 2022). The relationship between contemporary art and traditional art is characterized by a dialogue that respects traditional practices while embracing modern techniques and themes.

In relation, folk arts are recognized as an integral instrument in preserving the rich cultural heritage of China since it embodies historical narratives, customs, and values, which are essential for learners to understand their cultural roots (Lu, 2017). Enabling learners to connect modern artistic expressions with folk art forms can promote sense of belonging and cultural pride, facilitating a dialogue between past and present to enrich artistic perspectives.

Further, based on the study of China Culture (2023), folk arts commonly involve traditional techniques and artistic strategies that are at risk of being lost in modern society; hence, teaching these skills in the today's art education can help preserve such practices for future generations, ensuring that the rich tapestry of China folk art continues to thrive. Similarly, Pei and Sisi (2019) stated that the incorporation of folk arts in modern art education in the said country not only helps in preserving them but also supports the sustainable development of art education by making sure that learners are equipped with comprehensive understanding of their cultural context.

Provided this, Shuang (2024) reiterated the need for curriculum development that includes folk arts as a core component of art education, specifically creating specific courses that will focus on traditional techniques, as well as incorporate folk art themes into existing modern art courses. In addition, Zhao and Galkwad (2024) implied that the mentioned integration requires multifaceted approach, combining hands-on learning, interdisciplinary methods, community engagement, and innovative teaching strategies, in order to enrich educational experiences, foster deeper appreciation for cultural arts, and helps in preserving traditional art forms in a contemporary context.

However, it was reported that the application of traditional art techniques into Chinese modern art education presents several challenges, specifically in terms of pedagogical, institutional, and cultural aspects (Sun & Ann, 2023). In particular, these difficulties include outdated teaching methods, teachers' limited expertise, resource constraints, curricular constraints, as well as the rapid emergence of technological advancements. Given this, Lu (2017) suggested that there is a need to address these challenges to recognize the value of folk arts and to create an educational environment that supports their inclusion in the education curriculum.

Meanwhile, in the existing research, the value and application of folk arts in modern art education implemented in Mainland China was rarely discussed. Therefore, the researcher decided to analyze the significance and incorporation of folk arts in modern art education. This intends to unravel the performance of the current curriculum and teaching methods in the mentioned education, as well as the challenges encountered during the mentioned integration. Finally, the goal of this study is to design a development plan that will further promote a comprehensive and effective application of folk art into contemporary art education.

Conceptualization

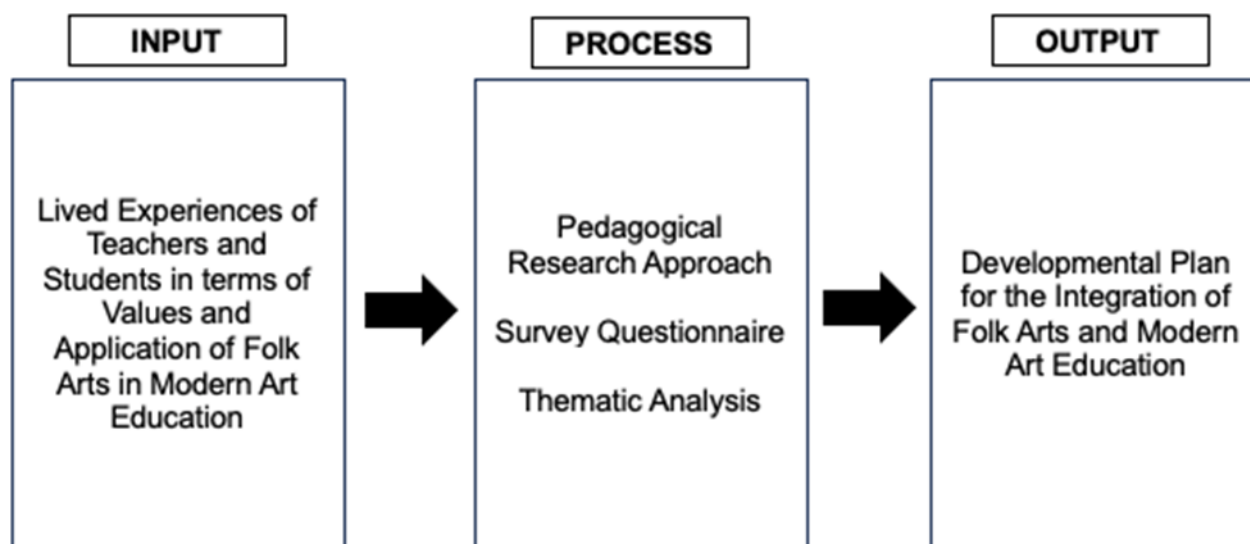


Figure 1. The Research Paradigm

Statement of the Problem

The main purpose of the study is to explore the application and value of folk art in modern art education through the lived experiences of art teachers and students. Specifically, this seeks to address the following research questions:

- How do the co-participants describe their lived experiences in terms of the value and application of folk art in modern art education?
- What significant meanings are derived from the experiences?
- What are the themes emerged from the meanings?
- Based on the results, what framework may be recommended?

Significance of the Study

The results of the study were beneficial to the following:

Sociocultural. This study helps to strengthen society's understanding and attention to Chinese folk art, and promote the protection and inheritance of cultural heritage.

Policy and Education Reform. This study provides theoretical support and practical cases for education policy makers, promoting education reform and curriculum optimization. This will provide a reference for policy formulation, promote the establishment of a more inclusive and diverse education system, and thus respond to the increasingly diverse social needs.

Higher education institutions. This study provides effective teaching methods and strategies for schools to integrate folk art resources, optimize educational resource allocation, enrich course content, and achieve collaborative efficiency in teaching objectives

Teacher. This study helps teachers deepen their understanding of the artistic characteristics and cultural values of Chinese folk art, and enhance their ability to incorporate traditional art elements into their curriculum.

Students. By integrating folk art into modern art education, students can gain a deeper understanding and experience of ethnic culture, and enhance their sense of national identity in their studies.

Future researchers. This study can serve as a guide for parallel or in-depth research on current topics.

LITERATURE REVIEW

Art education is considered worldwide as essential aspect of learning in today's modern world as it serves as a fundamental tool for personal development, cultural understanding, and fostering creativity (Gray, 2019). Across countries and cultures, its integration into educational system usually varies as it heavily reflects societal values and local priorities. Provided this, the United Nations Educational, Scientific, and Cultural Organization (UNESCO) is forefront in promoting and emphasizing art education in order to foster creativity and cultural understanding among students globally. Moreover, modern art education rapidly emerged and transformed the traditional approach mainly due to the rise of globalization. Influences from various cultures and artistic traditions have enriched curricula, allowing for a more diverse and inclusive approach to art education (Butz, 2023).

In line with this, China is one of the countries that have strong emphasis on art education to navigate complex social and economic landscapes. Various studies reported that the introduction of Western modern art education along with significant historical events, such as the Westernization Movement and Republic of China's reforms, facilitated that transition of the mentioned country's traditional craft education into a structured modern art education system (Hu, 2022; Zhu, 2022; and Ding, 2019). In line with this, the role of technological

advancements was also discussed as it mainly fosters the use of innovative teaching and learning innovation that enable the application of modern techniques in enhancing the creativity in art education beyond traditional models (Zhang & Xu, 2022).

Following this, related studies emphasized the difference between the artistic styles and influences offered by folk arts and modern art education. UNESCO (2024) stressed that their promoted initiatives foster the use of technology in creating digital arts as a tool for cultural inclusion. These efforts intend to guarantee that all learners, regardless of nationality or background, can access and contribute to global artistic dialogues through modernization.

Likewise, Zu (2022) and Zhang and Xu (2022) concluded that the contemporary art in China is heavily influenced by Western artistic concepts, and new media and 5G technology; while traditional Chinese art forms commonly involve ink painting and calligraphy, which remain integral to art education curriculum in the country. Following this, despite studies emphasizing that both models significantly contribute to the modernization of Chinese art education, it was also revealed that there are still differences in the focus of art education models in each Chinese educational institutions—professional art colleges focus on skill-based artistic education while normal art colleges emphasize art pedagogy (He, 2020).

Consequently, this justifies the argument of studies by Zhang and Xu (2022), which stressed that Chinese art education adapted various pedagogical approaches, from craft-based training to structured academic discipline, in order to ensure that earlier art models and classical Chinese art techniques are integrated in the shift towards modern art education.

Meanwhile, folk art was consistently referred to as a vital instrument to foster national identity and historical memory, implying its cultural, aesthetic, and educational significance (Lu, 1994; Deng, 1997). Given this, Jin (2023) reiterated that modern art education worldwide continues to integrate the mentioned art technique as it is significant in enriching educational frameworks and fosters cultural preservation. It was stressed that this incorporation helps learners appreciate the historical significance and aesthetic qualities of traditional crafts.

On the other hand, studies conducted by Mao (2017), Zhang (2020) and Ge (2024) revealed that the transformation of art education, specifically due to rapid globalization, urbanization, and the declining numbers of folk arts practitioners, poses various challenges. Because of this common finding, the studies recommended the need for innovative measures to ensure the cultural continuity through folk arts, particularly through incorporating such in modern art education.

In relation, various researchers suggested the embedding of folk art into primary and secondary educational institutions to instill cultural awareness and creative competencies from an early age (Dai, 2019; Liu, 2024; & Fu, 2024). They similarly opposed to the prioritization of pedagogical methods, interdisciplinary teaching, and utilization of digital tools. Similarly, studies of Chen (2021) and Ge (2023) also advocates the incorporation of folk art in higher education, highlighting its importance in nurturing aesthetic sensibility, innovative thinking, and national pride among university students.

Generally, while all presented studies acknowledge the cultural significance of folk arts, they still differ in terms of their perspective in terms of objectives and methodology. Hence, this study intends to analyze the lived experiences in the value and application of folk art in modern art education in China.

METHODOLOGY

A qualitative research design was used to describe the lived experiences of teachers and students in terms of the value and application of folk arts in modern art education in Mainland China. In particular, the pedagogical research approach was employed to analyze the unique experiences of the co-participants regarding the mentioned topic, specifically the effectiveness of the current course design and teaching methods; occurring challenges and potential solutions. Along with this, a total of twelve (12) participated in the current study which are composed of 6 in-service college art teachers and 6 students coming from educational institutions in Shanxi Province, Shaanxi Province, and Southern West China. Moreover, the data gathered through the use of

semi-structured interview was compiled, collated, and summarized separately per group. The responses for each item were categorized based on the specific problems raised. Further, the collected data were processed through various qualitative data analysis methods including content analysis, thematic analysis, and categorization analysis.

RESULTS AND DISCUSSION

The six (6) emerging themes generated above are derived from the 25 semantic units discussed below. This also reflects the experience of the joint participants in the application and value of folk art in modern art education. Specifically, active exploration, challenges, feasible strategies, evaluation mechanisms, and recommendations for future participants in the integration of folk art and modern art education were discussed.

Emergent Themes	Description
Active exploration in the integration of folk art and modern art education	Promoting the essence of traditional culture and exploring the cultural, aesthetic, and practical value of folk art are important components of current art courses in universities. The unique aesthetic perspective and expressive techniques of folk art broaden the themes and ideas of college art creation, and are a beneficial supplement to college art teaching. Also, through a systematic and curriculum based approach, students can not only learn traditional art, but also be exposed to and learn rich content of folk art; hence a need to emphasize the need for diversified curriculum design. Further, In addition to traditional classroom teaching, a combination of various teaching methods can be adopted for teaching. They also emphasized the need to broaden the teaching ideas of art in universities and innovate teaching methods.
The Challenges Faced by the Integration of Folk Art and Modern Art Education	Students have little knowledge of traditional Chinese ethnic culture and a weak sense of responsibility in society. Therefore, it is imperative to carry out knowledge teaching of traditional culture and art courses in folk universities. Also, folk art teaching has always been a relatively weak link in higher education majors, with a lack of applicable textbooks, especially those that are suitable for local vocational colleges and combine local folk art characteristics.
Feasible solutions for integrating folk art into modern art education Education Program	Offering folk art appreciation courses in universities is beneficial for the comprehensive development of college students, and plays a crucial role in improving their aesthetic ability, cultivating their sentiment, and enhancing their national self-esteem and confidence. In addition, it was noted that in order to enable students to better experience the charm of folk art, universities can organize a variety of activities to stimulate students' love for folk art and improve their overall quality. Teachers can invite folk artists and cultural experts to give lectures on campus, engage in face-to-face communication with students, and share skills and cultural insights. Further, there is a need to enhance the construction of the teaching team and improve the teaching level of teachers in folk art.
Gain innovative ability, aesthetic perception, and national identity experience through integration	The advantage of folk art education lies in the development of students' creative thinking and guiding them to engage in creative practice. Specifically, teachers led students to learn and experience local customs and cultural areas, understand the connection between folk art and local geography, history, spirit, and folk customs, broaden students' thinking abilities and horizons, and improve their appreciation and creativity. Provided this, it was suggested that college art education should also offer specialized courses to incorporate theoretical knowledge and techniques of folk art into the formal teaching system, in a systematic and curriculum based manner, so that students can not only learn traditional art, but also be exposed to and learn rich folk art content.

Improve the course evaluation mechanism and enhance the quality of teaching	In the learning process of folk art appreciation courses, flexible assessment methods can be used according to the characteristics of the subject, focusing on process assessment, and timely recording of students' performance in class to form students' course process grades. A combination of summative evaluation and formative evaluation can be used to continuously evaluate and provide timely feedback during the process, thereby promoting further development of students.
Suggestions for Future Participants in the Integration and Application of Folk Art and Modern Art Education	It is recommended for students to participate in research on folk art, visit cultural heritage sites, observe and appreciate museum exhibits, and experience the cultural value of folk art. Students can immerse themselves in the historical context and regional characteristics of folk art, gain a more intuitive understanding of the formation and development process of folk art, and appreciate the cultural value of folk art. Also, it was stressed that integrating folk art into art teaching in universities is an important task for both universities and teachers, which requires active participation and planning. Teachers should not only attach importance to folk art ideologically, but also take corresponding measures.

How do the co participants describe their experiences in the value and application of folk art in modern art education?

The co participants emphasized that folk art has formed unique artistic characteristics and cultural values in its historical development, which reflect the way of life, social customs, and spiritual outlook of the nation. They pointed out that folk art is usually a product of local culture, containing rich traditional skills and folk stories, which can intuitively display the values and aesthetic orientations of specific ethnic groups.

In terms of curriculum design and teaching methods in modern art education, participants believe that current education emphasizes innovation and personalized expression, providing excellent technical support and diverse learning resources. However, they also pointed out that the course content is often too theoretical and lacks connection with real life and local culture, leading to students' lack of understanding and recognition of the cultural foundation of artistic creation.

The co participants believe that the integration of folk art is crucial for addressing issues in modern art education. Folk art not only enriches students' artistic horizons, but also helps them establish cultural identity and enhance their pride in local culture. In addition, the practice of folk art can cultivate students' hands-on ability and creative thinking, making them more unique in modern art creation.

In the process of applying folk art, participants mentioned possible challenges including insufficient educational resources, lack of teaching staff, and how to make students accept and understand traditional art forms. In response to these issues, participants suggest organizing workshops, community activities, and collaborating with local artists to enhance students' sense of participation and practical experience. At the same time, teachers need to design flexible teaching plans to better integrate folk art and modern art education.

In order to integrate folk art resources with modern art courses, participants believe that project-based learning should be adopted to encourage students to incorporate elements of folk art in their creations. At the same time, the curriculum should include in-depth exploration of the history, techniques, and cultural background of folk art to help students better understand its artistic value.

The co participants pointed out that the application of folk art in modern art education can significantly enhance students' innovation ability, aesthetic perception, and national identity. By engaging with and learning folk art, students not only improve their skills, but also establish deeper emotional and cultural connections. This experience helps them integrate more personalized and cultural elements into their future artistic creations.

For students and teachers, some suggestions were put forward by the joint participants, including active participation and research. In the future, teachers should actively participate and plan in the integration of folk

art and modern art education, and effectively integrate with an open mind.

What significant meanings are derived from the experiences?

Based on the phenomenological analysis stage, textual descriptions were provided of the experiences of the co participants. This is achieved by citing the main statements of the researchers, which, in addition to the superficial findings, are explained in 25 units of meaning. The important assertions that can be found in the unit of meaning are as follows.

Meaning Unit 1: Co participants recognize that folk art has unique artistic characteristics and cultural value, and actively integrate folk art into modern art education.

In this meaning unit, four participants emphasized the unique characteristics and value of folk art. They believe that by learning folk art, students can be exposed to unique cultural heritage and innovate on this basis. They shared their rich experiences in the integration of folk art and modern art education, emphasizing the importance of this combination for students' creativity and cultural identity. As a support, Zhang (2024) concluded that folk resources are important in promoting innovative thinking, cultural identity, and aesthetic literacy among college students, enhancing their personal aesthetic level, strengthen collective cultural awareness, and also enhance the cultural adaptability of higher art education.

Meaning Unit 2: Collaborative Participants Protecting and Inheriting Traditional Culture in Integration Challenges

In this unit of significance, the participants pointed out that through in-depth learning and practice, they have enhanced their understanding and respect for traditional culture, and stimulated their confidence in inheriting folk art. Chen (2023) also stated that in the face of challenges, teachers need to strengthen their research and protection of folk art, and promote its innovative integration with modern art. At the same time, teachers should also use experiential teaching and other channels to enable more students to understand and appreciate the value and significance of folk art, laying a solid social foundation for its inheritance and development.

Meaning Unit 3: Collaborative Participants in Addressing the Challenges Faced by Modern Art Education in a Diversified Context

In this unit of significance, the co-participants are aware of the problems in modern art education curriculum, emphasizing the importance of traditional art, striving to increase the introduction of the historical and cultural background of folk art in the classroom, and enhancing students' sense of participation through practical activities. At the same time, they have taken active measures to promote the cross-border integration of folk art and modern art. This effort not only protects and inherits folk art, but also injects new vitality into modern art. Yang (2024) and Mi (2024) stated that the outdated curriculum, teaching content, and monotonous teaching methods are common problems in the current professional art teaching system.

Meaning Unit 4: Co participants encounter challenges in the classroom due to students' cognition

In this unit of meaning, the co-participants realize that students have insufficient knowledge, interest, and understanding of folk art, as well as a lack of understanding of traditional art. Many students initially view folk art as "outdated" or "simple handicrafts". These hinder the comprehensive development of students. In order to improve this situation, they have made positive improvements, promoting students' academic growth and awareness of the inheritance of folk art. Meanwhile, Chen (2023) also stated that "under the influence of multiculturalism, some students are often curious about new things and believe that local folk art resources are outdated, failing to fully recognize the valuable artistic value contained in local traditional art resources.

Meaning Unit 5: Positive Improvement of Course Setting by Co Participants

In this unit of meaning, it emphasizes the challenge faced by modern art courses in terms of a single curriculum design. Designed a comprehensive curriculum that covers the appreciation and practice of folk art, promoting the integration of tradition and modernity. The introduction of traditional art forms not only enriches the course

content, but also enhances students' understanding of culture and history. Inspire students' intrinsic motivation. Jin (2023) stated that folk art courses need to be appropriately adjusted according to professional needs.

Meaning Unit 6: Active exploration of teaching methods by co participants

In this unit of significance, participants actively explore diverse teaching methods to promote the integration of folk art with other disciplines. Through various teaching methods, students not only learn artistic skills, but also develop independent thinking abilities. In addition, group discussions and classroom presentations encourage students to share their insights and creative inspiration, increasing classroom interaction. The participants also mentioned organizing more practical activities to allow students to learn in real environments, in order to enhance their practical experience. In this regard, Chen (2023) emphasized that in terms of teaching methods, universities should abandon the traditional indoctrination teaching method and adopt diverse teaching methods such as experiential, project-based, and exploratory.

Meaning Unit 7: Co participants respond to students' challenges in the practical process and implement feasible strategies

In this unit of significance, participants shared feasible strategies they adopted to address challenges in student practice. They organized relevant creative activities to encourage students to integrate traditional art elements and develop their personal styles, which received positive feedback. These practical activities not only strengthen students' cultural identity, but also enhance their confidence and aesthetic ability. Huang (2023) also stated that in college art teaching, teachers should encourage students to actively participate in and learn from folk art, integrate it into their own creative practice, enrich their artistic cultivation, and become creative and socially responsible art talents.

Meaning Unit 8: Development of Folk Art Appreciation Courses by Co Participants

In this meaning unit, participants delved into the role and significance of folk art appreciation courses. As a unique cultural expression, folk art not only carries rich local traditions and artistic values, but also helps students understand and respect multiculturalism. By appreciating folk art works, students can better understand the history and emotions behind artistic creation, and enhance their respect and understanding of cultural diversity. Lu(2020) also summarized that the teaching practice of offering folk art appreciation courses in higher art majors has proven that using folk art as the teaching content and carrying out auxiliary teaching activities in vocational art majors has a positive promoting effect on moral education, aesthetic education, and professional teaching.

Meaning Unit 9: Co participants develop interests in practical activities

In this unit of significance, participants shared positive experiences in developing students' interests through practical activities. Through direct communication and interaction, students not only deepened their understanding of folk art, but also gained more inspiration in their creations. The fun and richness of practical activities also enhance students' learning motivation, allowing them to experience the joy of learning folk art and further stimulate their enthusiasm for participating in artistic creation. In this regard, Zhang and Yuan (2024) also emphasize that stepping out of books and experiencing cultural symbols in embodied learning scenarios, which serves as the key for students to perceive the modern vitality of folk art and to actively protect traditional culture.

Meaning Unit 10: Co participants receive support from folk art experts

In this unit of significance, participants received support from folk art experts during the research process, highlighting the importance of this support for their learning process. This measure effectively promotes students' interest and participation in folk art. In addition, the arrival of experts not only provides rich materials, but also actively participates in classroom teaching, enabling students to gain deeper understanding and inspiration in the learning process. Li (2019) also stated that with the support of folk art experts, the integration of folk art and modern art is further optimized in the art education system of universities, cultivating students' sense of identification with folk culture.

Meaning Unit 11: Co participants face the challenge of slow updating of textbook content

In this meaning unit, two co participants pointed out the problem of slow updating of existing art textbooks, especially the lack of folk art. Resulting in an impact on the quality of teaching. These views reflect the direct impact of the limitations of textbook content on the quality of education, especially in cultivating students' cultural awareness and artistic appreciation ability. Meanwhile, Jiang (2021) also expressed agreement. Therefore, updating and enriching the content of textbooks, especially incorporating local cultural and artistic elements, will be the key to improving the quality of art education.

Meaning Unit 12: Collaborative Participants Enhance Teaching Abilities in Teaching Team Building

In this meaning unit, the three co participants emphasized the importance of teachers continuously improving their own literacy to adapt to the constantly changing educational environment. Through practical activities, teachers' understanding and cognition of folk art have been significantly enhanced. These shared experiences indicate that through continuous learning and active participation, teachers can more effectively guide students and improve the quality of education, thereby creating a richer learning experience for students. Chen (2023) stated that some teachers may find it difficult to fully showcase the charm and value of folk art when teaching it due to their own skill limitations, so they should exchange teaching experience with other teachers, learn from each other, and continuously improve their teaching level and ability.

Meaning Unit 13: Co participants gain traditional cultural experiences in the process of understanding folk art

In this unit of meaning, four participants believe that traditional art is not only a resource for creation, but also a reflection of cultural confidence. By drawing nourishment from traditional art and successfully transforming it into personal expression, they have enhanced their cultural confidence, making their works more vivid and dynamic. Zhang (2024) introduced traditional folk art resources into elective art courses in universities, which can help college students in the new era understand and inherit traditional culture, enhance their cultural confidence. By learning traditional folk art, students can understand and master excellent traditional culture, and enhance their sense of identity and pride in their own national culture.

Meaning Unit 14: Co participants gain positive experiences in innovative teaching methods

In this unit of significance, participants generally reflected on the positive experiences brought by innovative teaching methods, emphasizing the effectiveness of these methods in promoting students' learning and thinking abilities. As a support, Liu (2024) believes that in addition to traditional lectures and demonstrations, diversified teaching methods such as project-based learning, teamwork, and practical operations should be added to teaching methods to help enhance students' theoretical knowledge and practical skills, cultivate their cross-cultural communication abilities and creative thinking.

Meaning Unit 15: Co participants enhance aesthetic and innovative abilities through the integration of tradition and modernity

In this unit of meaning, multiple co participants shared their rich experiences in the fusion of traditional and modern art, emphasizing the enhancement of aesthetic ability and creativity through this fusion. Participants pointed out that through exposure to folk art, students not only expanded their artistic horizons, but also stimulated creative inspiration. Zhang (2023) stated that actively integrating various rich and colorful folk art and cultural resources into college art education can not only allow students to fully experience China's excellent traditional art and culture, but also continuously improve their personal artistic practice, aesthetic ability, and operational ability.

Meaning Unit 16: Co participants gained interdisciplinary experience in learning folk art

The co participants in this unit expressed their general desire to combine folk art with modern technology, history, and other fields through more interdisciplinary collaboration, creating new art forms and teaching methods. This interdisciplinary learning not only stimulates students' creativity, but also deepens their understanding and appreciation of cultural heritage. Xia (2019) also concluded that the integration of multiple

disciplines is not only beneficial for promoting the learning of the subject, but also for cultivating students' divergent thinking, which has become a consensus among educators.

Meaning Unit 17: Co participants develop an open mindset in practice

This meaning unit shows that participants generally reflect the formation of an open thinking mode during the learning process. They believe that through practice and interactive learning, they not only master artistic skills, but also learn to combine tradition with modernity, thus forming a unique personal artistic perspective. Huang (2019) stated that in teaching, changing teaching ideas, innovating teaching methods, and cultivating students' artistic innovation thinking, students can feel the unique artistic charm of folk art, explore more diverse ways in creation, and thus create unique art works.

Meaning Unit 18: Collaborative Participants Enhance Social Interaction Experience in Folk Art Activities

In this meaning unit, participants emphasized that by participating in various activities such as art exhibitions and workshops, students not only have access to authentic folk art works, but also have in-depth communication with local communities. The participants realized that artistic creation is not isolated, but a process of sharing and communication. Li (2024) also stated that the classroom will be brought to folk art museums, art and cultural centers, and folk arts and crafts workshops, allowing students to have close contact with these excellent traditional arts, personally experience the beauty of excellent traditional arts, and enhance social interaction experiences.

Meaning Unit 19: It is recommended that students actively participate and conduct research

The participants jointly emphasized the importance of active participation and research in students' learning of folk art. They suggest that students should have more exposure to and practice folk art from different regions. This student-centered approach not only broadens students' horizons, but also enables them to explore art in a broader cultural context. At the same time, Huang (2023) also stated that he would organize students to conduct on-site inspections related to folk art, such as folk art villages, folk art museums, craft markets, etc., allowing students to personally experience and experience the real scenes of folk art creation.

Meaning Unit 20: Co participants strengthen feedback mechanisms in course evaluation to enhance teaching quality.

In this unit, all four participants believe that multidimensional assessment methods promote students' self-reflection and peer evaluation, helping them recognize their own progress and shortcomings. In addition, adopting diversified evaluation methods allows students to not only receive feedback from teachers, but also see their own growth from the perspective of peers. This feedback mechanism not only improves teaching effectiveness, but also enhances students' learning motivation and exploratory spirit, providing strong support for their academic growth. As a support, Zhao (2019) also emphasized the crucial role of building a scientific and reasonable teaching evaluation system in the effectiveness of aesthetic education courses.

Meaning Unit 21: Suggestions for Future Teachers to Actively Participate and Plan in the Integration of Folk Art and Modern Art Education

In this meaning unit, participants put forward multiple suggestions to improve the teaching level of future teachers. Teachers need to continuously improve their artistic literacy, actively participate in training and exchange activities, and explore diverse teaching methods. Teachers should encourage students to maintain an open mindset, be brave enough to try combining traditional and modern art, and inspire creativity and inspiration. Zhang and Xu (2024) also provided suggestions, such as university teachers should constantly explore and innovate teaching methods and means to better impart knowledge and skills, and cultivate more outstanding artistic talents.

Meaning Unit 22: Suggestions from Co Participants for Future Students in Learning Folk Art

In this unit, participants emphasized the importance of encouraging students to establish a dialogue between

tradition and modernity in the study of folk art. They unanimously believe that students need to respect and inherit culture. Maintaining an open mindset and the courage to try different forms of artistic expression are key to experiencing the charm of folk art. In addition, participants suggest that students actively participate in practice.

Meaning Unit 23: Co participants emphasize the combination of practice and theory in course design, enhancing students' hands-on ability and creativity.

In this unit of significance, the co-participants believe that through rich curriculum design, students can better understand the historical and cultural background of folk art, while also stimulating their interest in learning. The course content includes the appreciation and practice of folk art, enabling students to grow through diverse learning experiences. The participants unanimously believe that the combination of theoretical explanations and practical guidance from teachers helps students to have a deeper understanding of art techniques and concepts. In this regard, Chen (2020) also summarized that overall, the curriculum model with art appreciation as the main subject is more traditional.

Meaning Unit 24: Co participants promote folk art in the community and enhance public awareness of its cultural value.

The four participants expressed their enthusiasm and vision for promoting folk art together in this unit. They hope to enhance public awareness of the cultural value of folk art through various projects and exhibitions, and encourage more people to participate. This common pursuit reflects their emphasis on traditional art forms, especially in their integration with modern art creation. As a support, Zhang (2024) also stated that through community participation projects and cultural exchange activities, students have the opportunity to directly collaborate with local artisans at the social level, learn traditional skills, aesthetics, and cultural ideas, and achieve cultural communication and interaction at this level.

Meaning Unit 25: Co participants suggest effective integration with an open mind

In this unit, the co-participants emphasized the importance of maintaining an open mindset, especially in the integration and innovation of art education. It is recommended that teachers and students actively try to combine traditional art with modern art, and stimulate inspiration and fun through practical activities. Chen (2020) also expressed the need for an open mind and the construction of a teaching system for folk art in universities with innovative perspectives and thinking. This is not only about enriching the content of art teaching in universities, but also a new path for the development of folk art itself.

Based on the results, what framework may be recommended?

Development Plan for the Integration of Folk Art and Modern Art Education

This proposed development plan intends to ensure the enhancement of Chinese art education, specifically through integrating folk art with modern art concepts. It aspires to enrich learners' artistic literacy, cultural identity, and practical skills, while fostering national identity and respect for diverse cultures. Generally, the following plan, which provides objectives, strategies, persons involved, and time frame, which targeted specific key areas and expect positive outcomes, focuses on promoting cultural inheritance, educational innovation, and stronger connections between schools and society.

Key Areas	Objective	Strategies	Persons Involved	Time Frame	Expected Outcomes
Create a teaching system that covers both traditional skills and	1. At the student level: Enhance artistic literacy and practical abilities, and strengthen the sense of	1. Develop curriculum modules that integrate traditional and modern art;	1. Educational institutions: school management, art teachers,	1. Short term (within 1 year): Complete course design and teacher training. Initiate	1. At the student level: Enhance artistic literacy and practical abilities, and strengthen the

modern artistic concepts.	<p>identification with cultural heritage. Cultivate cross-cultural competence and artistic vision, and develop an attitude of respecting and appreciating different cultures.</p> <p>2. At the level of educational institutions: Establish a sound teaching system to enhance teaching quality and influence. Enhance cooperation with local cultural institutions and form a positive interaction.</p> <p>3. Social level: Promote the inheritance and development of local culture, enhance social awareness and attention to traditional culture. Promote the connection between students and society, and enhance their sense of social responsibility.</p>	<p>Adopting interdisciplinary teaching, combining history, culture, technology and other content; Design practical projects, such as workshops and field visits.</p> <p>2. Collaborate with local cultural institutions and folk artists to obtain resources; Establish a digital folk art resource library to facilitate learning and research.</p> <p>3. Encourage students to participate in local cultural activities and enhance their practical abilities; Establish scholarships and competitions to motivate students to research and innovate.</p>	<p>curriculum designers.</p> <p>2. External collaborators: local cultural institutions, folk artists, modern artists.</p> <p>3. Students: Art major students, interdisciplinary students.</p>	<p>collaborative projects with local cultural institutions.</p> <p>2. Mid term (1-3 years): Implement integrated curriculum and carry out student practical activities. Establish a folk art resource library and initially form digital resources.</p> <p>3. Long term (3-5 years): Continuously optimize course content and teaching methods. Expand the scope of cooperation and promote the widespread dissemination and inheritance of local culture.</p>	<p>sense of identification with cultural heritage. Cultivate cross-cultural competence and artistic vision, and develop an attitude of respecting and appreciating different cultures.</p> <p>2. At the level of educational institutions: Establish a sound teaching system to enhance teaching quality and influence. Enhance cooperation with local cultural institutions and form a positive interaction.</p> <p>3. Social level: Promote the inheritance and development of local culture, enhance social awareness and attention to traditional culture. Promote the connection between students and society, and enhance their sense of social responsibility.</p>
Promote the professional growth of teachers	<p>1. Provide professional training for art educators to help them understand and master the integrated teaching methods of folk art and modern art, and improve the quality</p>	<p>1. Regularly hold teacher training workshops on the integration of folk art and modern art.</p> <p>2. Invite folk artists and modern artists to conduct</p>	<p>1. Art teacher and education expert.</p> <p>2. Folk artists and modern artists.</p> <p>3. Course designer and</p>	<p>1. Short term (within 1 year): Complete training workshops and resource package development.</p> <p>2. Midterm (1-3 years): Continuously</p>	<p>1. Enhance teachers' understanding and practical ability in integrating folk art and modern art teaching.</p>

	and effectiveness of teaching.	<p>special lectures and demonstration teaching.</p> <p>3. Develop integrated teaching resource packages, including lesson plans, video tutorials, and case studies.</p> <p>4. Establish a teacher exchange platform to promote experience sharing and cooperation.</p>	<p>training organizer.</p> <p>4. School management and education department heads.</p>	<p>conduct training and establish a teacher exchange platform.</p> <p>3. Long term (3-5 years): Establish a mature teacher training system and promote it to more educational institutions.</p>	<p>2. Improve the quality of classroom teaching, enhance students' interest and participation in learning.</p> <p>3. Establish a sustainable teacher career growth mechanism and promote innovative development in art education.</p>
Establish support policies for students and teachers	To provide guarantees for the sustainable development of art education and ensure that all participants can benefit from the outcomes of inclusive education.	<p>1. Develop a teacher career development plan and provide specialized training on the integration of folk art and modern art.</p> <p>2. Establish student scholarships and grants to support students' participation in folk art research and innovative practices.</p> <p>3. Develop a shared teaching resource library, providing lesson plans, cases, and digital resources.</p> <p>4. Collaborate with local cultural institutions to provide students with practical opportunities and teachers with research support.</p> <p>5. Establish an evaluation</p>	<p>1. Art teacher and education expert.</p> <p>2. Students and academic researchers.</p> <p>3. Local cultural institutions and folk artists.</p> <p>4. School management and education department heads.</p> <p>5. Funding institutions and corporate sponsors.</p> <p>6. Evaluate experts and policy makers.</p>	<p>1. Short term (within 1 year): Launch a teacher training program, establish scholarships and grants.</p> <p>2. Mid term (1-3 years): Improve the teaching resource library, carry out mentorship programs and student practice projects.</p> <p>3. Long term (3-5 years): Establish a sustainable support policy system and optimize evaluation mechanisms.</p>	<p>1. Enhance teachers' professional abilities and promote the popularization of integrated teaching of folk art and modern art.</p> <p>2. Enhance students' practical abilities and innovative consciousness, and cultivate a sense of cultural heritage identity.</p> <p>3. Establish a sustainable education support system to ensure the long-term development of art education.</p> <p>4. Promote deep cooperation between schools and local cultural institutions, and promote cultural inheritance and innovation.</p>

		mechanism to regularly monitor the effectiveness of policy implementation and optimize it.			5. Continuously optimize policies through evaluation mechanisms to ensure that all participants benefit.
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CONCLUSION

The study revealed that the integration of folk art and modern art education represents a meaningful and dynamic educational innovation, widely perceived by participants as beneficial for cultivating students' creative thinking, enhancing their aesthetic sensitivity, and strengthening their national cultural identity. While the integration process is promising, participants also encountered various challenges. However, their responses revealed a high degree of adaptability and resourcefulness in addressing these issues. The research identified 25 significant conceptual units and synthesized them into six emerging themes: proactive exploration of the integration process, the nature of the challenges faced, practical strategies for overcoming them, firsthand experiences in fostering innovation and aesthetic appreciation, the need for more robust curriculum evaluation mechanisms, and forward-looking recommendations for future practitioners. Based on these findings, the study proposed a comprehensive development plan to guide and support the implementation of integrated art education in universities. This framework emphasizes the importance of recognizing and utilizing the cultural and educational value of folk art, while providing concrete solutions to address challenges, ultimately aiming to promote both individual student development and the revitalization of the broader art education landscape.

RECOMMENDATIONS

Based on the findings and conclusion of the study, the study recommended several strategic measures to strengthen the integration of folk art into modern art education. Universities are encouraged to embed folk art elements into their curricula, allowing students to explore traditional techniques and cultural contexts to enhance innovation and cultural identity. Policymakers should support this integration by providing funding, research grants, and teacher training. Collaboration between universities, local communities, and cultural institutions is advised to offer practical experiences through workshops and exhibitions, fostering community engagement and cultural preservation. Teacher training should be enhanced, particularly in folk art theory and practice, with opportunities for collaboration with local artists. A robust curriculum evaluation system is needed to assess the effectiveness of integration, focusing on students' creativity, aesthetic sensitivity, and cultural awareness. Implementation of the proposed development plan is essential for sustaining this integration, while future researchers are encouraged to explore the topic using quantitative methods for deeper insights and evidence-based conclusions.

Ethical Considerations

This research was conducted in accordance with ethical guidelines and principles for research involving human subjects. Ethical approval was obtained from the relevant ethics committee prior to data collection. All participants were informed of the study's purpose, their voluntary participation, and their right to withdraw at any time without consequence. Written informed consent was obtained from all participants, including parents or guardians of minor participants.

Conflict of Interest

The authors declare no conflicts of interest in the conduct and publication of this research. No financial or personal relationships influenced the outcomes of this study.

Data Availability

The data collected for this research are not publicly available due to privacy and confidentiality concerns.

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