

Integrating Changhai Haozi into Modern Art Education: Bridging Historical Heritage with Contemporary Creativity

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Abstract: Changhai Haozi, a traditional Chinese art form with profound historical significance, is at risk of decline due to globalization and the prevalence of contemporary art practices. Its diminishing presence calls for urgent efforts to preserve and integrate this heritage into modern contexts, particularly in art education. This study examines the integration of Changhai Haozi into modern art education, exploring how it can be effectively utilized and perceived by educators, students, and cultural practitioners. It aims to identify opportunities, challenges, and the overall impact of this integration in fostering cultural preservation and innovation. A qualitative research design was adopted, utilizing semi-structured interviews with 24 key respondents, including art educators, students, and cultural practitioners experienced in both Changhai Haozi and modern art. Thematic analysis was conducted using NVivo software to identify patterns and themes within the data. The study reveals that incorporating Changhai Haozi into modern art education enriches cultural experiences and promotes creative thinking by connecting historical heritage with contemporary art. However, challenges such as limited resources, resistance to change, and the complexity of teaching traditional forms were highlighted. These findings emphasize the need for innovative approaches to integrate traditional and modern art practices effectively. This research provides valuable insights into blending traditional Chinese art with modern educational frameworks, contributing to cultural preservation through creative pedagogy. It offers a practical framework for educators and policymakers to promote cultural literacy and artistic innovation in learners, bridging the gap between heritage and modernity.

Keywords: Changhai Haozi, Modern Art Education, Cultural Heritage, Artistic Innovation, Traditional Art Forms, Contemporary Creativity, Cultural Preservation.

Received: 26-06-2024

Accepted: 18-09-2024

1. Introduction

Art forms have always been an integral part of cultural expression because every medium has its very own rich history, reflecting the values and beliefs of that society and, by association, their ways of life. Traditional Chinese art holds the prime place among all the art forms due to its deep historical roots, intricate techniques, and unique methods of expression (Liu & Bhengsri, 2024). One such form is Changhai Haozi, an old Chinese art form that has created much of the cultural scene in China.

With a style that speaks for itself and thematic content that is truly original, Changhai Haozi provides an artistic window to the past as well as a bridge to modern artistic practice. As modern art evolves, there is a growing recognition of the importance of preserving and integrating that traditional style into the modern educational context and, accordingly, into the art education sphere. It aims to guarantee that the present age does not merely appreciate the old age's art but also engages in the creative processes that have historically shaped its nation's artistic traditions.

More than aesthetic value, Changhai Haozi holds the weight of the culture and gives expression to the ethos of life as lived in old China and values in art. For centuries, Changhai Haozi has been critical to Chinese visual art, where it has touched generations of artists and helped enrich the greater narrative of Chinese cultural identity. The ancient traditions it holds through traditional techniques consist of specific usages of color, composition, and symbolic representation such as the resilience of the plum blossom, the harmony of circular shapes, or the strength symbolized by the dragon, that have evolved with time but remain part of Chinese art identity (Liu et al., 2025). The symbolic representation in Changhai Haozi, as mentioned, includes traditional techniques that reflect Chinese art identity through specific usages of color, composition, and symbolism. Still, despite this significance, Changhai Haozi is being forgotten in this modern era, as new forms of art continue to take over the world of art and the education sector (Li, Wang, & Xu, 2022). Because of this, most institutions have broadened their scope to include the involvement of traditional ways of art in modern curricula to ensure the preservation of heritage while having the virtues of innovation and creativity handy to produce better results (Liu, 2022).

Integration of diverse cultural practices into modern education has become the trend in art education. In a rapidly changing world, it is expected that the educational systems around the globe will encourage creative minds that will be able to survive in such a world (Liu & Yang, 2021). This integration of traditional art in modern educational settings is not only about preserving cultural traditions but also about creating creativity, promoting critical thinking, and awareness of the cultural background of students (Michna & Kmiecik, 2020). For example, with the inclusion of this traditional form into curricula, students will get a chance to appreciate cultural heritage besides perfecting their artistic skills through the challenges posed by both historical and contemporary techniques as given by Izu and de Villiers (2021). Inclusion has demonstrated its ability to create an optimal learning environment. The fusion of ancient traditions with modernity and creativity consistently yields results, as highlighted in Feng et al. (2022) study.

Despite the growing emphasis on integrating cultural heritage into contemporary education, existing learning frameworks often fall short of effectively incorporating traditional art forms while fostering creativity. Previous studies have explored the role of heritage in education; however, there remains a lack of comprehensive strategies for integrating historically significant yet endangered art forms, such as Changhai Haozi, into modern art education (Michna & Kmiecik, 2020). Most research has either focused on preserving traditional art as a separate entity or on advancing contemporary artistic practices without adequately addressing how these two dimensions can be harmonized (Lovtsova, Burovkina, & Sheshko, 2021). This study seeks to bridge this gap by investigating how Changhai Haozi, a classic representation of Chinese artistic heritage, can be assimilated into modern art education to balance cultural conservation with contemporary artistic expression.

China's increasing interaction with global trends in art and education presents a challenge: how to ensure that traditional forms like Changhai Haozi remain relevant in fast-paced, technology-driven educational settings while also encouraging students to innovate (Huang, 2024). The absence of structured methodologies that integrate historical art forms into modern creative curricula limits students' exposure to their artistic genealogy, potentially leading to cultural erosion. This study addresses this critical gap by examining how Changhai Haozi can enrich contemporary artistic practices and promote cultural literacy among students (de Espona Pernas & Pustulka, 2022). Additionally, contemporary art education prioritizes novelty and experimentation, often at the expense of historical artistic traditions. While some scholars have acknowledged the importance of heritage-based learning, few have explored practical ways to embed traditional practices into educational frameworks that emphasize digital tools, interdisciplinary approaches, and student-driven creativity (Xu et al., 2025). This study responds to this gap by assessing how traditional art forms can serve as a pedagogical tool to foster unique artistic expressions without compromising cultural heritage. Doing so provides an essential framework for reconciling the seemingly opposing objectives of tradition and innovation in modern art education.

In light of these challenges, this study aims to research the ways through which Changhai Haozi can be integrated into modern art curricula. It intends to provide a deep understanding of the benefits and challenges that come with incorporating such a traditional art form into contemporary educational frameworks (Osipova, 2021). More specifically, the study will look at how art educators perceive the relevance of Changhai Haozi in modern education, what kind of effect this integration could have on the cultural understanding of students, and which pedagogical strategies are most effective in bridging the gap between historical art forms and contemporary creativity (Lovtsova et al., 2021). The study, understanding the experiences and perspectives of educators, students, and cultural practitioners, will be able to find practical strategies for implementing Changhai Haozi in art education and broader implications for cultural heritage preservation within the context of contemporary art education.

The three primary objectives of this study are: First, the study seeks to explore how Changhai Haozi can be integrated into modern art education curricula. This objective focuses on identifying existing pedagogical practices, curriculum structures, and teaching methods that support the integration of traditional art forms into modern classrooms. Second, the research would analyze perceived gains of integration as a process incorporating Changhai Haozi in regards to students' creativity, cultural understanding and creative ability, particularly while embedding it. In the last fold, the challenges faced by both teachers and learners during this integration into the new contemporary school setup will be evaluated. Some challenges may be inadequate resources, complicated education of the antiquated art before students are familiarized with contemporary approaches to artistic matters, and intransigent mindset between staff and students regarding the change. Some of the answers to these questions are explored herein.

- How do modern art educators perceive the relevance of Changhai Haozi in today's art education system?
- What impact does the integration of Changhai Haozi have on students' understanding of cultural heritage and contemporary creativity?
- What pedagogical strategies are effective in bridging historical heritage with modern artistic practices?

The importance of this study lies in its potential to inform both art education and cultural preservation efforts. This research is a contribution toward the broader conversation about how to preserve traditional art forms while still encouraging the next generation of artists to innovate and develop their creative expressions (Liu & Yang, 2021). As the global art world evolves, the demand for educators to foster cultural literacy and artistic innovation is more urgent than ever. This paper aims to provide practical insights into how traditional art forms can play an essential role in contemporary art education, ensuring that students are not only skilled artists but also informed individuals who understand and appreciate their cultural heritage. Further, this study provides a model for learning institutions, seeking to adopt cultural heritage into their curricula in a manner that respects both tradition and modernity.

2. Literature Review

2.1. Changhai Haozi and Its Cultural Significance

Changhai Haozi is a folk art from a traditional culture deep-rooted into the Changhai region's coastal environment. As has been established over time, historically Changhai Haozi was more about functional purposes combined with the elements of an aesthetic expression as in its intricacy and motifs with symbolic designs represent the local coastal lifestyle, combined with their belief in religious traditions practiced by those locals (Su & Zhong, 2022). The art form of Changhai Haozi uses very vibrant colors and geometric patterns for the telling of local customs, daily activities, and natural settings. In being part of cultural expression, Changhai Haozi has portrayed the resilience and adaptability of the Chinese coastal society in balancing practical craftsmanship and artistic representation (Jia, Shi, & Zhou, 2025). For example, researchers have demonstrated that the application of modern techniques in art education excludes traditional ones, but there is a growing recognition of the need to preserve such practices and utilize them in the classroom (Liu & Yang, 2021).

Incorporation of traditional forms of art into contemporary curricula will not only protect cultural legacy but enable learners to know the greater scope behind the interpretation of art and its history. Studies have shown that when students engage with traditional art, they see the world through a larger scale and develop a respect for cultural diversity. This even extends to folk art in art history in that the minds of students are prompted for creativity with respect to reflection about how cultural stories and histories could shape the way of thinking that modern artistry embodies today (Osipova, 2021). Changhai Haozi represents an extreme but precious example where both traditions blend and interlock to offer the opportunity to take up the most exciting case of examination into cultural legacy and contemporary education for artistic artistry. According to Lovtsova et al. (2021), such integration benefits students not only in technical aspects but also by critical thinking due to the approach of teaching them to present the traditional form into expressions sounding contemporary social and cultural issues. Through these scholarly opinions, it becomes evident that admitting Changhai Haozi into the modern art study is not only a matter of conserving its traditional form but also being involved in dynamic dialogue between the past and the present.

2.2. Modern Art Education

Modern art education has undergone dramatic changes in the last century. It

changed from a rigid, technically based system to one that finds influence in a wide range of diverse expressions from varied cultural expressions. The aspect of expression within recognition as an internationally recognized global language, in which cultural diversity and historic heritage are an integral component of the creative process, is also reflected in this development (Jalil et al., 2024). Educators and institutions now widely include traditional forms of art in the curriculums to enhance students' cultural literacy along with expanding their artistic vocabularies (Yang & Yodmalee, 2024). In this respect, they do not solely focus on technical skills but also regard the students' ability to critique such rich cultural and historical backgrounds of different art forms, hence developing their perspective on the function of art in society. Pedagogical theories about integrating historical heritage into contemporary art practices emphasize the importance of dynamic interaction between tradition and innovation (Feng et al., 2022). Constructivist theories, for example, highlight active learning, whereby students build knowledge through hands-on experiences and interactions with different cultural artifacts (Baglioni et al., 2021). This is also in accord with infusing the modern art curriculum with traditional forms such as Changhai Haozi because this would allow the students to experience firsthand the historical materials and processes, rethinking them regarding contemporary concerns (Le et al., 2023). In addition to constructivist theories, the experiential learning theory is highly relevant, emphasizing the role of direct engagement in the learning process, where students immerse themselves in cultural practices to connect historical heritage with contemporary art (Serrano, Kampmann, & Ryberg, 2022). This approach encourages reflection and application, fostering a deeper understanding of traditional techniques and their relevance today. Furthermore, socio-cultural theory underscores the importance of social interaction and cultural context in learning, advocating for collaborative activities where learners explore historical heritage within their communities (Jalil et al., 2024). By doing so, students not only preserve tradition but also reinterpret it in innovative ways, bridging the past and present in meaningful artistic expressions. Additionally, theories on cultural pedagogy state that cultural appropriateness does count in learning; hence, one should include all types of artistic traditions for purposes of allowing inclusivity and showing respect toward cultural heritage (Serrano et al., 2022).

2.3. Heritage and Creativity in Art Education

Historical heritage is of great importance for the development of creative thinking and artistic innovation within the framework of art education. Introducing students to traditional forms of art gives them a cultural basis of knowledge and aesthetic appreciation from which to explore creatively. The practice of interacting with historical art not only helps the students be closely associated with their culture but also prompts them to envision and identify their contemporary style within the old traditions (Jeffery, McKinnon, & Van Tilburg, 2021). Research has shown that exposure to diverse historical and cultural forms of art helps develop their critical thinking, as they are exposed to ways of thinking through diverse challenges within their artistic world (Feng et al., 2022). In India, the ancient art of Madhubani painting has been incorporated into modern curricula, encouraging students to study its cultural significance and adapt its intricate patterns and natural dyes to contemporary design projects, including textiles and digital media. In particular, traditional art forms like Changhai Haozi, with its high symbolism and intricate craftsmanship, allow touching the past as well as

create something of their own to address modern society's issues (Magadán-Díaz & Rivas-García, 2021). In Japan, ukiyo-e, the traditional art of woodblock printing, has been revamped in contemporary art education by having students explore its historical background while modernizing the method for application today (Shinichi & Matsui, 2024). Similarly, in India, Madhubani painting, an ancient art form with rich colors and patterns, has been included in modern art curricula by teaching the students to depict issues like environmental conservation and gender equality using characteristic motifs and styles of this traditional art form.

3. Methodology

This study adopts a qualitative exploratory design as the most appropriate methodological approach, given its alignment with the research objective of understanding the perspectives of art educators, students, and cultural practitioners on the integration of Changhai Haozi into modern art education. Qualitative exploratory research is particularly suited for examining complex, understudied phenomena, allowing for an in-depth exploration of individuals' lived experiences and perceptions (Creswell & Inoue, 2025). Since existing literature offers limited insights into the incorporation of traditional folk art into contemporary artistic practices, this approach enables the study to uncover new themes, patterns, and challenges that may not be evident through quantitative methods. The selection of this methodology is also driven by its ability to capture rich, contextualized data, providing a deeper understanding of how Changhai Haozi is perceived and utilized in modern art education. Through semi-structured interviews, this study engages with key stakeholders—art educators, students, and cultural practitioners—to explore both the opportunities and obstacles in integrating traditional art forms into contemporary curricula. This strategic methodological choice ensures that the study contributes meaningfully to the discourse on cultural heritage and creative innovation in art education. To ensure a rigorous and purposive selection of participants, purposeful sampling was employed to recruit 24 key informants (Table 1) with significant experience in both Changhai Haozi and modern art. This ensures that the collected data is informed by individuals who possess deep knowledge and engagement with both traditional and contemporary artistic practices, thereby enhancing the study's validity and relevance.

Purposeful sampling is widely recognized for its ability to select participants who are knowledgeable and can provide deep insights into the research topic. The informants consist of art educators who are engaged directly in the integration of traditional art forms with modern art curricula, students who have first-hand experiences with this integration, and cultural practitioners or artists who have practical experience operating Changhai Haozi in modern artistic platforms. This focused sampling approach enables a diversified set of perspectives regarding the challenges experienced, successes celebrated, and outcomes realized concerning the integration of traditional heritage with contemporary artistic practices (Liu, Yan, & Zhang, 2023). Semi-structured interviews were conducted with the selected participants, allowing for rich narrative data to emerge (Table 2). The semi-structured interview format provides flexibility in questioning, encouraging participants to state issues in depth while also ensuring that core topics related to Changhai Haozi's role in art education are addressed.

Table 1: Demographic Profile of Respondents.

Respondent ID	Role	Experience with Changhai Haozi	Experience with Modern Art	Demographics	Location
R1	Art Educator	5 years working with Changhai Haozi	15 years of teaching modern art techniques	Female, 45 years old	Changhai
R2	Art Educator	3 years integrating Changhai Haozi into art programs	12 years teaching various forms of modern art	Male, 38 years old	Beijing
R3	Student	1-year exposure to Changhai Haozi in academic projects	2 years in modern art studies at university	Female, 22 years old	Suzhou
R4	Student	6 months of interaction with Changhai Haozi in courses	3 years focusing on digital and conceptual art	Male, 24 years old	Hangzhou
R5	Cultural Practitioner	10 years working as an artist specializing in Changhai Haozi	7 years working in the field of modern art exhibitions	Female, 40 years old	Ningbo
R6	Cultural Practitioner	15 years creating Changhai Haozi art and installations	10 years of exposure to international modern art forms	Male, 47 years old	Guangzhou
R7	Art Educator	4 years of experience incorporating Changhai Haozi in the classroom	20 years of experience in art education	Female, 50 years old	Chengdu
R8	Art Educator	2 years working with Changhai Haozi	18 years of teaching contemporary art	Male, 42 years old	Beijing
R9	Student	1 year of learning Changhai Haozi in art workshops	2 years of formal training in fine arts	Female, 20 years old	Tianjin
R10	Student	No direct experience but learned about Changhai Haozi in a history class	3 years in a modern art university program	Male, 21 years old	Fuzhou
R11	Cultural Practitioner	8 years of creating traditional Changhai Haozi works	5 years of working on art collaborations with modern artists	Female, 35 years old	Xiamen
R12	Cultural Practitioner	12 years creating Changhai Haozi for exhibitions	10 years working in international art festivals	Male, 43 years old	Qingdao
R13	Art Educator	3 years of incorporating Changhai Haozi into exhibitions and lectures	22 years of teaching a variety of modern and conceptual art	Female, 41 years old	Hangzhou
R14	Art Educator	5 years of teaching students about the cultural significance of Changhai Haozi	25 years of experience in modern art education	Male, 52 years old	Changhai
R15	Student	1 year of working with Changhai Haozi on personal art projects	1 year of mixed media art study	Male, 23 years old	Wuhan
R16	Student	No exposure, but interested in learning Changhai Haozi as part of the curriculum	2 years of studying modern abstract art	Female, 20 years old	Nanjing
R17	Cultural Practitioner	7 years of working with Changhai Haozi in cultural heritage projects	6 years of collaboration with contemporary art galleries	Male, 37 years old	Chongqing
R18	Cultural Practitioner	4 years integrating Changhai Haozi into modern installations	9 years creating multimedia artworks	Female, 32 years old	Shenzhen
R19	Art Educator	6 months of introduction to Changhai Haozi in curriculum development	30 years of teaching modern art principles	Male, 56 years old	Beijing
R20	Art Educator	3 years of using Changhai Haozi as an example in art history classes	14 years of experience with conceptual and visual arts	Female, 39 years old	Chengdu
R21	Student	No direct experience but learning about it in cultural studies	4 years specializing in graphic design	Male, 25 years old	Hangzhou
R22	Student	2 years of hands-on practice with Changhai Haozi in community projects	3 years in the multimedia art program	Female, 24 years old	Suzhou
R23	Cultural Practitioner	10 years creating Changhai Haozi-inspired contemporary art	12 years of collaborating with art institutions	Male, 48 years old	Guangzhou
R24	Cultural Practitioner	6 years of working with Changhai Haozi and preserving its techniques	8 years of working on public art projects	Female, 41 years old	Xiamen

Semi-structured interviews were conducted, supplemented by focus groups and observational data where possible to give a more holistic view of participants' experiences. Interviews were audio-recorded with participant consent and then transcribed verbatim for subsequent analysis. Thematic analysis of the patterns and themes across the interview, focus group, and field-note transcriptions permitted the researcher to understand explicit as well as latent ideas about inclusion in modernist art education with Changhai Haozi. The thematic analysis allows an ability to explore the deep themes that come out of different data sources, making it easier to

identify critical factors influencing how traditional art forms are received and used in contemporary education setting. NVivo software was used to help assist in coding and categorization of the data, thereby making organizational work efficient and fairly systematic in identifying themes and sub-themes (Damon & Roodt, 2023). Using NVivo, the researcher could handle the complexity of the data, ensuring a rigorous approach to theme identification while preserving the richness of the qualitative data. The analysis will provide insights into the challenges and benefits of integrating Changhai Haozi into modern art curricula, contributing to the ongoing discourse on the intersection of cultural heritage and creativity in art education. Figure 1 illustrates a network of interconnected themes highlighting the integration of traditional art forms into contemporary art education and their broader cultural and educational significance. At the core, “Artistic Creativity” and “Cultural Significance” serve as central nodes, linking themes such as “Traditional Fusion” and “Innovative Approaches,” which emphasize combining historical traditions with modern methods. “Pedagogical Strategies” and “Student Engagement” reflect the educational frameworks employed to involve learners actively, while “Educational Impact” underscores the outcomes of such practices. Additionally, “Preservation Value” and “Historical Context” demonstrate the role of art education in maintaining cultural heritage. Interviews provide qualitative insights, enriching the understanding of these relationships.

Figure 1: Coding of Data.

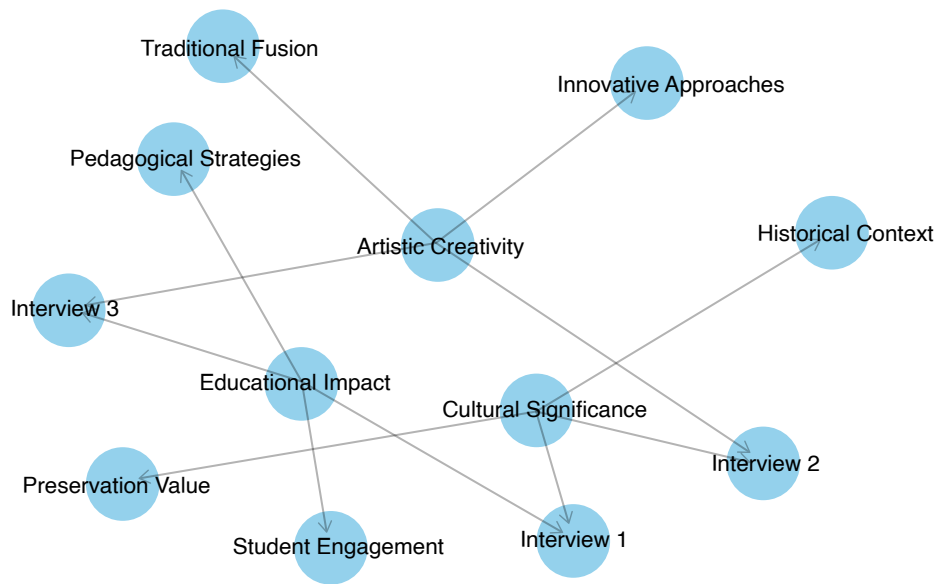


Table 2: Interview Protocol.

Variable	Interview Questions
Integration of Changhai Haozi	1. How do you incorporate Changhai Haozi into your art curriculum?
	2. What specific aspects of Changhai Haozi do you emphasize in teaching?
	3. What challenges do you face when integrating Changhai Haozi with modern art techniques?
	4. How do students respond to learning Changhai Haozi alongside modern art forms?

Variable	Interview Questions
Artistic Creativity and Innovation	1. How does learning about Changhai Haozi impact students' creativity and artistic practices? 2. Do students experiment with new artistic methods after learning about Changhai Haozi? If so, can you give examples? 3. How does Changhai Haozi influence students' perceptions of modern art?
Role of Educators and Cultural Practitioners	1. How do you collaborate with cultural practitioners or artists in integrating Changhai Haozi into modern art education? 2. In your experience, what pedagogical practices help bridge the gap between Changhai Haozi and modern art education? 3. How does institutional support (resources, curriculum design) influence the integration of Changhai Haozi in the classroom?
Cultural and Social Significance	1. How do you think integrating Changhai Haozi into art education contributes to the cultural identity of students? 2. What role does Changhai Haozi play in modernizing traditional cultural practices in the context of education? 3. How do students perceive Changhai Haozi in global art trends and their own cultural identity?
Perceived Benefits and Drawbacks	1. What benefits have you observed from integrating Changhai Haozi with modern art techniques in terms of students' skills and creativity? 2. What are the main drawbacks or challenges associated with blending traditional and modern art forms in an educational setting? 3. Do you think students develop a stronger sense of technical skills through exposure to both traditional and modern art practices? Why or why not?

4. Findings

Theme 1: Integration of Changhai Haozi in Modern Art Education

The inclusion of Changhai Haozi into contemporary art education occurred as a process with several facets where the importance of its cultural and educational value was taken by the educators and the practitioners. Most educators mentioned they incorporated Changhai Haozi when talking about the depth of history, the symbolic meanings, and traditional techniques to link past and present. One teacher suggested, *“Changhai Haozi is used as a resource to help our curriculum interpret traditional symbolism for the engagement of students and then challenge students to reinterpret the material for an understanding of our contemporary world”* (R2). Such integration provided for the depth of Chinese heritage that was being considered while, at the same time, making sure that relevance for a contemporary art setting would be found. But this wasn't without challenges. Educators said merging the intricate techniques of Changhai Haozi into the demands of modern artistic practice was a major challenge. For example, R7 commented, *“There is a great difference between the hand-crafted techniques of Changhai Haozi and the digital, conceptual practices modern art students are used to, which makes teaching both at once something of a balancing act.”* This is in agreement with other findings that show integrating traditional and modern art usually involves changes in the pedagogies used in classes to address the various needs of students (Huang, 2024).

As the integration of Changhai Haozi continued, the educators faced problems related to student engagement. While some students were embracing the fusion of the traditional and the modern, others found it hard to relate Changhai Haozi to their current artistic aspirations. One of the members shared that he found it challenging to see how the historical elements of Changhai Haozi were related to his interest in abstract art before, but at present, he observes how it influences his methods of creating better meaningful pieces of art (R9). R5 also commented that students take time to realize the complexity of traditional art forms and the depth they provide for modern practices (Jeffery et al., 2021). A lot of respondents indicated that it has a lot to do with the educational environment, or rather, how Changhai Haozi is presented. As R8 acknowledged, *“I teach Changhai Haozi less about the technicality of moves but more into its emotional cultural depth,*

it seems to connect the students better that way.” Indeed, this stands in harmony with the general school of thought over education that values contextualizing rich traditional heritage into communication with the modern perspective and interest in the minds of contemporary students (Alp, 2024). In Table 3, creativity and innovation are the focal points of Theme 1, given their significant role in shaping students’ artistic practices. This is reflected in the highest weight of 0.40. Understanding the cultural significance of Changhai Haozi, while secondary, also contributed substantially to the student’s engagement and artistic development, as seen with the 0.30 weight. The challenges of merging tradition with innovation, although important, were considered a slightly lesser concern, also carrying a weight of 0.30. This distribution highlights the balanced focus on creative expression and cultural understanding in the study. The weightage analysis was conducted by systematically evaluating the significance of each sub-theme within the broader themes based on participants’ responses. The process involved reviewing the frequency and depth of discussions related to each sub-theme during the qualitative analysis, ensuring that the assigned weights reflected their prominence and relevance. Each sub-theme was given a proportional weight, summing to 1 for each theme, based on its contribution to the study’s objectives and its emphasis in the data. This approach ensured a balanced representation of participant perspectives and highlighted the relative importance of different aspects of the integration of Changhai Haozi into modern art education. Table 3 presents the weightage analysis for Theme 1, highlighting the distribution of emphasis among sub-themes. The highest weightage (0.40) is assigned to the Impact on Students’ Creativity and Innovation, indicating that integrating Changhai Haozi into modern art education significantly fosters creative development. Understanding Cultural Significance and Challenges in Merging Tradition and Innovation hold equal weightage (0.30 each), suggesting that while cultural awareness is crucial, educators also face substantial difficulties in balancing tradition with contemporary artistic approaches.

Table 3: Weightage Analysis for Theme 1.

Sub-theme	Weightage
Impact on Students’ Creativity and Innovation	0.40
Understanding Cultural Significance	0.30
Challenges in Merging Tradition and Innovation	0.30

Theme 2: Impact on Artistic Creativity and Innovation

The incorporation of Changhai Haozi in modern art education significantly transformed the students into innovative and creative skills in their creations. The teachers noted a change, especially the way in which those students approached their individual creative processes and thinking after witnessing the historical value and symbolism incorporated in the works of Changhai Haozi. According to R5, *“The students started to experiment more in layering the traditional symbols in their work, which helped them discover new ways to express their narratives.”* According to R2, *“It has pushed many students to reconsider what is possible in their creative process, blending modern art forms with cultural heritage.”* Such findings resonate with research that notes the role of traditional art forms in sparking creativity and innovation by way of new interpretations and approaches (Paul, 2022). Educators invited students to experience the cultural richness of Changhai Haozi in an environment where they could exceed their creative limits by extending their consideration of art.

Apart from enhancing creative thought, learning Changhai Haozi was also used as a tool in helping students create a certain amount of cultural and historical understanding of their artistic conceptions. A number of the students expressed that knowing Changhai Haozi added deeper meaning to the way they comprehended the concept of art itself. As student-participant R9 pointed out, *“Changhai Haozi as a mean of learning and connecting my work with Chinese heritage in an authentic yet modern manner that makes the artwork have depth in meaning.”* Likewise, R6 put it by stating, *“It made me realize that creativity is not only in new forms but the capability of rethinking and giving another spin to something that has been done.”* Such an approach, oriented towards being reflective and more conscious of its culture, also comes within broader pedagogical models where the presence of heritage will nurture creativity as well as stretch artistic scope (Zhuo, 2021). Teachers let their students view themselves as part of a greater continuum of culture and, in integrating Changhai Haozi into modern art education, therefore motivated them to innovate while not forgetting the historical tradition (Lu et al., 2021). In Table 4, the role of educators and cultural practitioners holds the most significant weight (0.40), as their influence was essential in the integration of Changhai Haozi into the curriculum. Collaborative efforts between educators and cultural practitioners were also crucial, though they were somewhat secondary, reflected by a 0.30 weight. Institutional support and flexibility in the curriculum were equally important but seen as complementary to the active engagement of educators and practitioners in the integration process, which is why they too share a 0.30 weight. This balanced distribution reflects the interconnected roles in facilitating the integration of Changhai Haozi.

Table 4: Weightage Analysis for Theme 2.

Sub-theme	Weightage
Role of Educators and Cultural Practitioners	0.40
Collaborations Between Educators and Practitioners	0.30
Institutional Support and Curriculum Flexibility	0.30

Theme 3: Role of Educators and Cultural Practitioners in Bridging Heritage and Modernity

It was educators and cultural practitioners who filled this gap in modern artistic practice to assimilate Changhai Haozi into modern art education. Educators stressed their dual expertise in both traditional and modern art as important for helping the students bridge the challenges posed by combining the two very distinct forms. As R4 noted, *“My background in both classical Chinese art and modern practices has enabled me to structure lessons that ask students to approach Changhai Haozi as cultural artifacts and yet living art which can change over time.”* In this regard, R3 agrees that their cross-training has acted as a lens through which the integration process can occur: *“From my understanding of the historical and cultural significance of Changhai Haozi and of contemporary techniques, I can bring these together so that students will see how traditions can be guides for their new work.”* The point here is that educator expertise must create an atmosphere where students have the freedom to explore and test out both traditional and modern aspects of their art. The present study supports other previous studies since teachers who can contextualize historically and contemporaneously are crucial to the success of such integrations (Cecotti, 2022).

Besides their expertise, many educators emphasized the collaborative efforts between art educators and cultural practitioners as enriching the student’s learning experience. R2 pointed out, “When we work with local artists who are masters of Changhai Haozi, it brings authenticity and depth to the classroom experience that I simply cannot provide on my own.” Such collaboration between educators and cultural practitioners not only enhanced the practical aspects of teaching Changhai Haozi but also connected students to the living heritage of the art form. R5 also stated, “Artists are providing students with an actual practical experience of the application of Changhai Haozi so that it is possible for them to observe its development into new art expressions.” These findings support literature where collaboration between an artist and a teacher has been established to provide meaningful, real, and significant learning experiences (Lockard, 2023). Such collaborations enabled students to gain direct insights from experts in traditional art forms, thereby strengthening the bond between heritage and modern artistic practices (Mishra, 2021). In Table 5, cultural identity and the global perspective of art are considered the central elements of Theme 3, with the highest weight of 0.40. This reflects the importance of grounding students’ understanding of their cultural heritage while also situating it within a broader, international context. The sub-theme of bridging traditional and modern practices is also important (0.30), but it is somewhat secondary to the primary goal of establishing cultural identity. The tension between tradition and innovation, although a relevant factor in students’ creative processes, is seen as an underlying challenge, which is why it shares the same weight of 0.30 in this theme.

Table 5: Weightage Analysis for Theme 3.

Sub-theme	Weightage
Cultural Identity and Global Art Perspectives	0.40
Bridging Traditional and Modern Practices	0.30
Tension Between Tradition and Innovation	0.30

Theme 4: Cultural and Social Significance of Changhai Haozi in Modern Contexts

Widespread integration of Changhai Haozi into modern art education would connect students to their cultural roots and amplify their understanding of global art trends. Respondents often cited that exposure to Changhai Haozi helped students develop a stronger sense of cultural identity, which could then be practiced through their art. As R8 put it, “When students learn about Changhai Haozi, they begin to understand the cultural stories and values behind the art, and this sense of heritage starts to seep into their creative work.” Similar, R4 described the role of cultural identity in meaningful artistic expressions: “Students start seeing their work as more than just art; it becomes a medium to express their connection to their cultural heritage.” This concurs with other related studies on heritage and its influence on nurturing the artistic identity as well as making students emotionally involve themselves with the work (Ma, Ye, & Mao, 2024). Such integration of Changhai Haozi further fueled this deeper sense of cultural awareness from which students often took inspiration into their artistic pursuits.

Further, combining Changhai Haozi with modern art education would mean the students would learn better about the rest of the art world and themselves in that sphere. As R9 pointed out, “Learning about Changhai Haozi made me realize how

Chinese traditional art can hold its ground alongside contemporary art movements from around the world.” The feeling of relevance that Changhai Haozi held in the global art scene was something that R6 felt when he said, *“It broadened my view of art; I no longer see Chinese art as isolated but as part of a larger conversation in the global art community.”* Educators pointed out that the students started viewing their cultural traditions with a more critical eye and understanding of how these traditions could be positioned within the broader context of modern and global art trends. This is in line with the rationale by Rosenstein, Kim and Vakharia (2023) to suggest how traditional elements blended into modern education will help the student situate their local culture within a broader global framework. This is how Changhai Haozi helped students connect to their roots while putting them as active participants in the contemporary global art conversation. In Table 6, personal growth and self-expression are emphasized as the primary outcomes of integrating Changhai Haozi into modern art education, with a weight of 0.40. This finding highlights the strong impact of the integration on students’ ability to develop their artistic voices. Emotional and intellectual maturity, while important, is slightly secondary (0.30), though it remains a significant factor in students’ development. The challenge of balancing personal expression with tradition, though relevant, was a minor issue, reflected by the shared weight of 0.30. This shows that while students were aware of the need to honor tradition, their creative growth was seen as the more critical outcome.

Table 6: Weightage Analysis for Theme 4.

Sub-theme	Weightage
Personal Growth and Self-Expression	0.40
Emotional and Intellectual Maturity	0.30
Balancing Personal Expression with Tradition	0.30

Theme 5: Perceived Benefits and Drawbacks of Integrating Traditional and Contemporary Art

This inclusion of Changhai Haozi into contemporary art education assisted students in their personal growth and self-expression because many students mentioned that they have a stronger feeling of connection with their creative processes. Respondents constantly stressed that working with Changhai Haozi allowed them to explore their artistic identity while being in touch with the broader cultural context of Chinese art. R6 said, *“At first, I was unable to have a voice, but Changhai Haozi provided a framework for something to say that would be personal yet culturally significant.”* R5 claimed, *“I have never been this in tune with my culture, and it allowed me to express my own story through that rich cultural lens.”* This supports existing literature, which says the infusion of cultural elements into the art class has the potential to improve the student’s expression as it heightens the ability to express both personal and cultural identity freely (Jeffery et al., 2021). It made Changhai Haozi encourage the students to make their expressions while at the same time, being anchored with the traditional artistic values.

Engaging with Changhai Haozi allowed students to develop emotionally and intellectually because of the cultural depth the art form invoked for them in reflecting on their role in Chinese as well as in global art traditions. A great number of the respondents argued that work done with Changhai Haozi compelled them to ponder deeper concepts regarding tradition, innovation, and what place art occupies within society. R9 reflected, *“Learning*

Changhai Haozi made me think not only about art but also about the way we save cultural knowledge and its role in society.” In the same way, R4 noticed, “It taught me that art is not just about aesthetically pleasing works but about communicating history, emotion, and culture.” Such insights reflect the findings of Karabatsas and Lioukas (2024), who posit that art education that includes elements of traditional culture encourages students to think more profoundly about the social and cultural roles of art. Through interaction with Changhai Haozi, students exceeded skill mastery in producing the given art forms but went on to deepen their learning in a far profounder understanding of their cultural and historical contexts in creativity (Qi & Hu, 2022).

The integration of Changhai Haozi into modern art education encouraged personal growth and the achievement of self-expression by students, as most of the respondents expressed a greater connection to their own personal creative processes. Respondents universally reported that work conducted with Changhai Haozi allowed for an exploration of personal artistic identity within the greater context of Chinese art. R6, *“First, I had a hard time to find my artistic voice, but Changhai Haozi gave me a framework to express something that felt both personal and culturally significant.”* R5 says, *“I have never felt so connected to my heritage before; it allowed me to use my art to communicate my own story through a rich cultural lens.”* Observations here are consistent with earlier research that asserts that cultural aspects incorporated into art education can make students more capable of expressing themselves in terms of personal and cultural thinking (Jeffery et al., 2021). Changhai Haozi inspired students to add their own imagination while remaining deeply rooted in conventional art values by providing a disciplined but adaptable way of creative expression. Table 7 presents the weightage analysis for Theme 5, focusing on the role of community and collaboration in bringing Changhai Haozi into contemporary art education. Community Engagement and Cultural Revitalization carries the maximum weightage (0.40), representing its core significance in maintaining conventional art forms with collective participation. Collaborative Learning and Shared Experiences and Preservation and Modern Adaptation are each given a weightage of 0.30, emphasizing interactive learning spaces and adaptation measures for maintaining the utility of Changhai Haozi in modern education.

Table 7: Weightage Analysis for Theme 5.

Sub-theme	Weightage
Community Engagement and Cultural Revitalization	0.40
Collaborative Learning and Shared Experiences	0.30
Preservation and Modern Adaptation	0.30

5. Discussion

This research will significantly enhance our understanding of the integration of Changhai Haozi into modern art education and how it impacts the creative practices of students and their approach towards cultural heritage. The study is meant to seek opinions from art educators, as well as students and cultural practitioners, on how this traditional art form could be ingenuously transformed into contemporary artistic education. In discussion, the findings are related to the research questions to present a synthesis of key themes and patterns of the findings as compared with literature to identify areas of similarity or dissimilarity with other studies. One of the prominent themes culled from this study was the roles played by instructors and cultural performers in leading

their students in making Changhai Haozi merge into modern artworks. Experts of both traditional and contemporary arts provided the key element in helping these students overcome various challenges posed to them as they tried to intermingle the former with the latter. Teachers worked together with cultural practitioners who enhanced the lesson further. Practitioners enhance the authenticity as well as bring experience in practicing the art; thus, Engaging the student directly in interaction with the artwork. This topic highlights the importance of skills in educating others and the value of collaboration in art education—an area that will be explored in greater depth in this paper (Lovtsova et al., 2021). It was concluded that the students who received educational guidance as well as authentic cultural practices found an understanding of Changhai Haozi as being more multidimensional, understanding Changhai Haozi as not only a cultural product but also a lively art that evolves within a contemporary context. This evidence is yet again going to explain that the significance of a holistic education approach that integrates theory and practice is part of the growing body of literature on the value of art in the educational experience and its role in the learning process.

This research, like all the previous studies, found that the introduction of Changhai Haozi considerably improved the students' cultural identity, allowing them to perceive their work as telling both personal and cultural stories. The study thus showed that, through this cultural art form, students are made to be culturally connected and were able to relate their cultural experiences through their artworks. This is consistent with Murphy and Hume (2023), who argued that integrating traditional elements into modern education will help students identify more strongly with their culture. In this research, students have expressed that the work with Changhai Haozi allowed them to explore their cultural heritage and bring it into dialogue with contemporary art, helping them position their local culture within a global artistic framework. In ways of drawing their heritage to make the artistic activity informed and amplified, many reflect on traditions and how that impacts modern arts. The role of tradition in shaping modern-day expressions of artists can be shown by the case of Changhai Haozi since their integration bridged the gap, at the student level, between personal ambitions to create art and the broader cultural context that defines Chinese art as more than just individual creations. This process is supported by the observations of Wierzbicka and Arno (2022), as they also emphasize that traditional arts can evoke feelings of cultural pride and intellectual curiosity towards a deeper interest in art.

Although the “Changhai Haozi” had helped all these students become more culturally aware, this integration also raised issues about how to maintain the balance between tradition and innovation. Most of the students had problems trying to keep the authenticity of the art without allowing it to trend into being something contemporary. This is an age-old conundrum that embodies the very tension between cultural heritage conservation and artistic freedom, which has been a favored theme in art education literature (Mingjie & Zhengbang, 2024). The conflict was evident enough in how the students were wrestling to get Changhai Haozi to work with their artwork. This does, then, imply that the bringing in of old forms of art to the framework of modern education is not an instance of linear development but a negotiation on the student's part for cultural continuity and artistic experimentation. It also underscores that reconciliation between tradition and modernity is a highly reflective and transformative process for students in that it breaks down their misconceptions about art and creativity. This is consonant with previous research conducted by Xie et al. (2020), which underscored

that the creative growth of students usually involves the balancing of their concept of tradition against the necessity for innovation.

This result agrees with previous studies in the form of opinions that institutional support is a necessity for the development of creative and innovative pedagogies of learning (Potter, 2020). In this context, the educators engaged in this study confessed that it is the support of the institutions that led them to embark on considering the introduction of Changhai Haozi into the curriculum; hence a space they can afford to venture deeper into the both the old and the contemporary art forms (Jeffery et al., 2021). If this process is to be implemented between teachers and learners, integration would be quite hard. This implies that institutions of learning need to consider the significance while inculcating the traditional arts into a modern curriculum and the resources required for such integration.

The most important findings of this research were the involvement of Changhai Haozi in the intellectual and emotional development of students. In fact, the majority of respondents stated that through this traditional art form, they started thinking deeper about the social and cultural aspects of their work. Students, through researching Changhai Haozi, obtained insight into the way art becomes a means for the expression of cultural stories, emotions, and historical narratives. This was highly reflected in what students reflected: how their culture could help them in artistic practice. This is in line with the view of Orr, Richards and Fatorić (2021), who noted that one of the roles of cultural heritage through art education is not only to enhance artistic skill but also to enable a wider emotional and cognitive connection to be made with any piece of art work. Sensory engagement also translated into an increased confidence level regarding the student's cultural origin that was, in turn creatively expressed through the student's art piece. An affective relationship with the material was the core to the development of personal growth and expression and underlines an imperative role for art education in promoting students to understand their cultural identity within a context of a world at large.

6. Conclusion

This research explores the infusion of Changhai Haozi into modern art education, considering its impact on students, educators, and cultural practitioners. The findings suggested that integration helped students have a connection to their culture heritage but also encouraged personal growth and creative expression. The study found that Changhai Haozi, if offered within the modern art framework, would present great scope for students to learn about both traditional and contemporary art. This proved a process through which students not only understood Chinese cultural heritage but could develop as artists who could bring in both tradition and innovation. Another key element that the research reveals is that the mentor and cultural practitioners really play a very crucial role in guiding students through this integration. The expertise and guidance provided by these mentors help students rationalize and navigate the complexities of integrating cultural preservation with personal artistic expression. Institutional support was established as a fundamental element since it provided necessary support and resources as well as flexibility within the modern curricula to allow for traditional art forms. While the challenges faced in balancing honor for tradition and the desire for creative freedom arose, the research found that such challenges were organic to the

creative process and integral to the overall development of creative individuals. In this regard, this study shows the need for the inclusion of traditional art forms, such as Changhai Haozi, into modern art education. This encourages innovation and creativity, but not only that: it deepens the connection of students to cultural heritage. Based on the study, such arts are integrated in the artistic practice of students as a means to enrich their experiences and equip them with the competencies needed for the dynamic, ever-changing context of contemporary art. This is why this study promotes more culture-based education of art, citing its ability to inspire and mold the next artists of the future.

7. Contributions to the Field

This study, therefore, will significantly contribute to the art education field in regard to how one can include Changhai Haozi as part of modern art education in the creation of better practices in the art and the growth of cultural awareness in students. While much of the literature on art education emphasizes contemporary techniques and global artistic trends, this study brings into light the importance of traditional art forms in terms of their relevance to students' developing comprehension of their cultural heritage. Therefore, this paper broadens the conversation on how historical artistic practices can be conserved and reinvigorated within the confines of present-day art education, specifically by using the study of traditional art form Changhai Haozi from China. Findings Highlight the addition of such art forms not only sparks the creativity skills of students but also develops a deeper root of attachment to their cultural heritage as a whole. Another significant input of this study is the view it gives on practical application in bringing together traditional and modern arts in educational settings. The research highlighted the role educators and cultural practitioners play in integration. The use of in-depth interviews with both educators and students provides insight into the challenges and successes associated with blending historical forms of art and contemporary creative expressions. The results highlight the need for pedagogical strategies that invite students to explore their cultural heritage while permitting the liberty to experiment and innovate. In this sense, the research adds to the existing literature on the pedagogy of art education, specifically in how teachers can lead students through the nuances of tradition and modernity. The study provides useful suggestions for art teachers on how to develop a curriculum that fills the gap between cultural preservation and artistic creativity, and is thus a useful guide for teachers who wish to integrate traditional arts in their curricula. To integrate traditional art such as Changhai Haozi into contemporary curricula, art schools should formulate hybrid modules that consolidate traditional methods with modern practices, facilitate interaction with cultural practitioners, and incorporate field learning and community participation. Furthermore, using digital media for preservation and cross-disciplinary learning opportunities will contribute to in-depth cultural heritage understanding and innovative strategies in dealing with traditional art. Also, the study makes more of a contribution to the field of cultural studies as a whole since it opens up the art and identity dimension in relation to education. In this research, how Changhai Haozi affects the perspective of students in their cultural identity is explored further, which provides a deeper insight into how art becomes a medium of cultural expression and self-discovery. In today's globalized world, cultural heritage is often overshadowed by

dominant, worldwide art trends. This highlights the growing importance of recognizing and preserving the value of cultural heritage in modern art practice, the research supports the integration of local forms of art in the education sector as something critical to both the artistic development and cultural pride of the students. Through research, this study offers a new perspective to the role that art plays in developing personal and collective identities and enriches the more extensive discourse that revolves around the relationships between art, culture, and education within the contemporary world.

8. Limitations and Future Research

While this research presents some good ideas on integrating Changhai Haozi into contemporary art education, it is necessary to consider the study have limitations affecting the generalization and scope of the results. One of the limitations of the current study is the focus on one specific cultural setting, which means that the applicability of the results to other forms of traditional arts or cultures will be compromised. While Changhai Haozi occupies an important position in Chinese artistic heritage, other regions and cultures will have their unique traditional art forms with specific challenges and opportunities for integration into modern education. Future research might further extend the present study in exploring the incorporation of other traditional art forms of diverse cultural origins that could, therefore, better reveal how other cultural practices could be included in modern art education. More research can be conducted on comparing the effectiveness of integrating various traditional art forms into art curricula to see how students respond and are affected by other cultural heritages.

The sample size of this study is relatively small, comprising only 24 participants. This sample was sufficient to explore the perspectives of educators, students, and cultural practitioners; however, the findings cannot be generalized to the wider population of art educators or students globally. The sample was drawn from a specific region and a particular set of educational institutions, which may not represent the full diversity of art education experiences. Future studies could include larger, more diverse samples from different geographic locations, educational institutions, and cultural backgrounds to determine whether the findings are valid across different contexts. A larger sample would enable a better understanding of the challenges and benefits of integrating traditional art forms into art education worldwide. Future studies should be longitudinal as they will analyze how the effect of such integrations affects students' artistic practices and understanding of other cultures in the long run. Besides this, the research has used semi-structured interviews as the only tool for collecting data, which, though detailed in the presentation, is necessarily subjective and skewed by the participants' experiences and biases. Thus, although the study does succeed in bringing out some very important insights, it has perhaps been prone to influence from personal experiences and the broader cultural background of the participants. A future study with the incorporation of various data collection methods, including surveys, participant observation, and case studies, could help to give a more rounded view of the integration process. A combination of data from multiple sources would allow for a more comprehensive view of how traditional art forms, such as Changhai Haozi, are taught and received by students in their educational settings. More significantly, future research could involve even more stakeholders-policymakers and art institutions, among others- to discuss systemic and institutional

barriers to the incorporation of traditional arts in the curriculum. This study focused more on the voices of educators and students and left other significant voices that might contribute to the understanding of this process of integration. For example, the voices of parents, administrators, and cultural organizations were absent. These stakeholders may have disparate views on integration into modern education and could yield valuable insights concerning broader societal and institutional factors, which influence initiatives such as those discussed. This future research could probe the role parents, administrators, and cultural organizations play in advancing or hindering the integration of traditional art forms into art education. Understanding the roles these groups play will therefore help inform strategies for creating more comprehensive and supportive educational environments for the integration of traditional cultural elements.

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Appendix 1

Interview Guide

Study Title: Integrating Changhai Haozi Into Modern Art Education: Bridging Historical Heritage with Contemporary Creativity

Introduction

Thank you for participating in this study. The purpose of this interview is to explore your perspectives on integrating Changhai Haozi into modern art education. Your insights will help us understand the benefits, challenges, and potential improvements in this integration. Your responses will remain confidential and will only be used for academic research purposes.

Section 1: Background Information

1. Can you briefly introduce yourself and your experience with art education?
2. What is your familiarity with Changhai Haozi and its artistic significance?
3. Have you previously incorporated traditional Chinese art forms into your teaching or artistic practice?

Section 2: Perceptions of Changhai Haozi in Modern Art Education

4. How do you perceive the relevance of Changhai Haozi in contemporary art education?
5. What aspects of Changhai Haozi do you find most inspiring or challenging in modern art education?
6. Do you believe integrating traditional art forms enhances students' creativity? Why or why not?

Section 3: Teaching and Learning Experience

7. How have you or your institution approached teaching Changhai Haozi in modern art classes?
8. What strategies have you found effective in engaging students with traditional art forms?
9. Have students faced any difficulties in adapting traditional techniques to modern creative expression?

Section 4: Cultural and Artistic Value

10. In your opinion, how does Changhai Haozi contribute to the cultural understanding of students?
11. Do you see any risks of losing cultural authenticity when merging traditional and modern art forms?
12. What role do you think historical heritage plays in fostering artistic innovation?

Section 5: Challenges and Drawbacks

13. What challenges have you encountered in integrating Changhai Haozi into modern art education?
14. Are there any institutional or resource-based barriers that limit the effective teaching of traditional art?

15. How do students respond to learning Changhai Haozi—do they find it engaging, difficult, or outdated?

Section 6: Future Directions and Recommendations

16. What improvements or support systems do you think would make the integration of Changhai Haozi more effective?
17. How can modern technology and digital tools aid in the preservation and teaching of Changhai Haozi?
18. What advice would you give to educators or artists interested in incorporating traditional art forms into contemporary curricula?

Thank you for your time and valuable insights. Is there anything else you would like to add regarding the integration of Changhai Haozi into modern art education? Your feedback is highly appreciated.