

Innovation Program of Integrating Anhui Folk Arts with Cultural Elements

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Abstract: This study aims to assess the integration of the Anhui folk fine art into college art education towards an innovative program for cultural integration to improve practical teaching, promote the development of teachers and students, and achieve a win-win situation for education and regional cultural heritage. Descriptive quantitative design and total enumeration sampling were utilized. Anhui University of Finance and Economics and Bengbu College in China were selected to evaluate the level and challenges of integrating Anhui folk art into art education, which was disseminated through WeChat and evaluated using the Star questionnaire. Descriptive statistics were used. Results show that most of the teacher respondents were over 35 years old (85.7%) and had more than 10 years of teaching experience (80%), most of the student and teacher respondents were female (71.6% and 60%), and the student respondents were Sophomore and junior of different majors. In Anhui, folk fine arts were integrated into the evaluation levels of art education in terms of goals (teacher AVM = 1.82, student AVM = 1.78), planning (teacher AVM = 1.81, student AVM = 1.73), implementation (teacher AVM = 1.77, student AVM = 1.66), monitoring (teacher AVM = 1.79, student AVM = 1.73), and evaluation (teacher AVM = 1.80, student AVM = 1.66), monitoring (teacher AVM = 1.79, student AVM = 1.73), and evaluation (teacher AVM = 1.80, student AVM = 1.66), both teacher and student respondents indicated that they "do not implement" or "rarely implement. The challenges of integrating Anhui folk art into art education include the limitations of teachers' teaching and research abilities (teacher AVM = 2.51, student AVM = 2.98), the relatively old teaching methods (teacher AVM = 2.49, student AVM = 2.90), the limitations of teaching conditions (teacher AVM = 2.30, student AVM = 2.56), the disconnect between school and society (teacher AVM = 2.18, Student AVM=2.61), both teacher and student respondents indicated Moderately Agree or Moderately Disagree. The null hypothesis is accepted in terms of the extent of challenges encountered by the teacher-respondents when grouped according to profile. The student respondents' age is accepted but rejected in their sex, year level, and major. A significant relationship exists between teacher-respondents' assessment level and their challenges in integrating Anhui Folk Fine Arts in art education. There is no significant relationship between student respondents and their challenges in integrating Anhui Folk Fine Arts into art education. Overall, the null hypothesis of the respondents' data, the level of evaluation of the integration of Anhui folk art into art education, and the challenge input were partially accepted.

1. Introduction

The report of the 19th National Congress of China clearly puts forward the important exposition of "cultural self-confidence", as well as the CPC Central Committee and the General Office of the State Council respectively issued the "Opinions on the Prosperous Development of Socialist Literature and Art" and other important documents have emphasized that the prosperity of the development of socialist literature and art is an important embodiment of the enhancement of cultural self-confidence, which points out the direction of the development of art education in higher education in the new period^[1]. The direction for the development of higher art education in the new period is indicated. As the temple and highland of cultural inheritance, colleges and universities are the catalyst and radiation source of cultural innovation (Song Chao, 2021), and local colleges and universities are an important force for the promotion and innovation of regional excellent culture. Local colleges and universities have rich literature, scientific research, and student talent resources in folk art, and should become the research and dissemination centers of regional culture^[2]. Folk art, with its deep artistic and cultural heritage and rich local characteristics, is the source of all forms of art. It covers plastic arts and practical crafts and has high research and study value^[3]. Anhui folk art has more varieties, and as an important branch of traditional Chinese folk art, it has a long history and a wide variety, with a strong local flavor and obvious regional characteristics^[4].

In today's era, globalization has become an objective existence closely related to the life of each one of us: economic globalization, financial globalization, media globalization, and the possible trend of cultural globalization. Economic globalization has brought about the phenomenon of cultural globalization or convergence, which has led to the penetration of Western culture and values into other countries, blurring the identity and characteristics of the original national culture. Regional culture is the essence of a country's traditional culture and a valuable treasure of human civilization. With the process of global integration and the rapid development of China's economy, regional culture is gradually dying out, which is a potential cultural crisis (Yao Xueping, 2022). Young people favor consumer culture and their lifestyles favor transnational living. This has resulted in the dislocation of cultural concepts and the "amnesia" of traditional culture while they are in touch with the world. Due to the civilization transformation, modernization, urbanization, and globalization of the current society, the inheritance of Anhui folk art is facing unprecedented challenges.

The integration of Anhui folk art into art education in colleges and universities is an important topic that needs to be researched and solved urgently and is of great practical significance. The overall goal of this study is to improve the quality of practical teaching resources in art colleges and universities while inheriting regional culture, enriching teaching resources, comprehensively improving the connotation of art colleges and universities, and highlighting teaching characteristics^[5]. On the basis of combing relevant literature, the research object is clearly defined, and a field visit to the front line of art teaching is carried out to investigate the demand, to grasp the current situation of the problem of integrating Anhui folk art resources into the practical teaching of art in colleges and universities, and then to analyze the essence of the reasons. Combined with the questionnaire survey, the standards and paths of integration into practice teaching are theoretically determined, and various theoretical settings are put into practice to verify the feasibility of the theoretical settings, the applicability of the practice activities, and whether they can solve the problems in the practice activities, etc. Through empirical research, a more reasonable approach is drawn. More reasonable suggestions and programs are derived through empirical research^[6].

2. Theoretical Framework

2.1. Philosophical Perspectives on Art Education

The Ancient Greek philosopher Plato's "The Book of the Meeting of the Drinkers" has the connotation of artistic aesthetic education by praising Eros and attempting to cultivate and shape human beings in the pursuit of beauty, thus realizing the complete existence of human beings. The German classical aesthetician Education Schiller expounded his theory of aesthetic education in Aesthetic Education Book Brief. He placed aesthetic education in the position of moral, intellectual, and physical education side by side, which is a stone-cold hollow sound. If the "first creator of man" is nature or God, then aesthetic education as the "second creator of man" is the "second existence" of man that is "produced and molded" after the natural existence of man is restored to a special state of "nothing" (Zhu Liyuan, 2018).

Marx sees the practice as the externalization and realization of essential forces, as well as the understanding of the objective laws of the object and the inner purpose of the subject, whereby man experiences a state of being of beauty in practice. "Man also builds according to the laws of beauty", i.e., he transforms the objective and subjective worlds by the "measure" of beauty, and in this transformation, he also contributes to the "richness of human sensibilities, such as the ear that is musical, the eye that can feel the beauty of form"; and he is a "man" who is able to experience the beauty of form, and to realize it by the "measure" of beauty. The final goal is the promotion of a beautiful new life and the creation of new people (Zeng Fanren, 2006). German Gadamer's hermeneutic aesthetics has a strong humanistic color, he particularly emphasized aesthetic indoctrination. Western philosophy of art education, from Plato onwards, generally speaking, belongs to the trend of essentialist aesthetics. 20th-century aesthetics began to break through the discursive philosophy towards the aesthetics of life, based on the freedom of human nature, the truth of the world, and the creation of the United States, and ultimately the goal is to attribute to the "poetic habitat of man". Thus, in a broad sense, it is aesthetic education, especially contemporary humanist aesthetics, which takes the deep concern for human beings as its main theme and highlights the basic characteristics of aesthetic education and indoctrination^[7].

2.2. Psychological Perspectives on Art Education

Howard Gardner's theory of multiple intelligences emphasizes the social and multicultural nature of intelligence, and the rise of multiculturalism in the 1960s led to the introduction of multicultural education in the United States, which, as a nation known as the "melting pot" of ethnic groups, makes multiculturalism a particularly prominent and important issue. Multiculturalism advocates that schooling should recognize that students come from different socio-economic and cultural backgrounds while forming a shared culture for children through the mainstream culture and that the cultural traditions of minority groups should be fully respected in the pursuit of a common understanding that minority cultures are members of the world's family of cultures with the same rights as the mainstream cultures^[8]. The spirit of Gardner's theory of multiple intelligences is highly consistent with multicultural education's pursuit of cultural diversity and respect for the differences between each individual in different cultural contexts (Huo Liyan Gao Hongyu, 2017).

Multiple Intelligences Theory believes that "works of art are not just the product of inspiration, and art is not just the realm of emotion and intuition, which has nothing to do with cognition. The artistic process is thinking activity and artistic thinking is as important as scientific thinking." Gardner's first work in the field of psychology was on the psychology of artistic development and art education. Art education not only facilitates the generation of multiple intelligences and creativity but also helps individuals to develop good character. "I want all growing human individuals to be

educated in the arts Art education helps children become good citizens" (Howard Gardner, 2003). The purpose of arts education is to keep children's talents and creativity alive. At the same time, the arts, like the humanities, enhance one's understanding of other people and other cultures.

2.3. Statement of the Problem

This study asked a total of five questions. The first three questions were composed of the profile of the two groups of respondents in terms of age, sex, educational attainment (for teachers only) then sex, grade, and major (for students only) followed by the level of assessment of the two groups of respondents in the integration of Anhui folk art resources into university art education in terms of objectives of the program, planning of the program; implementation of the program; monitoring of the program; evaluation of the program^[9]. The challenges integrating Anhui folk Fine Arts in university education include faculty teaching and research capacity limitations, teaching methods being old-fashioned, teaching conditions constraints, and school and society disengagement. The last two questions are: Is there a significant difference in the extent of challenges encountered by the respondents when grouped according to profile? Is there a significant relationship between the level of assessment of the two groups of respondents and the challenges in integrating Anhui folk fine arts in art education?

2.4. Hypotheses

This study will test the following null hypotheses:

There is no significant difference in the extent of challenges encountered by the respondents when grouped according to profile.

There is no significant relationship between the level of assessment of the two groups of respondents and the challenges in the integration of Anhui folk fine arts resources in art education.

3. Methodology

3.1. Research Design

This study used quantitative research methods to understand the overall situation and implementation-level challenges of integrating Anhui folk art into college art education. Quantitative research is the process of collecting and analyzing data. The researcher used quantitative methods to objectively measure the level of implementation and challenges of integrating Anhui folk fine arts into art education in local colleges and universities in Bengbu so that objective and local results could be presented as a reliable basis for strengthening the construction of practice teaching.

In addition, the data collected has provided a systematic and realistic, yet comprehensive description of the situations and areas involved. It allowed the researcher to carefully describe and understand the level of implementation and challenges of the projects undertaken.

The respondents of the study were from two universities: Anhui University of Finance and Economics and Bengbu College. The respondents were composed of two groups: teachers and students. There were 35 teachers all in all and we used the total enumeration technique. The 300 students came from the Sophomore, junior, and senior students. Using the Raosoft calculator, 169 student respondents were taken as the sample size from the given levels. Random sampling was used in choosing the student respondents. The respondents for this study were 35 teachers and 169 students in six majors, including visual communication, painting, product design, and related arts subjects who have experienced teaching and learning folk art in two universities in Bengbu in their sophomore, junior and senior years. The teacher-respondents were at least teaching 5 years and all were all art

teachers and also teaching the student-respondents.

3.2. Research Instrument

The research instrument used in this study was a researcher-made questionnaire divided into two: one for teachers and the other for students.

Part I. Described the profile of the two groups of respondents namely age, sex, number of years in teaching art (teacher group), and group: age, sex, year level, and major (student). Part II was the level of assessment of the two groups of respondents in integrating Anhui folk fine arts into university art education in terms of program objectives, planning, implementation, monitoring, and evaluation. The respondent's level of assessment was expressed using a 4-point Likert scale named (4) Highly Implemented, Range 3.50-4.00 (3) Moderately Implemented, Range 2.50-3.49 (2) Seldom Implemented, Range 1.50-2.49 and (1) Not Implemented, Range 1.00-1.49. The scale range was drafted below.

Part III was about the challenges in integrating Anhui folk fine arts into university education. This part aimed to determine the level of challenges in integrating Anhui folk fine arts in university education in terms of faculty teaching and research capacity limitations, teaching methods are rather old-fashioned, teaching conditions constraints, disengagement of school and society, Anhui Folk Fine Art. The respondent's level of challenges was expressed using a 4-point Likert scale named (4) Great Extent, Range 3.50-4.00 (3) Moderate Extent, Range 2.50-3.49 (2) Low Extent, Range 1.50-2.49 (1) Very Low Extent, Range 1.00-1.49. The scale range was drafted below.

3.3. Validation of Instrument

The research's instrument followed the following validation process:

Expert Validation: Since the questionnaire was researcher-made, it was validated by 5 experts. Four came from the art-related professional fields who at least finished their doctoral degree and one from the University of Perpetual Help System Delta (UPHSD). All suggestions were properly incorporated to improve and align according to the study's requirements. The certificate of validation was signed as proof of validation.

Test of Reliability: 20 non-respondents answered the questionnaire. Their suggestions were all considered to refine the questionnaire. Cronbach's alpha was used to test its reliability.

3.4. Data Gathering Method

After the validation was completed, the researcher applied for permission to conduct the study from the school heads of the two schools. The questionnaires were distributed to the respondents online and face-to-face. After this, the questionnaires were collected and tabulated and employed appropriate statistical processing, analysis, and interpretation to determine the level of implementation and challenges of integrating Anhui folk art resources into college art practice teaching.

3.5. Statistical Treatment

For the collected data, the following statistical tools were used.

To test whether the mean of the student sample scores is representative of the mean of the overall scores apply the chi-square test.

To calculate the significant difference between the two groups of respondents in the level of implementation of integrating Anhui folk art into college art education, the researcher used a two-

sample t-test.

To test whether there was a significant correlation between respondents' evaluation level and the challenge of integrating Anhui folk art resources into university art education, the researcher applied Spearman's correlation coefficient test. Stating the null hypothesis: there was no correlation if the correlation coefficient is zero. Stated alternative hypothesis: if the correlation coefficient was not equal to zero, there was a correlation.

4. Results

(1) Based on the data presented in Table 1, the demographic profile of the Teacher respondents in terms of Age, Sex, and Number of years of teaching art, and student respondents in terms of Age, Sex, Year Level, and Major reveals some interesting findings.

Table 1: Profile of the two groups of respondents namely age, sex, number of years in teaching art(teacher group), and group: age, sex, year level, and major (student)

Respondents			f	%
Teacher	Age	24-35	5	14.3
		36-45	16	45.7
		46-above	14	40
		Total	35	100
	Sex	Male	14	40
		Female	21	60
	Number of Years in Teaching Art	5-10 years	7	20
		10-15 years	6	17.1
		15-20 years	9	25.7
		More than 20 years	13	37.2
Student	Age	20-21	10	5.9
		22-23	21	12.4
		24-25	44	26.1
		26-above	94	55.6
		Total	169	100.0
	Sex	Male	48	28.4
		Female	121	71.6
	Year	Sophomore	83	49.1
		Junior	69	40.8
		Senior	17	10.1
	Major	Painting	64	37.9
		Visual Communication Design	14	8.2
		Product Design	20	11.8
		Animation	2	1.2
Environmental Design		40	23.7	
Digital Media		29	17.2	

In conclusion, in terms of age, the demographic characteristics of the teachers interviewed indicate that a significant proportion of the interviewees belonged to the middle age group. This suggests that most of the teachers in this study have already accumulated a wealth of teaching experience, which may positively influence their ability to cope with challenges and effectively integrate Anhui folk art into art education. In terms of the gender of the teachers, there was a higher percentage of female teachers in the study^[10]. This is consistent with a broader trend observed in the field of education,

where there is a higher proportion of female teachers in the teaching profession. The demographic profile of teachers in terms of years of experience teaching art highlights the presence of teachers with more than 20 years of experience^[11]. These teachers may provide valuable insights and expertise in addressing challenges and integrating Anhui folk art into art education. In terms of age, the demographic characteristics of the students interviewed highlight the prevalence of students in the upper grades in this study. In terms of gender, the demographic characteristics of the students highlight the significant representation of female students in the study, suggesting a greater interest and involvement in art education^[12]. In terms of student grade level characteristics, the integration of Anhui folk art in art education primarily targeted sophomores and juniors, with a smaller percentage of seniors. Demographics in terms of majors highlight the diverse backgrounds and interests within the art education program.

(2) Based on the data presented in Table 2, the Assessment of Teacher and Student Respondents in the Integration of Anhui Folk Fine Arts in Art Education in terms of Objectives, Planning, Implementation, Monitoring, and Evaluation reveals that the results are generally categorized as “not implemented” or Seldom implemented^[13].

Table 2: Assessment of two groups of respondents in the Integration of Anhui Folk Fine Arts in Art Education

Program	Indicators	Weighted Mean(WM)		Verbal Description	
		Teacher	Student	Teacher	Student
Objectives	Average Weighted Mean (AVM)	1.82	1.78	Seldom Implemented	Seldom Implemented
Planning	Average Weighted Mean (AVM)	1.81	1.73	Seldom Implemented	Not Implemented
Implementation	Average Weighted Mean (AVM)	1.77	1.66	Seldom Implemented	Not Implemented
Monitoring	Average Weighted Mean (AVM)	1.79	1.73	Seldom Implemented	Not Implemented
Evaluation	Average Weighted Mean (AVM)	1.80	1.66	Seldom Implemented	Not Implemented

Legend: 3.26-4.00 “Highly Implemented” 2.51-3.25 “Moderately Implemented” 1.76-2.50 “Seldom implemented” 1.00-1.75 “Not Implemented”

Table 3: The extent of challenges of two groups of respondents in the integration of Anhui folk arts in art education

Program	Indicators	Weighted Mean(WM)		Verbal Description	
		Teacher	Student	Teacher	Student
Faculty Teaching and Research Capacity Limitations	Average Weighted Mean (AVM)	2.51	2.98	Moderate Extent	Moderate Extent
Teaching methods are rather old-fashioned	Average Weighted Mean (AVM)	2.49	2.90	Low Extent	Moderate Extent
Teaching conditions constraints	Average Weighted Mean (AVM)	2.30	2.56	Low Extent	Moderate Extent
School and Society Disengagement	Average Weighted Mean (AVM)	2.18	2.61	Low Extent	Moderate Extent

Legend: 3.26-4.00 “Great Extent” 2.51-3.25 “Moderate Extent” 1.76-2.50 “Low Extent” 1.00-1.75 “Very Low Extent”

(3) Based on the data presented the Extent of Challenges of Teacher and Student Respondents in the Integration of Anhui Folk Arts in Art Education in Terms of Faculty Teaching and Research Capacity Limitations, Teaching methods are rather old-fashioned, Teaching conditions constraints, and School and Society Disengagement. Results show they face challenges^[14] (Table 3).

(4) Is there a significant difference in the extent of challenges encountered by the respondents when grouped according to profile?

The data present that there is no Significant Difference Between the teacher respondents’ Extent of Challenges and Their Age, Sex, and Number of Years in Teaching Art (Table 4, Table 5, and Table 6).

Table 4: Significant Difference between the Teacher-Respondents’ Extent of Challenges and Their Age

ANOVA							
Source of Variation	SS	df	MS	F	P-value	F crit	interpretation
Between Groups	0.374835	2	0.187417	0.358017	0.701826	3.294537	Not Significant
Within Groups	16.75159	32	0.523487				
Total	17.12643	34					

Legend: $p < 0.05$ “significant” $p \geq 0.05$ “not significant”

Table 5: Significant Difference between the Teacher-Respondents’ Extent of Challenges and Their Sex

Sex	Mean	SD	df	t-stat	p-value	interpretation
Male	2.157143	0.663573	30	-1.50854	0.141876	Not Significant
Female	2.514286	0.718704				

Legend: $p < 0.05$ “significant” $p \geq 0.05$ “not significant”

Table 6: Significant Difference between the Teacher-Respondents’ Extent of Challenges and Their Number of Years in Teaching Art

ANOVA							
Source of Variation	SS	df	MS	F	P-value	F crit	interpretation
Between Groups	1.40381	3	0.467937	0.922622	0.441404	2.911334	not significant
Within Groups	15.72262	31	0.507181				
Total	17.12643	34					

Legend: $p < 0.05$ “significant” $p \geq 0.05$ “not significant”

The data present there is a Significant Difference Between the Student-Respondents’ Extent of Challenges and Their Sex, Year Level, and Major except for age (Table 7, Table 8, Table 9 and Table 10).

Table 7: Significant Difference between the Student-Respondents’ Extent of Challenges and Age

ANOVA							
Source of Variation	SS	df	MS	F	P-value	F crit	interpretation
Between Groups	2.322055	3	0.774018	1.105964	0.348355	2.659384	not significant
Within Groups	115.4766	165	0.699858				
Total	117.7987	168					

Legend: $p < 0.05$ “significant” $p \geq 0.05$ “not significant”

Table 8: Significant Difference between the Student-Respondents' Extent of Challenges and Sex

Sex	Mean	SD	Df	t-stat	p-value	interpretation
Male	2.557292	0.85887	83	-1.99343	0.049499	Significant
Female	2.845455	0.817899				

Legend: $p < 0.05$ "significant" $p \geq 0.05$ "not significant"

Table 9: Significant Difference between the Student-Respondents' Extent of Challenges and Their Year Level

ANOVA							
Source of Variation	SS	df	MS	F	P-value	F crit	interpretation
Between Groups	5.587423	2	2.793711	4.132883	0.017716	3.050451	Significant
Within Groups	112.2113	166	0.675972				
Total	117.7987	168					

Legend: $p < 0.05$ "significant" $p \geq 0.05$ "not significant"

Table 10: Significant Difference between the Student-Respondents' Extent of Challenges and Their Major

ANOVA							
Source of Variation	SS	df	MS	F	P-value	F crit	interpretation
Between Groups	15.61215	5	3.12243	4.980656	0.000285	2.269613	significant
Within Groups	102.1865	163	0.626911				
Total	117.7987	168					

Legend: $p < 0.05$ "significant" $p \geq 0.05$ "not significant"

(5) Is there a significant relationship between the level of assessment of the two groups of respondents and the challenges in the integration of Anhui folk fine arts in art education?

The data present a Significant Relationship Between the level of Assessment of teacher-respondents and their challenges in the integration of Anhui Folk Fine Arts in Art Education (Table 11).

Table 11: Significant Relationship between the Level of Assessment of Teacher-Respondents and Their Challenges in the Integration of Anhui Folk Fine Arts in Art Education

Level	Challenges	r value	P value	Remarks	Decision
Assessment	Integration	-0.305	.000055	Low negative correlation	Significant

The data present no Significant Relationship Between the level of Assessment of student-respondents and their challenges in the integration of Anhui Folk Fine Arts in Art Education (Table 12).

Table 12: Significant Relationship between the Level of Assessment of Student-Respondents and Their Challenges in the Integration of Anhui Folk Fine Arts in Art Education

Level	Challenges	r value	P value	Remarks	Decision
Assessment	Integration	-0.289	.092221	Very low negative correlation	Not Significant

5. Conclusion

Based on the findings of the study, the following conclusions were drawn:

The demographics of teachers and students suggest that experienced teachers can contribute valuable knowledge to the integration of Anhui folk art, while younger teachers and students may need additional support. Taking into account the perspectives of male and female students and adapting integration to different backgrounds and specializations is essential for an inclusive approach.

Addressing the challenges of integrating Anhui folk art into art education requires measures such as professional development for teachers, harmonizing goals with existing resources, promoting cultural connections, and implementing a comprehensive planning process. It is also important to prioritize monitoring and evaluation, establish clear procedures and standards, involve stakeholders, and use a comprehensive assessment methodology to ensure the effective integration of Anhui folk art and the development of student's creative potential and moral character^[15].

The key to overcoming the challenges of integrating Anhui folk art into art education is to improve pedagogical capacity, adopt student-centered pedagogical approaches, improve teaching and learning conditions, and promote the involvement and support of schools, society, and stakeholders. By addressing these factors, the successful integration of Anhui folk art in art education can be realized^[16].

Age, gender, and years of teaching art did not significantly affect the level of challenges faced by teacher respondents. However, for student respondents, age was not a significant factor influencing reported challenges, while gender, grade level, and major played a role in shaping the challenges encountered by students.

The results of the study showed that there was a significant relationship between teachers' assessment levels and their challenges in integrating Anhui folk art, with higher assessment levels being associated with fewer challenges. Increasing students' assessment levels may also reduce reported challenges in integrating cultural resources, suggesting the need for further research on specific assessment strategies in art education^[17].

6. Recommendations

Based on the conclusions, the following are recommended:

Universities should provide additional support and training programs for young teachers and students to strengthen their integration into Anhui folk art. Taking into account the perspectives and preferences of male and female students, inclusive teaching methods that adapt to different backgrounds and professions can be created in art education projects [18].

Universities provide professional development opportunities for teachers to meet the challenges of integrating Anhui folk art, integrate teaching objectives with existing resources and incorporate cultural connections into art education, and establish a comprehensive planning process that prioritizes monitoring, evaluation, and comprehensive evaluation methods to ensure effective integration and cultivation of students' creativity and moral character [19].

During the teaching process, a student-centered teaching method is adopted to improve teaching conditions and enhance teaching abilities, ensuring the support and cooperation of schools, society, and stakeholders, and promoting the integration of Anhui folk art into art education. Addressing these factors will contribute to the successful integration of Anhui folk art in art education.

Universities should focus on addressing challenges based on factors that affect student respondents, such as gender, grade, and major, and provide support and resources to address students' challenges in these areas, while considering age as a less important factor. Promote higher evaluation practices among teachers to reduce the challenge of integrating Anhui folk art.

Universities may take into consideration the results of the study to strengthen regional culture and

practical teaching systems. Enhanced collaboration within and across universities may strengthen community bonds in promoting and integrating Anhui Folk Fine Arts.

Future researchers may further conduct research to identify and implement specific assessment strategies in art education that effectively address integration challenges and enhance the integration of cultural resources.

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