



Mianzhu woodblock New Year paintings: Designs of Cultural and Creative Products
for the Inheritance and Development of Cultural Heritage

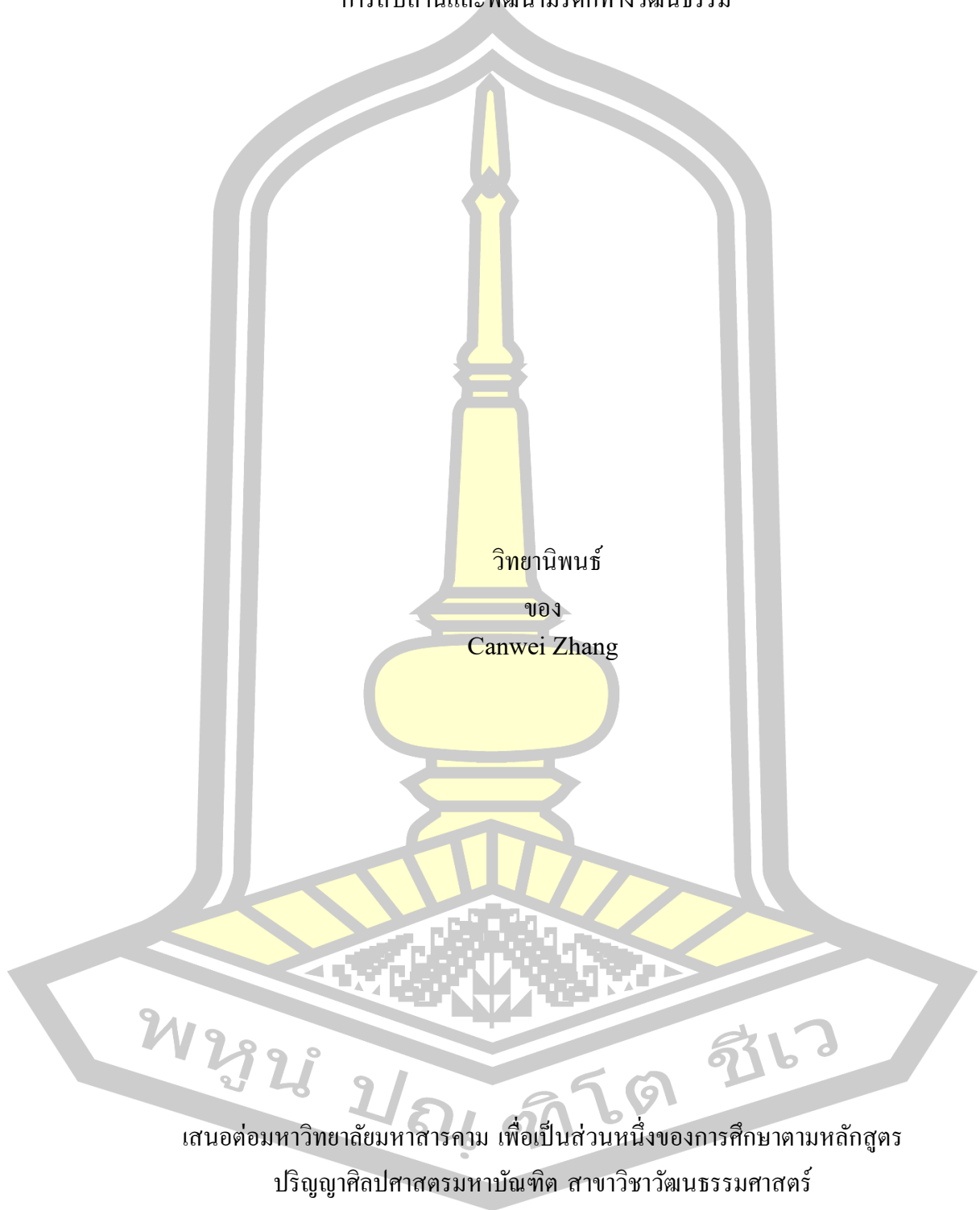
Canwei Zhang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Cultural Science

April 2025

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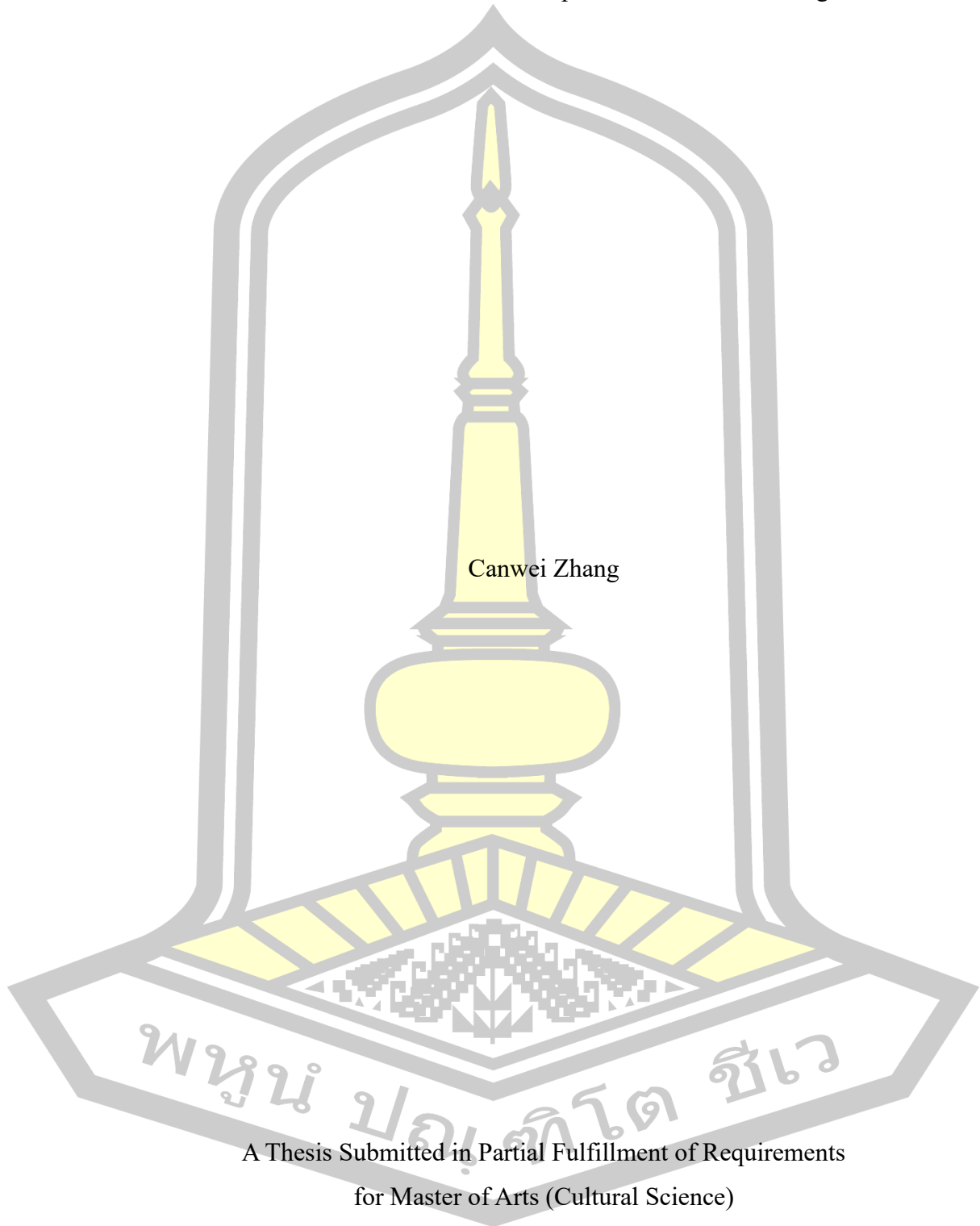


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Mianzhu woodblock New Year paintings: Designs of Cultural and Creative Products
for the Inheritance and Development of Cultural Heritage



Canwei Zhang

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Cultural Science)

April 2025

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ABSTRACT

The research purposes of this article are: (1) To explore the historical development of Mianzhu Woodblock New Year Paintings. (2) To examine the current semiotic situation and cultural challenges of Mianzhu Woodblock New Year Paintings. (3) To study the design of cultural and creative products based on Mianzhu Woodblock New Year Paintings to facilitate the inheritance and development of cultural heritage. This study employs a mixed-methods research approach to investigate the design of cultural creative products in the context of the inheritance and development of Mianzhu Woodblock New Year Paintings as part of cultural heritage. The researcher has collected data from related literature and research papers. Data and information were gathered through field research methods, including survey, observation, focus group discussions and interviews. Data analysis was conducted using research concepts, theories, literature, and related studies, with a descriptive analysis method applied to the data based on the research objectives.

Mianzhu Woodblock New Year Paintings, a popular traditional woodblock print, originated during the Song Dynasty and flourished in the Ming and Qing Dynasties. However, political turmoil and wars during the Republic of China era led to a decline in production. After the People's Republic of China's founding, the government prioritized their protection and revitalization. Currently, Mianzhu Woodblock New Year Paintings face challenges such as market pressures, insufficient cultural and creative content, and inability to meet modern consumer needs. Researchers have proposed preservation measures to address these issues. Incorporating traditional patterns and design elements of Mianzhu Woodblock New Year Paintings into everyday life settings enhances their cultural and artistic depth. This interdisciplinary artistic integration not only breathes new life into traditional paintings but also introduces innovative expressions to other art forms. As consumer demand for cultural and artistic products grows, combining New Year painting elements with modern lifestyle products not only satisfies the market's pursuit of personalization and cultural uniqueness but also imbues everyday items with deeper cultural significance.

In conclusion, this study provides valuable insights into the inheritance and development of Mianzhu Woodblock New Year Paintings. It aims to enrich the local cultural and creative product market, enhance the visibility of New Year paintings, and promote the protection and sustainable development of cultural heritage. Additionally, the findings offer a reference for fostering regional economic growth and strengthening the cultural and creative industries.

Keyword : Mianzhu Woodblock New Year Paintings, Designs of Cultural and Creative Products, Inheritance and Development of Cultural Heritage



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On my academic journey in Thailand, certain people and experiences have become guiding lights, offering strength and support to keep moving forward. This journey would not have been possible without the kindness and encouragement of so many individuals. Their unwavering support has filled me with warmth, resilience, and the courage to persist. I would like to take this opportunity to express my heartfelt gratitude to everyone who has been a part of this journey.

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Finally, I would like to express my appreciation to the many friends, scholars, and contributors who have enriched my academic path. Their wisdom, insights, and encouragement have broadened my research perspective and motivated me to refine and innovate as I move forward. I am determined to transform the lessons learned into contributions that will advance society and expand human knowledge.

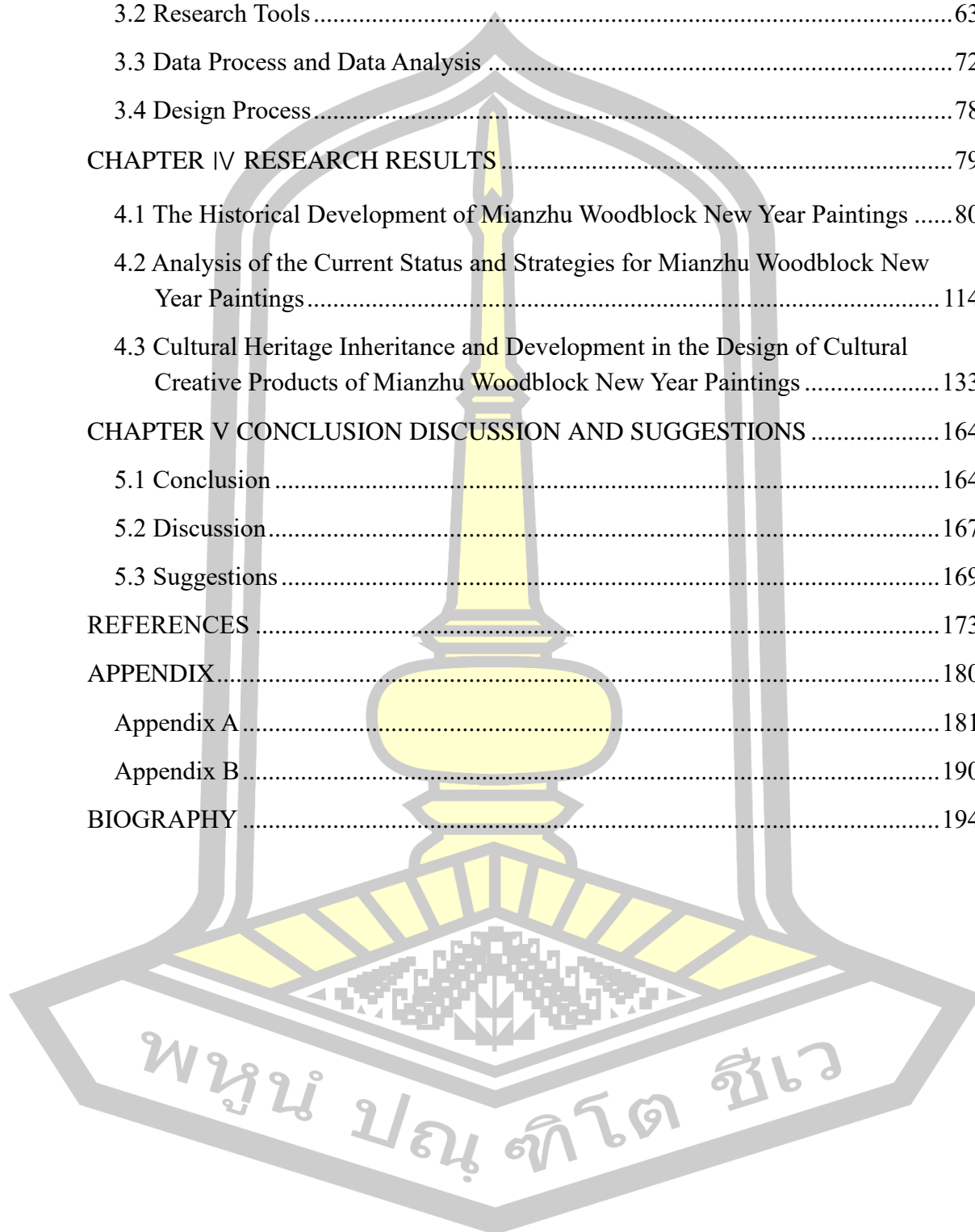
Canwei Zhang



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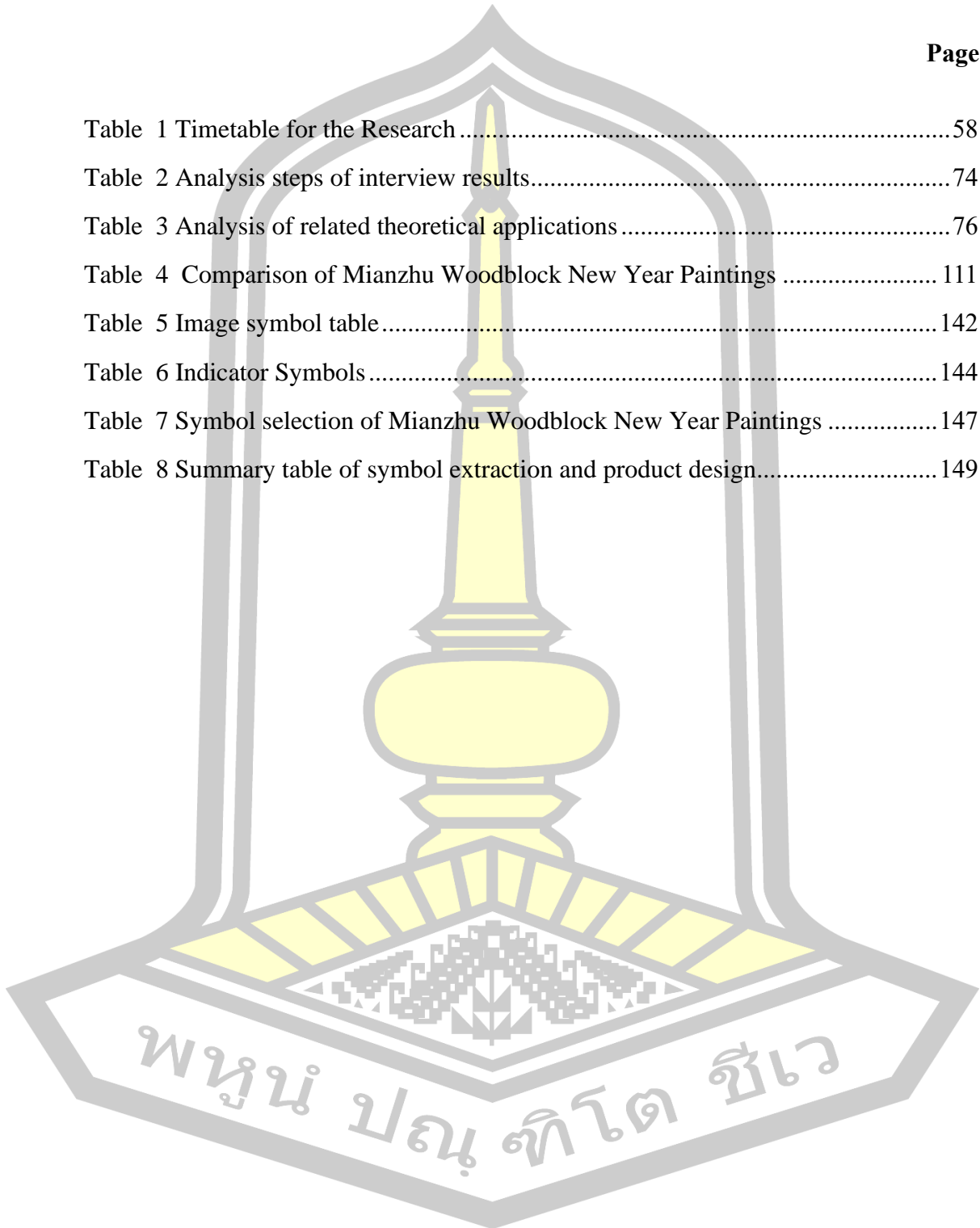
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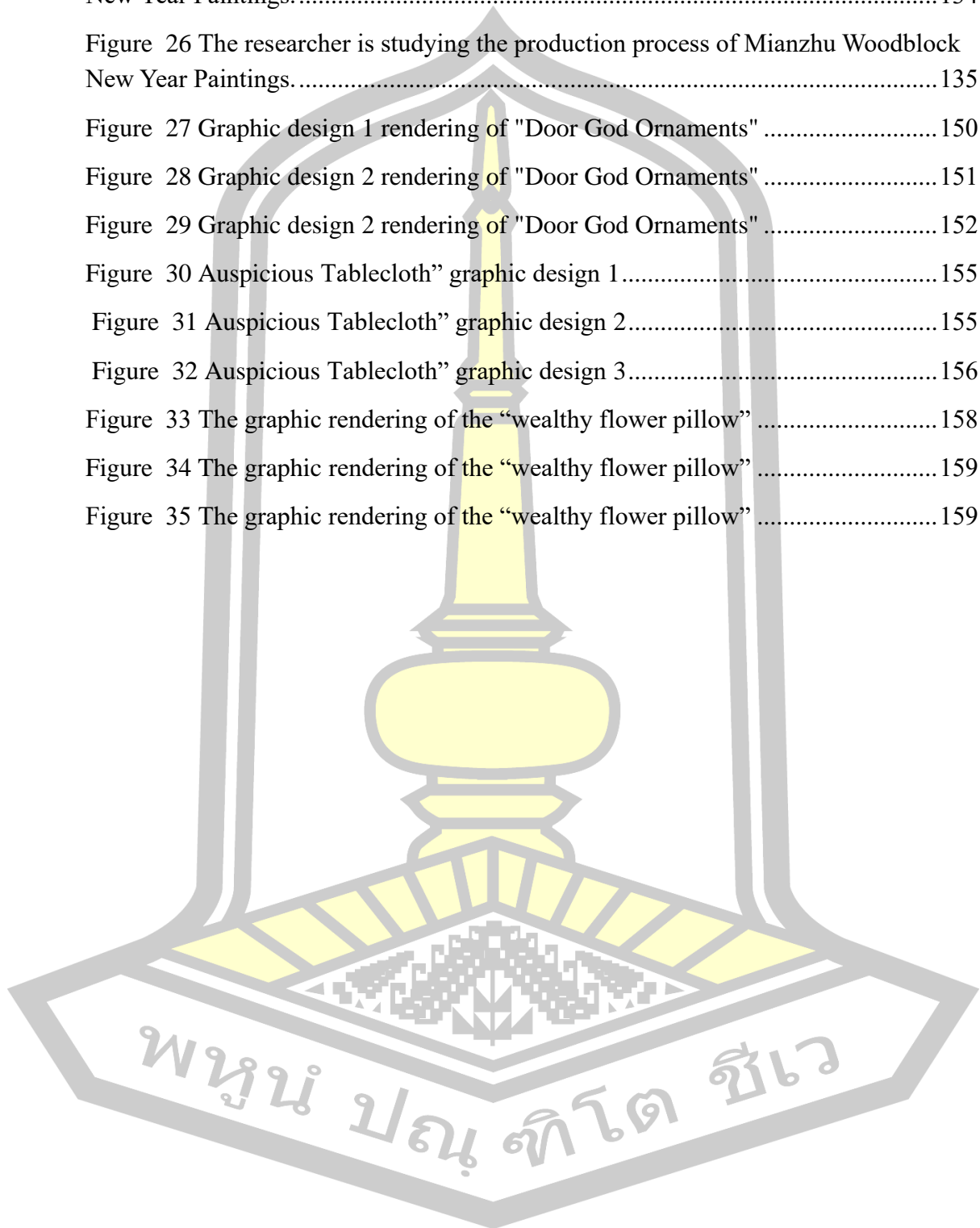
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CHAPTER I

INTRODUCTION

1.1 Background of the Research

The term "culture" originally comes from the Latin word which initially referred to the cultivation of land. It later expanded to encompass the nurturing and shaping of human societies and individual behaviors. The British anthropologist Edward Burnett Tylor defined culture in his work "Primitive Culture" as "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by a person as a member of society." (Tylor, E. B., 1871). Primitive Culture. Guangxi Normal University Press. China's millennia-old feudal system has had a profound impact on agricultural culture, shaping its unique characteristics. The agricultural economy of the feudal society was not only the foundation of material production but also deeply influenced Chinese social culture. The Confucian idea of "emphasizing agriculture and suppressing commerce" stressed the importance of agriculture, which similarly affected societal attitudes and values towards it. Chinese agricultural culture is deeply rooted in the collective life and beliefs of the Chinese people, reflecting respect for the natural world and cosmic order, promotion of filial piety, maintenance of family relationships, and emphasis on ritual traditions. (Zuo, H. 2000). These core values have been passed down through generations in the Chinese agricultural society, forming the essence of the Chinese national spirit and cultural heritage. They are cultural treasures formed through a long historical evolution. China's agricultural culture is the foundation of the survival and development of the Chinese nation and a solid pillar of national spirit. This cultural tradition encompasses numerous festivals, customs, and rituals, such as the Spring Festival, Qingming Festival, and Dragon Boat Festival. These not only enrich the lives of the Chinese people but also demonstrate their pursuit and vitality for a happy and prosperous life. Among them, the

Spring Festival is the most solemn traditional festival and a vivid carrier of Chinese cultural heritage. In the rich customs of the Spring Festival, such as sweeping the dust, posting Spring Festival couplets, ancestor worship, and New Year's greetings, we see the continuation and promotion of traditional culture. (Su, D., Liu, Y., & Jing, S. 2022, February). These customs not only strengthen the bonds among family members and the inheritance of family culture but also provide a platform for the dissemination of oral literature, allowing historical stories and folktales to be passed down through generations. At the same time, the Spring Festival is also a time when folk arts manses shine. The activity of these art forms not only adds to the festive atmosphere but also contributes to the protection and promotion of cultural diversity.

During the Chinese Spring Festival, there is an ancient folk tradition of pasting "New Year paintings" on doors, windows, and walls. This practice symbolizes warding off evil spirits and welcoming auspiciousness, as well as praying for a peaceful home, wishing for a prosperous New Year with favorable weather and bountiful harvests. At the same time, to enhance the festive atmosphere, people often pour endless enthusiasm into the creation of New Year paintings. (Pan, P. 1995). The bright color combinations, exaggerated character shapes, and pursuit of aesthetic value in these paintings not only reflect people's eager anticipation for the Spring Festival but also reveal their aspirations for a rich and healthy life. These paintings are the crystallization of folk wisdom, conveying people's infinite longing for a happy life and carrying a rich cultural heritage. New Year paintings cover a wide range of themes, from door gods, wealth gods, and kitchen gods to Guanyin, the God of Longevity, as well as folk tales, historical allusions, various characters, flowers and birds, insects, and natural scenery. They are diverse and inclusive. (Liu, A. 1999). The application scenarios for New Year paintings are also very extensive; they appear not only in festivals and religious activities but also in life ceremonies such as weddings and funerals, with paintings of corresponding themes for various occasions. In Chinese history, Mianzhu Woodblock

New Year Paintings are one of the most widely circulated traditional woodblock paintings, with a very long history and a unique artistic style. They originated in the Song Dynasty, flourished in the Ming and Qing Dynasties, and reached their peak during the Qianlong and Jiaqing periods of the Qing Dynasty. Mianzhu paintings combine hand-drawing with woodblock printing, known for their distinct ethnic and regional characteristics. (Zhang, D. 2007). They feature complete and full compositions, exaggerated and deformed character images, smooth and powerful lines, and bright and cheerful colors. The content of Mianzhu New Year paintings is extensive, including themes of warding off evil and welcoming auspiciousness, folk customs, production and life, opera stories, historical figures, and mythological legends. In terms of form, there are various types such as door paintings, square paintings, central hall paintings, and vertical screens. (Zhang, D. 1995). The production process includes drafting, engraving, printing ink, and applying colors, with a particular emphasis on the craftsmanship of hand-painting, making each painting unique in artistic charm. Mianzhu New Year paintings are not only an important part of China's intangible cultural heritage but also a significant carrier of folk culture in the Bashu region. Their inheritance and development are of great significance for the protection and promotion of Chinese traditional culture. In 2006, the State Council and the Ministry of Culture of the People's Republic of China approved Mianzhu Woodblock New Year Paintings as one of the first batch of national intangible cultural heritage representative projects. However, the 2008 Wenchuan earthquake caused damage to the paintings, resulting in the loss of many original pieces. (Wang u, 2024: website) To protect this intangible cultural heritage, the government established a special protection team and implemented multiple measures. This led to effective protection and new development opportunities for Mianzhu New Year paintings after the earthquake. With the development of the times, Mianzhu New Year paintings are also continuously

innovating, combining modern aesthetics and market demands to develop new products and forms, ensuring the continuation and prosperity of their artistic life.

Regarding cultural and creative products, different scholars have varying definitions. The Attributes and Characteristics of Cultural and Creative Products (Wei Pengju, 2010), believes that cultural and creative products refer to products that originate from the field of the cultural and creative industry, where the cultural content and the external carrier are interdependent and inseparable. In other words, cultural and creative products draw from culture, recreate or redesign material or immaterial elements with cultural connotations, and ultimately form products with modern significance, which can be called cultural and creative products. (Tian, Y. H. 2016). These products are often centered around creative cultural concepts and are the result of artists, designers, or craftsmen concretizing the content they have comprehended on a spiritual level into tangible form. They are the cultural products and services that infuse intangible creative ideas into the design and production process, creating cultural and creative products with cultural connotations, symbolic meanings, and aesthetic functions. Cultural and creative products may also be referred to as cultural and creative derivatives or artistic derivatives, etc. Non-material cultural heritage creative products are those designed based on non-material cultural heritage as a resource or source of inspiration. Today's market offers a wide variety of cultural and creative products related to non-material cultural heritage, with rich styles and types. Some draw inspiration from patterns and shapes, some deeply analyze cultural connotations, and some improve manual skills. (Feng, J. 2005). Regardless of the form of integration, it is not a simple superposition but requires a "specific problem-specific analysis" approach, innovating again based on the "pain points" of the product to design products that can be truly recognized by the market. The traditional aesthetics and expressive techniques of Mianzhu Woodblock New Year Paintings provide a rich source of inspiration for modern artists. In cross-disciplinary creative attempts, the patterns and

design elements of Mianzhu New Year paintings are ingeniously integrated into different art forms, giving the works not only practical value but also adding depth in culture and art. (Deng, X. 1994). This cross-disciplinary artistic integration not only injects new vitality into traditional New Year paintings but also brings innovative expressions to other art forms. Mianzhu New Year paintings have great potential in cultural product development. As consumer demand for cultural and artistic goods increases, combining New Year paintings elements with modern living products can meet the market's pursuit of personalized and culturally distinctive products. (Xiang, S. L. 2002). These cultural products not only serve as art for people to appreciate but also become carriers for spreading and promoting traditional culture. Through the development of cultural products, the image and connotation of Mianzhu New Year paintings can be more widely disseminated, while also bringing new growth points to local economic development and the cultural tourism industry. In addition, the development of cultural products also helps to enhance the younger generation's understanding and interest in traditional culture, thus achieving the sustainable development of traditional culture.

However, through field investigations and literature reviews, researchers have found that, in the face of social changes and developments, the inheritance and preservation of Mianzhu Woodblock New Year Paintings face numerous challenges. These challenges include unprecedented difficulties in cultural value, cultural identity, and innovative development. Mianzhu New Year paintings encounter significant developmental challenges, including low added value, high production costs, insufficient market recognition, and limited profit margins. (Wang, W. 2001). Intense market competition, along with the influence of products from other regions and modern decorative arts, makes it difficult for Mianzhu Woodblock New Year Paintings to stand out. Modern consumers seek personalized and diverse artistic products, but Mianzhu Woodblock New Year Paintings have not kept pace with market demands in

terms of design, innovation, and application. (Su, D., Liu, Y., & Jing, S. 2022). From a market economy perspective, the development of New Year paintings lags behind societal progress, failing to adapt to the impacts of globalization and modernization. To enhance their market competitiveness and development potential, it is essential to improve their competitiveness through technological innovation, modernized production, digital transformation, and improved marketing strategies.

As a key part of Chinese folk art, Mianzhu Woodblock New Year Paintings have attracted significant academic interest. Scholars have explored their origins, development, and transformation, noting their artistic maturity during the Ming Dynasty and prosperity in the Qing Dynasty. The paintings' style, characterized by symmetrical compositions, smooth lines, and vibrant colors, reflects the local Bashu region's aesthetic and the Sichuan people's views on life. (Wang, H. M., & Kong, F. 2022). These paintings carry cultural symbolism, serving purposes of moral education and reflecting auspicious themes, emphasizing their significance in traditional Chinese culture. Researchers have also examined the social and cultural significance of these paintings, focusing on the issue of inheritance. They highlight the challenge of protecting traditional techniques while also innovating to meet modern societal needs. (Jiang, J. 2013). Efforts like the reconstruction of the Mianzhu New Year Paintings Village and the annual New Year Paintings Festival demonstrate practical examples of combining inheritance with innovation. It's not only offer valuable historical and cultural insights but also serve as a critical link between past and future, tradition and modernity, making them an essential window into Chinese traditional culture and folk art.

In conclusion, this study explores the historical origins, cultural value, and identity of Mianzhu Woodblock New Year Paintings, aiming to enhance their cultural worth and address the challenges they face in today's market. By examining the current state of inheritance and protection of these paintings, researchers can better understand

the challenges they face in today's environment. By applying cultural and creative product design to the inheritance and protection of Mianzhu Woodblock New Year Paintings, a product model has been established. This research extends and provides reference value for the inheritance and protection of intangible cultural heritage. The study also aims to understand the challenges they face in today's environment and provides a reference value for the protection of intangible cultural heritage. The study's findings contribute to the development of a more comprehensive understanding of the historical and cultural significance of Mianzhu Woodblock New Year Paintings and their potential for greater market success.

1.2 Research Objectives

1.2.1 To study the historical development of Mianzhu Woodblock New Year Paintings.

1.2.2 To study the current semiotic situation and cultural problems of Mianzhu Woodblock New Year Paintings.

1.2.3 To study designs of cultural and creative products of Mianzhu Woodblock New Year Paintings for inheritance and development of cultural heritage.

1.3 Research Questions

1.3.1 What is the historical development of Mianzhu Woodblock New Year Paintings?

1.3.2 What is the current situations and problems of Mianzhu Woodblock New Year Paintings?

1.3.3 How to design cultural creative products for Mianzhu Woodblock New Year Paintings?

1.4 Importance of the Research

1.4.1 By studying the historical development of Mianzhu Woodblock New Year Paintings, we can better understand its cultural value.

1.4.2 By studying the cultural value and cultural identity of Mianzhu Woodblock New Year Paintings, it will help to promote and develop its cultural value.

1.4.3 This study combines the innovative design of cultural creative products with Mianzhu New Year paintings to design a set of cultural creative product models. Through the inheritance and protection of Mianzhu wooden New Year paintings, it will be extended to provide reference value for the inheritance and protection of intangible cultural heritage.

1.5 Definitions of Terms

1.5.1 Mianzhu

Mianzhu, a city in Chengdu, Sichuan Province, China, is the birthplace of Mianzhu Woodblock New Year Paintings, and also the research area for this study.

1.5.2 Mianzhu Woodblock New Year Paintings

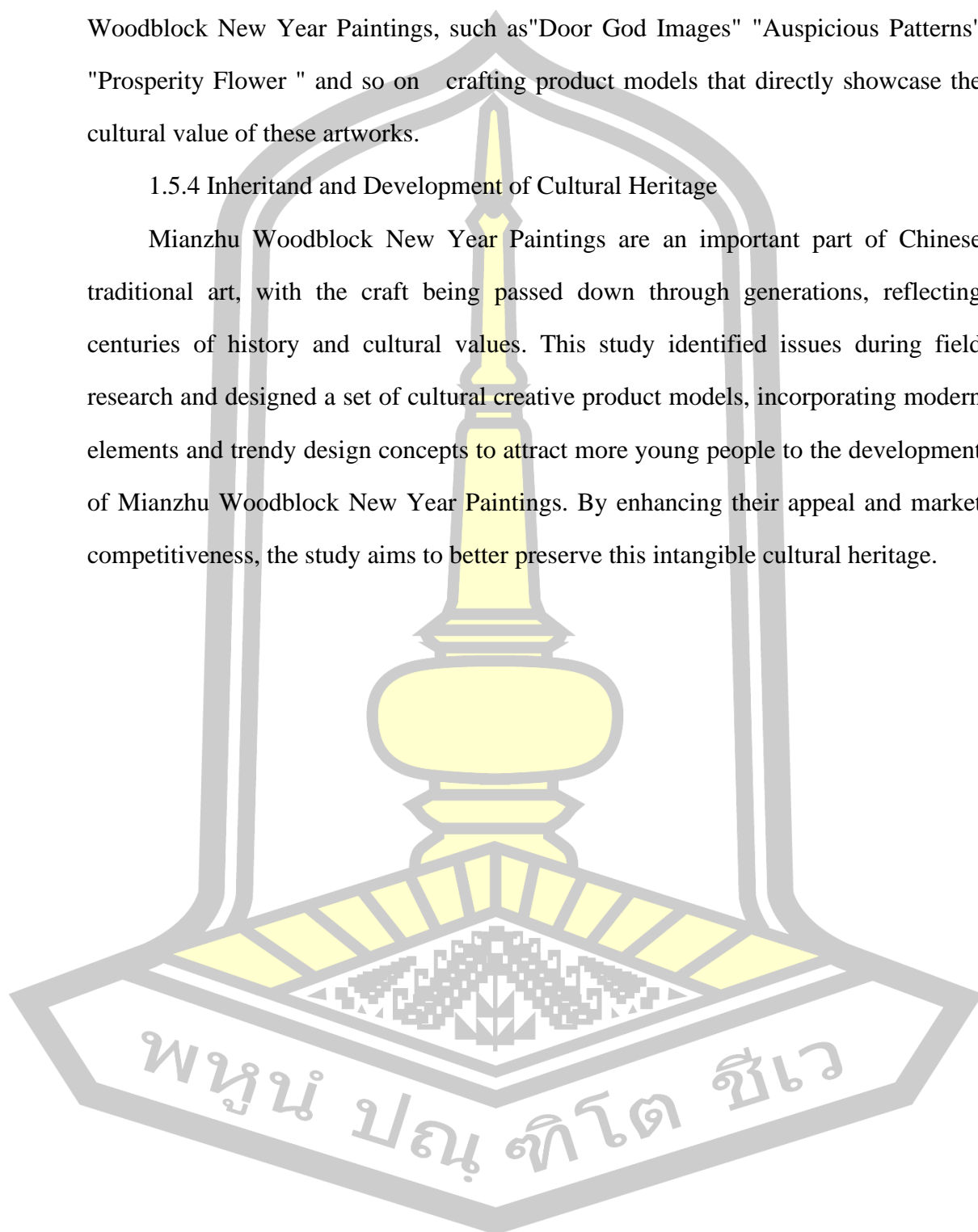
This study uniformly uses the term "Mianzhu Woodblock New Year Paintings" to define them as a traditional Chinese New Year paintings art form originating from Mianzhu City, Sichuan Province. They are typically colorful prints made on wooden blocks using woodcut techniques, used for decoration and celebrating Chinese New Year and other important festivals. This study covers areas related to the patterns, materials, producers, inheritors, and functions of Mianzhu woodblock New Year paintings. In different literature, researchers may use different expressions, such as "Mianzhu paint," "Mianzhu wooden New Year paintings," "Mianzhu woodblock prints," "Mianzhu woodblock New Year pictures," among others, but we do not make detailed distinctions.

1.5.3 Designs of Cultural and Creative Products

Cultural creative products draw from the cultural symbols of Mianzhu Woodblock New Year Paintings, such as "Door God Images" "Auspicious Patterns" "Prosperity Flower " and so on crafting product models that directly showcase the cultural value of these artworks.

1.5.4 Inheritance and Development of Cultural Heritage

Mianzhu Woodblock New Year Paintings are an important part of Chinese traditional art, with the craft being passed down through generations, reflecting centuries of history and cultural values. This study identified issues during field research and designed a set of cultural creative product models, incorporating modern elements and trendy design concepts to attract more young people to the development of Mianzhu Woodblock New Year Paintings. By enhancing their appeal and market competitiveness, the study aims to better preserve this intangible cultural heritage.



1.6 Conceptual Framework

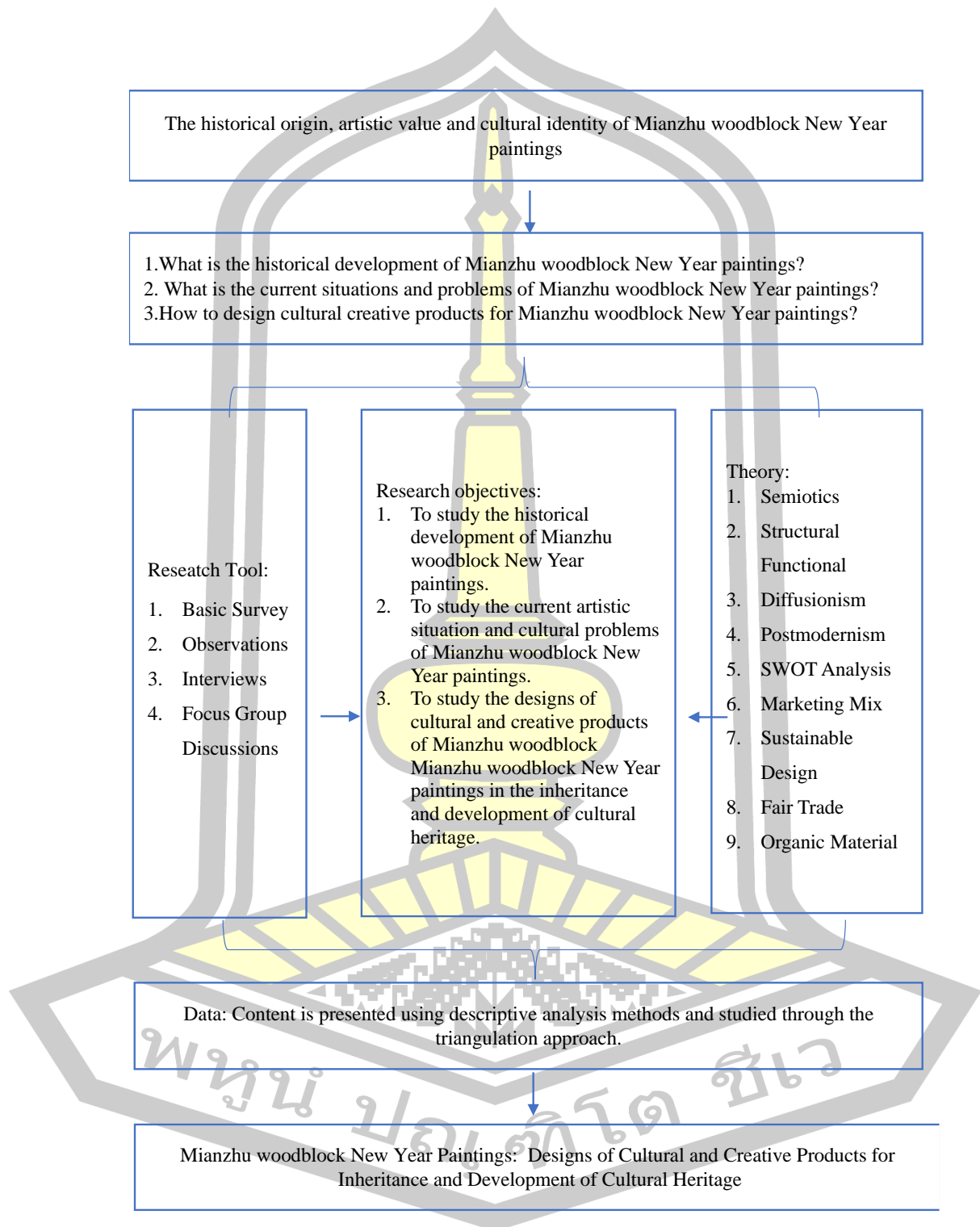


Figure 1 Conceptual Framework

Source: Canwei Zhang (2024)

CHAPTER II

LITERATURE REVIEWS

In this research, the investigators conducted a comprehensive review of related literature to ensure that the research obtained the most comprehensive information needed. The researchers examined the following topics in detail:

2.1 Related Chinese Culture and Chinese Woodblock New Year Paintings

2.1.1 Chinese Agrarian Culture

2.1.2 Chinese Folk Art Culture

2.1.3 Chinese Woodblock New Year Paintings

2.2 Knowledge of Mianzhu Woodblock New Year Paintings

2.3 Related Laws and Policies

2.3.1 Related National Policies

2.3.2 Related Policies of Local Government

2.4 Research Area

2.4.1 Mianzhu City

2.4.2 Mianzhu Woodblock New Year Paintings Village

2.4.3 Mianzhu Woodblock New Year Paintings Museum

2.5 Related Theories

2.5.1 Semiotics

2.5.2 Structural Functional

2.5.3 Diffusionism

2.5.4 Postmodernism

2.5.5 SWOT Analysis

2.5.6 Marketing Mix

2.5.7 Sustainable Design

2.5.8 Fair Trade

2.5.9 Organic Material

2.6 Related Research

2.6.1 Domestic Research

2.6.2 International Research

2.1 Related Chinese Culture and Chinese Woodblock New Year Paintings

2.1.1 Chinese Agrarian Culture

Culture refers to the comprehensive system of material and spiritual production methods, ways of life, social customs, values, artistic expressions, religious beliefs, and moral norms formed by human societies under specific historical conditions. It is a product of human social development, encompassing aspects such as language, religion, customs, arts, sciences, morality, and law. Culture reflects human cognition and attitudes towards the world, is the result of interaction between humans and nature and society, and serves as the foundation and bond for human coexistences. In the book of “From the soil” (Fei, X.T 1992), Fei Xiaotong provides an in-depth exposition of Chinese agrarian culture. He points out that Chinese agrarian culture is a cultural form originating from rural society and agricultural production methods, reflecting the ways in which the Chinese people have lived, worked, and produced in natural environments over the long term. The core of Chinese agrarian culture lies in the fundamental characteristics of agrarian society, namely, agriculture being the primary economic activity, rural society serving as the basic unit, and family and kinship relations forming the basic organizational structure. Chinese agrarian culture exhibits significant diversity among different regions and ethnic groups, yet it shares common core values and spiritual connotations. Chinese agrarian culture embodies the social organization and values of the Chinese people, such as reverence for nature, awe of heaven and earth, filial piety, family ethics, and ritual culture. These traditional values have been passed down through generations in Chinese agrarian society, becoming integral components

of the Chinese people's spiritual world and valuable cultural heritage created over long periods of historical development. (Deng, F. 1995). This cultural tradition has profoundly influenced the Chinese people's ideologies, behaviors, and social customs, making it an important part of Chinese culture as a whole. The traditional agrarian culture of China is the lifeblood of the nation and the spiritual homeland of its people. This culture integrates rich traditional festivals, customs, and rituals such as the Spring Festival, Qingming Festival, Dragon Boat Festival, and others. These cultural traditions enrich the lives of the Chinese people and reflect their aspirations for a better life and vibrant vitality. Chinese agrarian culture reflects the values of respecting nature, revering heaven and earth, emphasizing family, and promoting filial piety. These values influence the organizational structure, moral concepts, and social demeanor of Chinese society, constituting an important part of the spiritual world of the Chinese people. Through generations of inheritance and promotion, they provide a sense of identity, belonging, and spiritual support for the Chinese people.

The traditional agrarian culture of China serves as the nation's lifeblood and the spiritual cornerstone of its populace. It encompasses a wealth of traditional festivals, customs, and rituals, including the Spring Festival, Qingming Festival, Dragon Boat Festival, among others. (Qiao, X., & Su, R. 1990). These cultural practices not only enhance the lives of the Chinese people but also mirror their aspirations for a better existence and thriving vitality. Chinese agrarian culture embodies values such as reverence for nature, awe of the cosmos, emphasis on family, and the promotion of filial piety. (Arnheim, R. 1984). These principles shape the organizational fabric, ethical frameworks, and social demeanor of Chinese society, constituting a vital aspect of the spiritual realm for its people. Passed down through generations and actively promoted, they instill a sense of identity, belonging, and spiritual fortitude among the Chinese populace.

2.1.2 Chinese Folk Art Culture

Folk art refers to various artistic forms created, inherited, and expressed by ordinary people. Typically originating and circulating in everyday life, it constitutes an integral part of people's daily existence. These art forms often reflect people's lives, emotions, beliefs, and values. (Cao, X. 2005). Influenced by factors such as different regions, ethnicities, social classes, and traditional customs, various social groups exhibit different forms of expression, including but not limited to music, dance, drama, painting, sculpture, handicrafts, and more. Folk art corresponds to official culture and academic art. It typically operates outside the confines of formal training, academic standards, and governmental regulations, relying more on traditional oral transmission or apprenticeship. Consequently, folk art exhibits characteristics of diversity, simplicity, and vitality, closely mirroring people's lives and reflecting their creativity and aesthetic ideals. (Fan, Z. K. 2014). In many cultures, folk art plays a crucial role, serving not only as a vital component of traditional culture but also as a significant means of maintaining social cohesion and identity. Through folk art, people can express their emotions and ideas, perpetuate and promote cultural traditions, as well as strengthen the bonds and interactions among local communities. (Huang, Y. 2007). There exists a close connection between Chinese folk art and popular beliefs. Folk art is one of the rich cultural heritages created by the Chinese people, while popular beliefs are a prevalent form of spiritual faith in Chinese society. These two intertwine and complement each other, jointly forming the unique landscape of Chinese culture.

Firstly, many forms of Chinese folk art are closely linked to religious beliefs and mythical legends. For instance, the dragon and lion dances in folk dance are often used to celebrate festivals and sacrificial activities, symbolizing reverence and blessings to deities. Similarly, the plots in folk operas often depict various myths and historical stories with strong religious hues and spiritual meanings. Secondly, folk art serves as a means of expression and promotion of popular beliefs. (Song, H. 2010). In religious activities and temple fairs in China, various artistic performances and cultural activities

such as opera, dance, and folk music are often featured. These activities are not only entertainment but also serve as religious rituals and expressions of faith. Moreover, Chinese folk-art pieces are often used to express people's awe and reverence towards deities, ancestors, and natural forces. Various gods, mythical creatures, and sacrificial motifs frequently appear in folk paintings, sculptures, and crafts, reflecting people's belief in and worship of supernatural powers. (Wang, R. 2013). In summary, there is a close interactive relationship between Chinese folk art and popular beliefs, with mutual permeation and influence, collectively forming the diverse and rich aspects of Chinese culture.

2.1.3 Chinese Woodblock New Year Paintings

The 'Spring Festival,' also known as the 'Chinese New Year,' is a traditional festival of the Chinese people. With a long history, it originated from the early primitive beliefs and worship of nature by humans. Evolving from ancient times' rituals to pray for a good harvest and prosperity, it began as a primitive religious ceremony. People would hold sacrificial activities at the beginning of the year, praying for abundant crops and thriving livestock in the coming year. Over time, these sacrificial activities gradually evolved into various celebratory events, ultimately forming today's Spring Festival. Woodblock New Year paintings are a form of folk art in China. Originating from ancient woodcut techniques, they are colorful paintings carved onto wooden blocks. Woodblock New Year paintings are often popular during the Chinese lunar New Year, used for decoration and celebration. (Wu, Y. 2019). These paintings typically feature auspicious motifs, traditional folk tales, or scenes from everyday life, such as floral and bird patterns, folk mythological stories, opera characters, as well as symbols representing wealth, auspiciousness, and good fortune. With vibrant colors and unique styles, these paintings showcase the rich cultural connotations of Chinese tradition and the distinctive charm of folk art. They are not only an art form but also an expression of Chinese people's wishes for the New Year and a better life. They carry rich cultural

significance and emotional value, holding an important position in China's folk traditional culture. (Hu, G. 2008) Posting New Year paintings during the Chinese New Year are one of the traditional customs and also an artistic expression that originated from primitive religious beliefs and worship of nature. 'In ancient times, people painted their bodies with colors to drive away wild animals, ward off evil, or for aesthetic purposes, expressing the wishes and prayers in their hearts, which is one of the examples we can judge and confirm as the initial artistic form of New Year paintings. (Gu, L. 2001). It can be seen that the creation of New Year paintings is based on certain primitive beliefs and religious faith. In the pre-Qin period, the classic book "Shan Hai Jing" recorded a story of exorcism during the time of the Yellow Emperor: "Erecting the figure of Da Tao Ren, and paintings the doors with the image of Shen Tu...to ward off evil spirits.". The "Jing Chu Sui Shi Ji" records that during the Wei and Jin Dynasties, it became a trend to carve the traditional door gods "Shen Tu" and "Yu Lei" on peach wood every Spring Festival. (Xiang, S. 2001). As New Year paintings matured, they eventually became an independent art form, largely due to the mature development of woodblock paintings and papermaking techniques during the Tang Dynasty. The "Dongjing Meng Hua Lu" from the Song Dynasty records: "In recent years, during festivals, door gods, Zhong Kui, and peach wood are all paintings and sold in the marketplace." (Meng, Y. 2010).

During the Spring Festival, people paste "New Year paintings" on doors, windows, and walls to ward off evil spirits, pray for good weather, happiness for the whole family, and a smooth and auspicious new year. At the same time, to enhance the festive atmosphere, people invest a great deal of enthusiasm into New Year paintings works. The vivid colors, exaggerated character designs, and expressions of aesthetic value all demonstrate people's hopeful expectations for the festival and their prayers for a prosperous and healthy life, expressing their longing for a better life in their daily lives. The reason why New Year paintings can be passed down for a long time and remain

enduring is precisely because of the strong support of the populace. (Bi, F. 2007). They are an artistic form that conveys New Year blessings and reflects the beliefs of the people. The art of paintings transmits the folk wisdom of ordinary people and accumulates profound cultural traditions. The themes of New Year paintings are diverse, covering a wide range of subjects including door gods, god of wealth, kitchen god, Guanyin, god of longevity, folk legends, historical stories, figures, flowers and birds, insects and animals, as well as natural landscapes. (Liu, Z., Bin Abdul Hamid, H., & Fu, K. 2023). They are widely used, not only in festive celebrations and religious rituals but also in customs related to weddings, funerals, and other ceremonies, where different types of New Year paintings work appear. New Year can generally be divided into two concepts: broad and narrow. Broadly speaking, they refer to paintings works created by folk artists, engraved and operated by workshops, characterized by depicting and reflecting folk secular life, and used for specific celebratory activities. (Wang, T. 2017). Whereas narrowly speaking, New Year paintings specifically refer to decorative paintings posted or hung during New Year festivals and other celebrations. The theme of the New Year paintings is all-encompassing, and the content of various themes is very rich, including historical stories, myths and legends, people's lives, scenic spots and historic sites, imperial examinations and so on.

The styles of New Year paintings vary from region to region. Generally speaking, there are Yangliuqing New Year paintings with court interest and public interest. There are rough and simple, full of local flavor of Shandong Weifang and Hebei Wuqiang New Year paintings; Liangping New Year paintings with vivid shape, strong color contrast and full of life; There are delicate and neat Taohuawu New Year paintings; There are the simple and naive New Year paintings of Zhuxian town in Henan Province, which is the oldest New Year paintings in China; There are also the colorful Mianzhu New Year paintings in Sichuan province with a brushy style; The Zhangzhou New Year paintings in Fujian Province and Foshan New Year Paintings in Guangdong Province

have strong regional colors. (Ye, T. 2000). They are mostly painted with red and black background, and the paintings of gods and Buddhas are rich and diverse. These New Year paintings have enriched the regional characteristics and stylistic characteristics of Chinese New Year paintings, making them present a colorful artistic style.

2.2 Knowledge of Mianzhu Woodblock New Year Paintings

As an important branch of Chinese New Year paintings, Mianzhu New Year paintings have gone through a long period of development and prosperity, resulting in rich themes and becoming a significant subset of Chinese New Year paintings. Every December in Chengdu is a day for the exchange and sale of peach charms. Most of them in the Chengdu market are provided by Mianzhu and Jiajiang, so we can infer that Mianzhu New Year paintings already existed during the Song Dynasty. The emergence of Mianzhu New Year paintings benefited from its superior natural environment and abundant resources. The region is rich in bamboo, providing ample raw materials for the papermaking industry. (Zhang, S. 2006). Moreover, during the Song Dynasty, the paintings industry entered a mature stage, with New Year paintings appearing in both hand-painted and woodblock paintings formats. This led to the birth of woodblock. Woodblock paintings accelerated the popularization of New Year paintings art. During the Song Dynasty, New Year paintings entered a rapid development stage. (Zhang, D. 2007). In terms of content and form, they established a unique artistic style within the realm of fine arts. In terms of creative ideology, they reflected characteristics of real life and educational thoughts. The development of Mianzhu New Year paintings reached its peak during the Qianlong and Jiaqing periods of the Qing Dynasty, especially with the emergence of specialized pink paper for New Year paintings, which greatly facilitated their development. The pink paper was particularly suitable for the creation of them. By that time, Mianzhu New Year paintings had already become one of the four major woodblock New Year paintings in China.

(Fan, X. 2007). In the early years of the Republic of China, New Year paintings remained highly active. Their artistic style not only inherited the artistic characteristics of the Qing Dynasty but also featured folk celebrations as the main theme. (Chen, H., & Yan, Z. 2010). They encompassed various traditional content that was popular among the common people, praising justice and expressing blessings and joy. This further developed traditional folk New Year paintings and expanded their artistic significance, enriching the themes and subjects of New Year paintings creations previously used for celebrating the New Year in countless households. In the early stages of liberation, woodblock New Year paintings production ceased temporarily. After 1960, Mianzhu New Year paintings gradually gained attention from the government. In 1980, the "Mianzhu Woodblock New Year Paintings Society" and the "Mianzhu County Woodblock New Year Paintings Research Association" were successively established in the county. In 1982, the Mianzhu New Year Paintings Research Association was also established in the Mianyang area. Since the resumption of Mianzhu New Year paintings production in 1980, a new period of development has begun. Building upon tradition, continuous exploration, innovation, and organized sales have been carried out. (Feng, M. 2005). After the 2008 Wenchuan earthquake, Mianzhu New Year paintings suffered tremendous losses. In order to protect this precious intangible cultural heritage, the government established a protection group and actively promoted the construction of museums and cultural squares. Through these measures, artists were guided to learn new concepts and integrate them with Mianzhu New Year paintings. At the same time, the government also increased its support for the local Mianzhu New Year paintings industry, committed to promoting its diversified, professional, scaled, streamlined, and environmentally friendly development, in order to better inherit and protect this tradition.

The primary market for Mianzhu New Year paintings was originally rural households, where they were essential decorations for New Year festivities and rituals.

However, as urbanization has progressed, more people have moved from rural areas to cities, and traditional agricultural culture has gradually weakened. (Gu, L. 2001). Meanwhile, industrialization brought mass-produced goods into the market, altering people's aesthetics and consumption habits. In modern society, household decoration is no longer limited to traditional New Year paintings; people now prefer modern, fashionable decorations. The transformation of the economic structure and changes in lifestyle have led to a gradual shrinking of the market for Mianzhu New Year paintings.

With the widespread adoption of printing technology and the rise of other visual media, handmade Mianzhu Woodblock New Year Paintings struggled to compete in terms of production speed and cost. Industrialization allowed for fast, large-scale printing that could meet market demand at lower prices, leading to a gradual replacement of traditional handicrafts by modern printed products. This industrial and modern market competition has caused traditional New Year paintings to lose their once-essential status in daily life.

The change in market demand is not only reflected in the shift in types of consumer goods but also in changing cultural values. As modernization progresses, the cultural significance and symbolism once carried by traditional New Year paintings are gradually fading. The younger generation has a weakened understanding and sense of connection to these paintings; traditional themes such as Door Gods and Wealth Gods are increasingly seen as outdated symbols that fail to resonate with modern consumers. (Li, L. 1998). This generational cultural gap has further exacerbated the decline of the New Year paintings market.

Recognizing the decline of Mianzhu Woodblock New Year Paintings, the Chinese government began to see the importance of preserving this cultural heritage in the late 20th and early 21st centuries, taking a series of measures to protect and pass down this precious intangible cultural heritage. In 2006, Mianzhu Woodblock New Year Paintings were included in the National Intangible Cultural Heritage List, marking

a new stage in the protection of this traditional craft. This policy brought increased attention and resources to Mianzhu New Year paintings, with the government providing policy support to safeguard and preserve this cultural heritage.

Under the influence of cultural policies, the education and transmission of Mianzhu New Year paintings have gradually become more systematic. Some areas have begun to offer New Year paintings classes in schools and communities, incorporating the craft into art education to spark interest among young people. (Nie, H., & Ran, M. 2018). This model of transmission has not only enhanced the social influence of the art form but also laid a talent foundation for its long-term development. National cultural protection policies include the recognition and support of artisans, as well as rewards and encouragement for those who continue to create and preserve New Year paintings. Additionally, the government has set up special funds to support the production and promotion of New Year paintings, helping to establish museums and cultural exhibition centers. These measures have provided the material foundation necessary for the revival of Mianzhu New Year paintings and created a supportive social environment for their preservation and development.

The devastating Wenchuan earthquake on May 12, 2008, brought tremendous destruction to Sichuan Province, particularly to Mianzhu City. As a treasured folk art of Sichuan, the Mianzhu Woodblock New Year Paintings industry also suffered an unprecedented blow. The earthquake caused not only material damage, including the destruction of workshops, production facilities, and museums, but also dealt a blow to the local cultural industry, putting an already struggling New Year paintings production in a more dire situation. (2024: Website.)

Key facilities in the Mianzhu New Year paintings industry, such as the Mianzhu New Year Paintings Museum and numerous craft workshops, were severely damaged in the earthquake, and the physical foundation for production was nearly destroyed. Many artisans suffered significant personal losses, losing both homes and livelihoods,

which raised the risk of a break in the tradition. Mianzhu City lay in ruins after the earthquake, with the economy in disarray, and local residents were focused on survival and rebuilding, leading to a temporary halt in New Year paintings production. (2020: Website.)

In addition to the material losses, the earthquake had psychological and cultural impacts. As a significant part of local culture, Mianzhu New Year paintings embody the collective memory and cultural identity of the residents. The sudden disaster left many artists worried that this ancient art form might be lost forever. Amidst the trauma, society seemed to temporarily forget about this traditional culture, posing severe challenges for its preservation. Local people momentarily lost hope in the future of New Year paintings.

Despite the significant and heavy impact of the earthquake on the Mianzhu New Year paintings industry, it also sparked national and international attention toward this cultural heritage. During the post-earthquake reconstruction process, New Year paintings gradually became seen as a crucial symbol of Mianzhu's cultural revival, becoming central to the restoration of local culture and economy. Domestic and international support after the earthquake not only facilitated the material recovery of Mianzhu New Year paintings but also provided new opportunities for this traditional culture.

In the aftermath of the Wenchuan earthquake, the revival of Mianzhu Woodblock New Year Paintings gained high importance. The government and society, through policy support, financial assistance, and market promotion, helped the art form recover from the disaster and fostered further innovation and modernization. The government played a key role in post-disaster reconstruction by investing heavily in the restoration of destroyed museums and workshops, while also encouraging the revival and innovation of the New Year paintings industry through policy support. As part of cultural reconstruction, Mianzhu New Year paintings became a priority for the local

government, with restored and upgraded cultural infrastructure, such as the New Year Paintings Museum and Paintings Village, providing new platforms for production and display. (2019: Website.) During reconstruction, the New Year paintings industry gradually integrated with the modern market by aligning with tourism and cultural industries, allowing the art form to regain vitality. Driven by post-earthquake tourism, Mianzhu New Year paintings, as a unique local cultural product, attracted many domestic and international visitors. Tourism not only created new market demand for New Year paintings but also provided inspiration for modern innovation. New Year paintings transformed from traditional festive decorations into tourist souvenirs, artworks, and cultural products, further expanding their market scope. In terms of innovation, artisans have incorporated modern elements and aesthetics while preserving traditional techniques. Traditional Mianzhu New Year paintings primarily feature myths, religious themes, and folk legends, but in the reconstruction process, their content has diversified to include themes and elements from modern society. For example, some paintings feature earthquake reconstruction as a theme, expressing people's hope for post-disaster life and respect for life. These new creations preserve traditional techniques while imbuing New Year paintings with contemporary meaning and emotional depth.

The innovations in form are also noteworthy. Beyond traditional woodblock prints, Mianzhu artists have combined paintings techniques with modern art forms, creating more diverse works. For instance, some New Year paintings incorporate elements of paintings and sculpture, creating a more three-dimensional and vibrant visual effect. Additionally, New Year paintings have been applied to modern design and packaging, becoming integral to contemporary cultural products. Through this cross-boundary fusion, Mianzhu New Year paintings have gradually transcended the limitations of traditional handicrafts and evolved toward greater diversity and modernity.

On the technical front, modern technology has been introduced into the production process of New Year paintings. Digital technology has greatly improved design and production efficiency, allowing for the digital preservation and transmission of traditional techniques, providing a foundation for future research and development. The introduction of digital printing enables faster, large-scale production to meet modern market demand. (Qiao, G. F. 2020). These technological methods have helped artisans overcome some technical challenges in traditional production and offered new possibilities for the modern development of New Year paintings. In the post-reconstruction period, Mianzhu Woodblock New Year Paintings have not only revived in the market but also gradually reclaimed their cultural significance. With growing public awareness of intangible cultural heritage protection, Mianzhu New Year paintings, as an important part of Chinese traditional culture, have received more attention and promotion. They symbolize not only local culture but also the resilient spirit of post-disaster reconstruction and the pursuit of a hopeful life.

2.3 Related Laws and Policies

As the state and people from all walks of life attach more and more importance to intangible cultural heritage, governments at all levels have successively issued various related policies, laws and regulations to provide legal basis and theoretical guidance for the protection and inheritance of local intangible cultural heritage. This section will sort out related national and local policies and provide related theoretical basis for the following research.

2.3.1 Related National Policies

On February 25, 2011, the 19th Session of the Standing Committee of the Eleventh National People's Congress of the People's Republic of China passed the "Law of the People's Republic of China on Intangible Cultural Heritage," which came into effect on June 1, 2011. The "Law of the People's Republic of China on Intangible

Cultural Heritage" includes Chapter 4, which focuses on the inheritance and dissemination of intangible cultural heritage , for example Article 28: The state encourages and supports the inheritance and dissemination of representative items of intangible cultural heritage. Article 29: The cultural administrative departments of the State Council and the people's governments of provinces, autonomous regions, and municipalities directly under the central government may determine the representative inheritors of intangible cultural heritage projects that are approved and announced by the people's government at the same level. Article 32: People's governments at or above the county level should take effective measures based on actual conditions to organize the cultural administrative departments and other related departments to publicize and display representative items of intangible cultural heritage. Article 33: The state encourages scientific and technological research related to intangible cultural heritage, including methods for protecting and preserving intangible cultural heritage, and encourages the documentation, compilation, and publication of activities related to representative projects of intangible cultural heritage. Article 34: Schools should carry out related intangible cultural heritage education according to the regulations of the education administrative department of the State Council. The media should publicize representative items of intangible cultural heritage and popularize knowledge about intangible cultural heritage. Article 35: Public cultural institutions such as libraries, cultural centers, museums, and science and technology centers, as well as academic research institutions and protection institutions for intangible cultural heritage, and theatrical performance groups and venue operating units organized with financial funds should, within their respective business scopes, carry out the collection, research, academic exchange, and publicity and display of representative items of intangible cultural heritage. Article 36: The state encourages and supports citizens, legal persons, and other organizations to lawfully establish venues for the display and transmission of

intangible cultural heritage, and to display and transmit representative items of intangible cultural heritage. (2020: Website.)

The laws related to culture and art include the "Copyright Law of the People's Republic of China," the "Cultural Industry Promotion Law of the People's Republic of China," the "Law of the People's Republic of China on Intangible Cultural Heritage," the "Regulations on the Administration of the Art Market of the People's Republic of China," and others. With the booming market development, the continuous improvement of laws and regulations can better meet the needs of China's growing cultural and art industry.

2.3.2 Related Policies of Local Government

In recent years, the Mianzhu Municipal Committee and the Municipal Government have earnestly implemented the instructions and requirements of leaders at all levels to support and assist intangible cultural heritage. They have included the protection and inheritance of Mianzhu New Year paintings in the economic and social development plan at their level. Through policy guarantees, talent training, transformation and utilization, and industry support, they have deeply explored the contemporary connotations of Mianzhu New Year paintings, stimulated the vitality of intangible cultural heritage inheritance, and made Mianzhu New Year paintings a shining cultural card of the city. It is understood that as the first local regulation in China aimed at the protection of New Year paintings, the "Deyang Mianzhu New Year Paintings Protection Regulations" officially came into effect on January 1, 2020. Since the implementation of the "Regulations," Mianzhu City has formulated the "Mianzhu City Implementation Plan for the 'Deyang Protection Regulations' (2020-2021)". Through publicity and mobilization work, a strong atmosphere for the implementation of the "Regulations" has been created. The Municipal Development and Reform Bureau has included the implementation of Mianzhu New Year paintings protection work in the city's "14th Five-Year Plan" for national economic and social development; the

Municipal Finance Bureau has established a special fund for the protection of Mianzhu New Year paintings; the Municipal Education Bureau has organized the compilation of a reader on Mianzhu New Year paintings knowledge; the Municipal Culture and Tourism Bureau has organized the New Year Paintings Museum to actively carry out investigations, sorting, and research on Mianzhu New Year paintings resources, and to seriously grasp the implementation of the "Regulations".(2023: Website.)

On July 28, 2023, the office of Mianzhu City People's Government said in the letter of reply to the proposal No. 78 of the Second session of the 19th People's Congress of Mianzhu City that it will strengthen the institutional guarantee and incorporate the protection and inheritance of Mianzhu New Year paintings into the 14th Five-Year Plan for National Economic and Social Development of Mianzhu City and the Outline of the long-term Goals for 2035. Issued the "Mianzhu City Service Industry Development Reward and Subsidy Fund Management Measures" to increase support for the development of Mianzhu New Year paintings. (2023: Website.) After the earthquake, the Mianzhu municipal government swiftly took action to implement a series of preservation measures for Mianzhu woodblock New Year prints, ensuring the effective conservation and inheritance of this intangible cultural heritage. Through legislative means, the municipal government enacted the "Mianzhu New Year Prints Protection Regulations of Deyang City," marking not only the institutionalization and standardization of efforts to protect Mianzhu New Year prints, but also the introduction of the first local regulations in the New Year prints industry nationwide, providing a clear legal basis for their protection. (2021: Website.). In terms of financial support, the Mianzhu municipal government established a dedicated fund for the protection of Mianzhu woodblock New Year prints, ensuring the smooth progress of conservation efforts. Concurrently, the city government organized a comprehensive survey of Mianzhu New Year print resources, establishing archives and databases to systematically record the types, quantities, distribution, and conservation status of the

prints. (2022: Website.). To enhance inheritance, the Mianzhu municipal government legally recognized units and representative inheritors for the protection of Mianzhu New Year prints, providing them with financial subsidies to encourage their inheritance activities. Additionally, the government promoted the publicity and dissemination of Mianzhu New Year prints, utilizing news media and public spaces for cultural displays, while integrating knowledge of Mianzhu New Year prints into the education system, encouraging schools to establish related majors and courses to cultivate talent in the field. (2022: Website.). The city government also encouraged cultural and creative development, facilitating the comprehensive utilization and transformation of Mianzhu New Year print resources to promote the integrated development of cultural tourism industries. Simultaneously, they incentivized and guided industry organizations, production enterprises, and individuals to legally apply for trademark registration or patents for Mianzhu New Year prints and derivative products, strengthening intellectual property protection. (2019: Website.) Through these comprehensive conservation measures, the Mianzhu municipal government not only protected the traditional art form of Mianzhu woodblock New Year prints but also promoted its innovative development, establishing it as a distinctive cultural symbol and economic resource for Mianzhu City. (2021: Website.).

2.4 Research Area

2.4.1 Mianzhu City

Mianzhu City, a county-level city under the jurisdiction of Sichuan Province, Mianzhu City is located in the northwest of Sichuan Basin, between 31°09' ~31°42' north latitude and 103°54' ~104°20' east longitude. Stretching from northwest to southeast, it is about 42 kilometers wide from east to west and about 61 kilometers long from north to south. The city borders Jingyang District of Deyang City in the southeast, Anzhou District of Mianyang City in the northeast, Shifang City across the river in the

southwest, and MAO County of Aba Prefecture in the northwest. The city covers an area of 1246.2 square kilometers. Mianzhu County was set up in the sixth year of Emperor Gaozu of the Western Han Dynasty (201 BC), and has a history of more than 2,000 years. It is the famous hometown of New Year paintings, eco-tourism and folk art in China. (Baidu Baike. n.d.).

2.4.2 Mianzhu Woodblock New Year Paintings Village

Mianzhu New Year Paintings Village, located in Xiaode Town, Nan Da Men, Mianzhu City, Sichuan Province, is 73 kilometers away from Chengdu. It is one of the field survey locations for this study. Following the 2008 Wenchuan earthquake, many buildings were damaged in the area. Recognized as a model project for post-disaster reconstruction, new rural construction, and rural tourism development, it received high-level attention from various levels of leadership. (Baidu Baike. 2015). The Mianzhu Municipal Committee decided to establish the New Year Paintings Village in the hometown of Chen Xingcai, the leader of the southern school of Mianzhu New Year paintings (Shejian Tai Village). In December 2010, Dacheng Village was merged into the New Year Paintings Village. Through post-disaster reconstruction efforts, the New Year Paintings Village saw a revitalization.

The total area of the village is 5.1 square kilometers, with a population of over 6,000 people., focusing on rural tourism, New Year paintings production and processing bases, and integrating high-quality rural folk art and cultural tourism with new rural construction. Key attractions within the scenic area include New Year Paintings Village, New Year Paintings Lake, Modern Agricultural Demonstration Garden, New Year Paintings Exhibition Hall, and New Year Paintings Street. The New Year Paintings Village has been honored with various awards, including "National AAAA-level Tourist Scenic Area," "National-level Intangible Cultural Heritage Protection and Production Base," "First Batch of National Key Villages for Rural Tourism," "National Beautiful and Leisure Rural Area," and "Tianfu Tourist Famous Village." (2021,

Website). The village is home to numerous professionals in the field, including 6 national-level and provincial-level inheritors of intangible cultural heritage, over 400 New Year paintings practitioners, and more than 20 New Year paintings workshops. The New Year Paintings Village actively explores the integrated development of culture and tourism, establishing a cultural tourism destination that encompasses the inheritance, protection, promotion, and publicity of Mianzhu New Year paintings skills, the production of cultural and creative products, study tours, art training, and themed vacations. (2021, Website). The annual New Year Paintings Festival in the village, a highlight during the Chinese New Year, features colorful activities such as folk processions and New Year paintings production experiences, allowing visitors to deeply appreciate the charm of Mianzhu New Year paintings. (Baidu Baike. 2015)

2.4.3 Mianzhu Woodblock New Year Paintings Museum

Mianzhu New Year Paintings Museum, this is one of the field research sites for this study which is located in the southern part of the urban area of Mianzhu City. It was first built and put into use in 1996 and was reconstructed on the original site after the earthquake in 2008, and was put into use again in 2010. The museum is currently one of the only two professional New Year paintings museums in China, the only professional New Year paintings museum in the country, and also the largest New Year paintings museum in the country. The museum has a large collection of ancient folk New Year paintings and New Year paintings. It has the largest powder-squeezed door gods (a type of door god painting) in China, the longest custom New Year painting, the largest hand-painted ticket, unique double-sided New Year paintings rubbing plates, and water-filled foot New Year paintings, etc. (2021, Website).

2.5 Related Theories

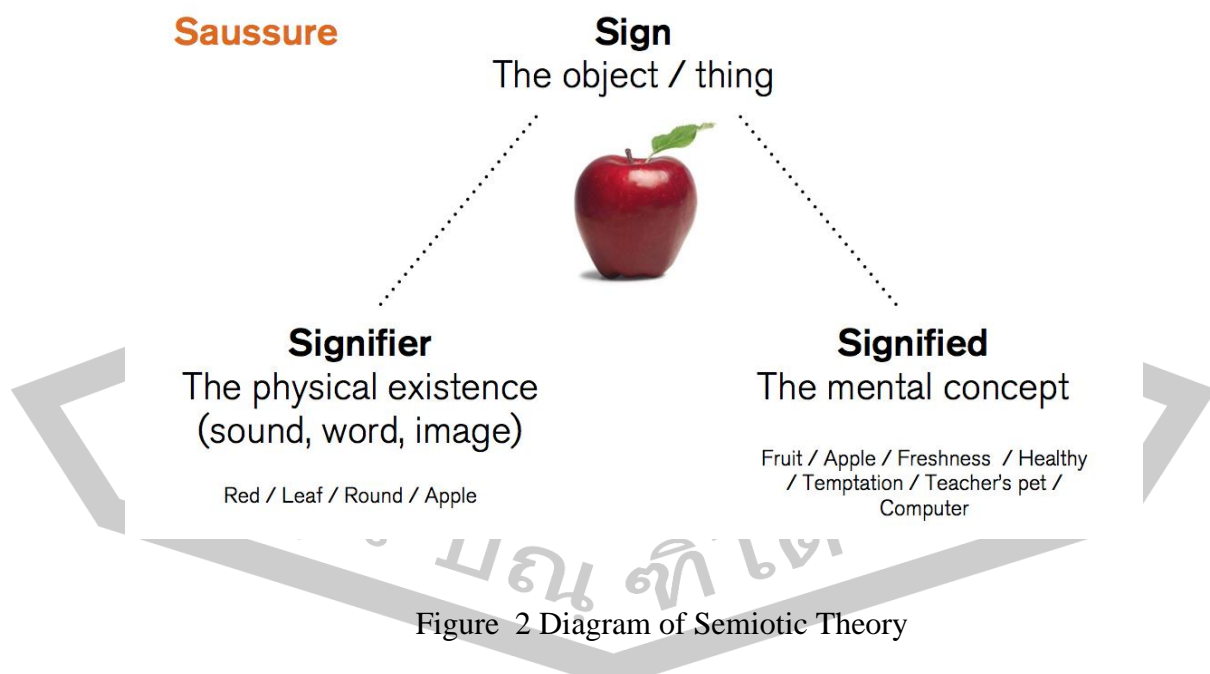
In this study, the following four theories will be used as guidance, including: Semiotics, Structural functional theory, Diffusionism, Postmodernism.

2.5.1 Semiotics

Ferdinand de Saussure (1913) proposed his semiotic theory in his book *Course in General Linguistics*. The Swiss linguist argued that the basic unit of language is not an individual word or sound, but a complete entity—the sign. A sign is an indivisible combination of the signifier and the signified. Without the signifier, the signified cannot be expressed; without the signified, the signifier has no meaning. The signifier is the material form of the sign, the part we can perceive, such as the pronunciation or written form of a word. It represents the expressive aspect of the sign, the concrete symbol we can hear or see. The signified, on the other hand, is the concept or meaning that the sign represents. It exists on a psychological level and refers to the understanding and interpretation we have in our minds about the sign. In the early 20th century, Saussure introduced a structuralist perspective in linguistics, emphasizing that language symbols consist of a relationship between the symbol itself and the concept it represents. Specifically, the duality of the sign refers to the idea that a sign consists of two components: the symbol itself and the concept it signifies. In linguistics, the symbol typically takes the form of sounds or written characters, while the concept denotes the object, idea, or meaning indicated by the symbol. This duality highlights the relationship between the symbol and its concept, emphasizing their connection rather than their independent existence.

Roland Barthes (1957) introduced the concept of "myth" in his book *Mythologies*. As a renowned French literary theorist and semiotician, Barthes' semiotic theories have had a profound influence on the fields of cultural studies and media analysis. For Barthes, "myth" does not refer to traditional myths or legends but rather to the deeper, often ideological meanings assigned to everyday objects, actions, and cultural phenomena through the use of signs. He argued that myths naturalize and universalize specific cultural values and norms, presenting them as eternal and unquestionable truths. Barthes explored how myths function as a form of communication, using familiar

symbols to convey complex ideas and reinforce dominant ideologies within society. By analyzing cultural phenomena such as advertisements and popular rituals, he revealed how myths subtly shape our perceptions, beliefs, and social structures. Essentially, Barthes' concept of "myth" urges us to critically examine the hidden ideological messages embedded in seemingly innocent or mundane aspects of everyday life. He emphasized the dual nature of signs, which consist of a tangible form (the signifier) and the concept it represents (the signified), giving signs ambiguity and cultural adaptability. Barthes' notion of "myth" refers to widely accepted ideologies and values within specific social contexts, conveyed through symbols to appear natural and inevitable. Barthes' research not only examines how signs generate meaning in language and culture but also highlights their role in everyday life and media, emphasizing both their linguistic and visual dimensions and their influence on shaping societal perspectives and cultural identities.



Source: ucyjtranter.wordpress.com (2024)

Charles Sanders Peirce (1903) proposed the theory of the Interpretive Triangle in his book *Lectures on Semiotics*, which illustrates the dynamic relationship between the sign, the object, and the interpretant. His core ideas focus on the classification of signs, the relationship between signs and meaning, and the impact of sign usage on knowledge and understanding. Peirce identified three main types of signs: icons, indexes, and symbols. The meaning of signs is not fixed but is generated and interpreted in different contexts. He introduced the concept of the "interpretive triangle" (semiosis), which illustrates the dynamic relationship between the sign, the object, and the interpretant. This relationship emphasizes how the process of using signs influences the generation of meaning, as the meaning of a sign is constructed and reshaped through ongoing interpretation and understanding. Cultural and social contexts profoundly impact the meaning of signs. Different cultural and social environments can lead to different interpretations and meanings of the same sign in various contexts. Therefore, considering the cultural background and social conventions is crucial in understanding signs. Peirce's semiotic theory emphasizes the ambiguity and variability of signs. Since the meaning of a sign is generated through the interaction between the interpreter and the object, the same sign can have different meanings in different times, places, and cultural contexts. This characteristic makes semiotics highly flexible and adaptable. In conclusion, Peirce's semiotic theory provides an important framework for understanding how signs operate within culture and society. Through his classification of signs, exploration of meaning generation, and analysis of reasoning processes, he demonstrated the core role of signs in thinking, communication, and knowledge construction. These ideas not only influenced the development of semiotics but also had a profound impact on linguistics, communication studies, cultural studies, and other fields.

2.5.2 Structural Functional

Émile Durkheim (1893) proposed the theory of structural functionalism in his book *The Division of Labor in Society*. The core concept of this theory is the theory of social structure and function, which emphasizes that society is a whole composed of different parts that are interdependent and collectively maintain social stability and order. As a theory in the social sciences, structural functionalism views society or culture as an organic whole, where each part interacts and depends on others in fixed patterns, contributing to the overall stability and order. Through functional analysis, structural functionalism examines how social or cultural phenomena contribute to the functioning of the whole. It perceives society or culture as a system, emphasizing the interconnectedness of its parts and their contribution to the whole. Furthermore, structural functionalism explores the relationship between the underlying structure of social or cultural phenomena and the meanings they convey, asserting that structure determines the generation and transmission of meanings. Therefore, structural functionalism aims to uncover the internal logic and operational mechanisms of social or cultural phenomena by analyzing their structural and functional relationships, to understand the patterns and laws governing their operation.

Talcott Parsons (1951) proposed the theory of structural functionalism in his book *The Social System*. In this work, he discusses core concepts such as the structure and function of social systems, as well as social stability and change. Parsons' theories have become a foundational aspect of sociological research and have influenced the development of subsequent theories in sociology and anthropology. Talcott Parsons is a prominent figure in structural functionalism, which focuses on the interconnectedness of social systems and their structures. He posits that society is an organism composed of interdependent parts that interact functionally to maintain social stability and order. Parsons emphasizes the importance of functional analysis, examining how each part contributes to the stability of the overall system. He proposes the AGIL model, which outlines four basic functions a social system must fulfill: adaptation, goal attainment,

integration, and latency. He argues that during periods of change, various parts of society must adapt to ensure overall stability. He also highlights the importance of culture in understanding society, as culture provides norms and values that guide social behavior and the operation of social systems. In summary, Parsons' structural functionalism emphasizes the interdependence of different parts of society through functional relationships to maintain stability and order. Although his theories have had a profound impact on sociology, they have faced criticism for insufficient attention to social change.

Robert Merton (1949) proposed the theory of structural functionalism in his book *Social Theory and Social Structure*. In this work, he explored various aspects of functionalism, including the distinction between manifest and latent functions, as well as the relationship between social structure and social change. Talcott Parsons is a prominent representative of structural functionalism, which focuses on the relationship between the functions and structures of social systems. He views society as an organism, with components such as family, education, and the economy each playing their role within this organism. Parsons emphasizes the importance of functional analysis, which examines how each part of the social structure contributes to the stability of the overall system. He proposed the AGIL model, which represents the four basic functions that a social system must fulfill: adaptation, goal attainment, integration, and latency. Parsons argued that while societies may undergo changes, structural functionalism focuses on the mechanisms that maintain social stability. He also emphasized the importance of culture in understanding society, as culture provides norms and values that guide social behavior and the operation of social systems. Parsons' theories have provided an important framework for the development of sociology, though they have faced criticism for insufficient attention to social change.

<p style="text-align: center;">Adaptation (A)</p> <p>(Organization of Behavior/Organizational Tools)</p> <p>System adjustment to suit the environment</p> <ul style="list-style-type: none"> • Science & knowledge; • Technology; • Economy. 	<p style="text-align: center;">Goal Attainment (G)</p> <p>(Personality System/External Outcome)</p> <p>The system defines the goals achievement</p> <ul style="list-style-type: none"> • Politics; • Mobilize resources and communities.
<p style="text-align: center;">Latency (L)</p> <p>(Cultural Systems/Internal Tools)</p> <p>Systems to equip and repair and support.</p> <ul style="list-style-type: none"> • Education. 	<p style="text-align: center;">Integrasi (I)</p> <p>(Cultural System/Internal Tools)</p> <p>The system that manages and regulates the relationships of the three other systems.</p> <ul style="list-style-type: none"> • Norm; • Law, religion; • Tradition, custom.

Figure 3 AGIL framework

Source: IOP Conf. Series: Earth and Environmental Science
950 (2022) 012070 (2024)

2.5.3 Diffusionism

Lewis Henry Morgan (1877) proposed the theory of diffusionism in his book *Ancient Society*. In this work, Morgan explored the diffusion of cultural elements and the interactions between cultures, presenting a theoretical framework for cultural development. The theory focuses on the spread and exchange of cultural elements. Morgan's core concepts include the mutual influence of cultures, diffusion paths, the hierarchical nature of cultures, the diffusion of technology and social structures, and systematic patterns of diffusion. He believed that cultures do not exist in isolation but influence each other through contact and interaction among people. He distinguished between primitive and civilized cultures, suggesting that different cultures exist at different stages of development. Morgan's research focused on the diffusion of technology, social structures, laws, and customs, promoting social development and

change. His work laid the theoretical foundation for later studies of cultural diffusion. Morgan's theory provides an important perspective for understanding how culture spreads between different societies through contact and interaction, emphasizing the dynamics and complexities of culture.

Franz Boas (1911) discussed the diffusion and interaction of cultures in his book *The Mind of Primitive Man*, which is considered one of his representative works in the theory of cultural diffusion. Boas's ideas were formed through comparative studies of different cultures and field research, emphasizing that cultures do not develop in isolation but influence each other through exchange and contact. As a prominent representative of diffusionism, Boas highlighted the importance of cultural diffusion and exchange in shaping human societies and cultures. He opposed the notion of a singular cultural evolution, arguing that cultural development is complex and diverse, resulting from contact and interaction between different cultures. Boas' core concepts include cultural interaction, cultural diversity, the historical context of culture, and opposition to cultural monism. He believed that cultural phenomena are influenced by trade, migration, warfare, and other forms of contact, leading to rich diversity. Boas also emphasized the importance of considering the historical context of culture and the interplay of many factors in cultural development. His diffusionism theory has had a profound impact on later cultural anthropology research, promoting a deeper exploration of cultural diversity and interaction.

Alfred Kroeber (1915) discussed the theory of diffusionism was primarily presented in his book *The Science of Culture*. In this book, he explores how cultural elements spread and change through contact and interaction between different cultures. This theory focuses on how cultural elements spread and change through contact and interaction between different societies. Kroeber argued that culture is dynamic, influenced by contact between different cultures, and that cultural elements like technology, beliefs, and art are transmitted through interpersonal communication, trade,

and migration. He also highlighted the role of the geographical environment in cultural diffusion, asserting that geographical location and environmental factors influence how and at what speed cultural elements spread. Kroeber also highlighted the importance of considering the historical context of culture, as the diffusion of cultural phenomena is closely related to local history, social structures, and cultural traditions. He opposed monocultural evolutionism, arguing that culture results from complex interactions and the interplay of multiple factors. His research helped to understand how culture interacts and evolves under different social and historical conditions.

2.5.4 Postmodernism

Jean-François Lyotard (1979) introduced the concepts of incredulity toward metanarratives and the postmodern condition in his book *The Postmodern Condition*. In this work, Lyotard critiques the "metanarratives" of modern society, arguing that these narratives have lost their authority and credibility in postmodern society. Instead, he suggests that the world is made up of diverse "little narratives" or fragmented stories, where each group and individual have their own way of narrating experiences. Lyotard also discusses the legitimacy of knowledge, pointing out that in postmodern society, knowledge in science, art, and everyday common sense is dispersed and fragmented, rather than unified under a single metanarrative. He introduces the concept of "language games," emphasizing that different discourse systems in society have their own rules and logic. In postmodern culture, no single discourse can claim to be the only correct one, and multiple competing language games exist, each with its own way of constructing meaning. Lyotard's postmodern theory delves into the relationship between knowledge and power, asserting that knowledge is not merely a neutral truth but is intertwined with power. His theories challenge traditional cultural notions and propose characteristics of pluralism and complexity in postmodern society, making them a significant reference in postmodern cultural studies.

Jean Baudrillard (1978) proposed the concepts of simulation and hyperreality in his book *Simulacra and Simulation*. In this work, Baudrillard explores the relationship between symbols, images, and reality, analyzing how contemporary society constructs a state of "hyperreality" through symbols and simulations. In **Simulacra and Simulation**, Baudrillard explains the four stages of simulation and discusses how, in postmodern society, images and symbols gradually replace and transcend reality, blurring the boundary between the real and the fake. These theories have become foundational in postmodern cultural studies and have profoundly influenced postmodern thought and cultural criticism. Baudrillard's theory of "simulation" suggests that modern society has entered an era dominated by symbols and images, where reality is replicated and imitated through symbolic systems. This process of simulation is not just a simple reproduction of reality, but a process of substitution and reconstruction, where symbols no longer represent real objects but become their own meanings, even surpassing reality. Hyperreality is another central concept, referring to the situation where symbols and images gradually replace reality. Technological development has made the world more vivid than reality, filled with simulations and replicas. In a state of hyperreality, virtual images and symbols become "more real" than reality itself, making it difficult for people to distinguish between what is real and what is fake. Baudrillard outlines four stages of simulation to describe the relationship between symbols and reality: the first stage, where the symbol is a faithful reflection of reality; the second stage, where the symbol distorts and masks reality; the third stage, where the symbol masks the absence of reality; and the fourth stage, where the symbol is no longer related to any reality and becomes pure simulation or hyperreality. In postmodern society, truth and reality are no longer absolute because everything can be replicated and faked, placing truth in a state of relativization. Baudrillard's theories profoundly reveal the cultural characteristics of postmodern society, especially the complex relationships between symbols, images, and reality.

Fredric Jameson (1991) introduced related concepts in his book *Postmodernism, or, The Cultural Logic of Late Capitalism*. His theory primarily focuses on the relationship between postmodernism and capitalism, exploring changes in culture, economy, and society in the postmodern era. Jameson's postmodernism theory posits that postmodernism is a distinctive cultural logic of late capitalist society, replacing traditional modernist styles with superficiality, pastiche, and the erasure of depth. This culture is characterized by a mixture of styles, pastiche, retro tendencies, and imitation of the past. "Lack of depth" is a major feature of postmodern culture, where the surface nature of symbols and images replaces the depth of meaning. Pastiche is another important feature, imitating past cultural forms without a critical or satirical edge, leading to fragmented cultural styles. The dissolution of historicity in postmodern society results in a fragmented and discontinuous perception of history, leading to "historical amnesia" that hinders profound understanding of history. Cultural commodification and the society of the spectacle further commodify culture, making everyday life appear as merchandise. Jameson's theory highlights the close relationship between postmodernism and capitalism, emphasizing the complex relationships among society, economy, and culture.

2.5.5 SWOT Analysis

Albert Humphrey (1970) introduced SWOT Analysis in his research project "Long Range Planning Project," which was conducted by him and his team at Stanford Research Institute (SRI International) from the late 1960s to the early 1970s. The project aimed to address the issues leading to failures in corporate strategic planning. By analyzing data from Fortune 500 companies, Humphrey and his team identified common challenges in internal resources and external environments, which ultimately led to the development of the SWOT analysis framework. SWOT analysis is a strategic planning tool used to analyze a company's internal factors and external environment to help formulate actionable strategies. Its core elements include: Strengths (S): Internal

advantages, such as resources, technology, brand reputation, or skilled personnel. Weaknesses (W): Internal shortcomings, such as lack of funds, outdated technology, or low market share. Opportunities (O): Favorable conditions in the external environment, such as market growth, new technologies, or supportive policies. Threats (T): Adverse factors in the external environment, such as increased competition, regulatory changes, or economic downturns. Humphrey's significant contribution was to systematize these elements into a structured framework, allowing businesses to analyze their position and improve their competitiveness. Although SWOT analysis was not explicitly published in a specific book, it has become a fundamental tool in the fields of strategic management and corporate planning.

Michael E. Porter (1980) presented his core ideas in his book *Competitive Strategy: Techniques for Analyzing Industries and Competitors*. He is a renowned strategic management expert who made significant contributions to the development and application of the SWOT analysis framework. His theories on competitive strategy, particularly the Five Forces Framework and competitive advantage, are closely related to the "Opportunities" and "Threats" elements of SWOT. Porter's theories have had a significant impact on the development and application of SWOT analysis, especially in areas such as external analysis, internal analysis, strategic positioning, and overall framework. His Five Forces Framework analyzes competitive forces within an industry to identify external opportunities and threats, aligning with the Opportunities and Threats sections of SWOT. In *Competitive Advantage*, Porter introduced value chain analysis, which examines a company's internal activities to identify value-creating processes, aligning with SWOT's Strengths and Weaknesses. Porter's theories add depth and practicality to SWOT analysis, enabling businesses to analyze external environments and internal resources more comprehensively. While SWOT is widely used for its simplicity, Porter's frameworks provide more detailed analytical tools and strategic directions. In conclusion, Porter's works have played an important role in

refining and applying SWOT analysis, particularly in analyzing opportunities and threats and achieving competitive advantage.

Francis J. Aguilar (1971) proposed relevant theories in his book *Scanning the Business Environment*, which had a significant impact on the external analysis part of the SWOT model. Aguilar introduced a framework for analyzing a company's external environment, emphasizing the importance of identifying and understanding external factors that affect business strategy. His core ideas include systematic environmental scanning, information gathering and analysis, adaptability to change, and a long-term perspective. Aguilar argued that companies should systematically scan their external environment to identify potential opportunities and threats, considering macro factors such as social, political, technological, and legal elements. He also emphasized the importance of timely information flow and analysis for making informed strategic decisions. Aguilar's theory stresses the need for companies to be flexible and adapt to changes, which aligns with the "threats" section of SWOT. Aguilar's framework laid the theoretical foundation for the external analysis in SWOT, particularly in identifying opportunities and threats.

2.5.6 Marketing Mix

Neil H. Borden (1964) introduced the concept of the Marketing Mix in his book *The Concept of the Marketing Mix*. Borden was influenced by his mentor, James Culliton, who compared marketing to a "mix," suggesting that marketing managers act like "chefs" who select different "ingredients" to adjust strategies based on specific situations. Borden defined the Marketing Mix as a set of variables that marketing managers can control to meet customer needs and achieve business goals. He identified 12 elements in the mix, including product planning, pricing, branding, distribution channels, personal selling, advertising, sales promotion, packaging, display, servicing, physical handling, and fact-finding and analysis. These elements provided a comprehensive framework for marketing managers to design and adjust their strategies.

Borden emphasized that the Marketing Mix is not a fixed formula but a dynamic combination that needs to be flexibly adjusted based on the market, consumer needs, competition, and resources. His concept laid the foundation for later marketing theories, particularly the 4P model (Product, Price, Place, Promotion) introduced in 1960, which became the core framework of marketing. Borden's work pioneered the systematic theory of the Marketing Mix, greatly influencing the development of modern marketing.

E. Jerome McCarthy (1960) introduced the 4P Marketing Mix theory in his book *Basic Marketing: A Managerial Approach*. This theory simplified and systematized the Marketing Mix concept initially proposed by Neil H. Borden, focusing on four main elements: Product, Price, Place, and Promotion. The core idea of the 4Ps is that businesses can develop effective marketing strategies by carefully designing and adjusting these elements. Product is the core offering that meets consumer needs, including features, design, branding, packaging, and quality. Price is a key factor influencing market demand and company revenue, and should consider costs, competition, and customers' willingness to pay. Place is essential for channel management and distribution, selecting the right sales channels, logistics management, and market coverage. Promotion involves communication with customers through advertising, sales promotions, public relations, and other methods to increase product awareness and attractiveness. McCarthy's 4P theory simplified Borden's 12 elements of the Marketing Mix, enabling marketing managers to think about and apply marketing strategies more clearly and systematically. The 4P model became the foundational framework of marketing theory and was widely adopted in practical business marketing operations, particularly in consumer goods industries. With the rise of the service industry, the 4P model was further expanded into the 7P model, adding "People," "Process," and "Physical Evidence" to account for the unique characteristics of service marketing.

Philip Kotler (1967) introduced the related theory in his book Marketing Mix Theory, which is a classic in the field of marketing and has had a profound impact on both global academia and practical marketing. Kotler integrated the Marketing Mix theory with business strategy, consumer behavior, and other key aspects of marketing. By introducing the 7P Marketing Mix model, he further expanded and deepened the theory to meet the needs of service marketing. Kotler's core ideas include the four core elements of the Marketing Mix (4Ps): Product, Price, Place, Promotion, and Physical Evidence. The 4Ps emphasize the interrelationship between these elements, where product refers to the core goods or services that meet consumer needs, price refers to the amount consumers pay to acquire the product or service, place refers to the distribution channels through which the product or service reaches the consumer, and promotion includes advertising, public relations, and sales promotion. With the rise of the service industry, Kotler further expanded the 4P model and introduced the 7P Marketing Mix model, adding "People," "Process," and "Physical Evidence." This model is applicable not only to product marketing but also to service marketing, retail, and even digital marketing. Kotler emphasized a consumer-centered approach in marketing, asserting that marketing strategies should be designed around consumer needs and behaviors, and stressed the coordination and integration of marketing activities. His contribution to modern marketing has advanced its development and become an essential tool in global marketing practice.

2.5.7 Sustainable Design

William McDonough (2002) introduced the concept of Sustainable Design primarily in his book *Cradle to Cradle: Remaking the Way We Make Things*, co-authored with chemist Michael Baumgart. Cradle to Cradle is a new approach to Sustainable Design, focusing on cyclical, waste-free, and harmonious product design. This differs from traditional Sustainable Design, which focuses on reducing consumption and pollution. Key ideas include closed-loop recycling, harm-free design,

enhancing nature, and positive production. Products should be reusable or return to nature at the end of their lifecycle, creating a continuous cycle of waste. Materials should be selected based on ecological safety and renewable resources. The focus is not just on reducing pollution or resource consumption; products should contribute positively to the environment, promoting resource regeneration and ecological balance. This approach redefines the purpose and methods of product design, pushing Sustainable Design towards a more proactive direction, aiming to improve and restore the environment through design rather than just reducing harm.

Ray Anderson (2009) introduced the theory of Sustainable Design in his book *Confessions of a Radical Industrialist: Profits, People, Purpose – Doing Business by Respecting the Earth*. Ray Anderson's core idea is sustainability through restorative design, which focuses on creating products and processes that minimize environmental harm while restoring the environment. He embraced the Cradle-to-Cradle approach, aiming for products that can be recycled or biodegraded without waste. He also aimed for zero waste in manufacturing processes, such as carpets that could be recycled into new products. Anderson believed that businesses should produce products that regenerate the environment, such as Interface, which aimed to restore ecosystems and reduce its carbon footprint. He also argued that sustainability could be profitable, leading to innovation, lower costs, and increased customer loyalty while benefiting the planet. Anderson's vision of Sustainable Design has had a lasting influence on sustainable business practices, particularly in manufacturing and the design of products with lower environmental impact.

Victor Papanek (1971) introduced the concept of Sustainable Design in his book *Design for the Real World: Human Ecology and Social Change*. Papanek's core idea is that design should not merely focus on aesthetics and consumerism, but instead serve the real needs of humanity while considering social responsibility and environmental impact. He advocated for designers to take into account social, environmental, and

human well-being, emphasizing that design should serve everyone, not just cater to the wealthy or specific markets. He believed design should focus on resource conservation, sustainable development, and environmental responsibility. Papanek also criticized traditional industrial design, calling for designers to shift their thinking and place human needs and environmental sustainability at the center of their work.

2.5.8 Fair Trade

Jacqueline DeCarlo (2008) In his book *Fair Trade: A Beginner's Guide* provides a detailed introduction to the concept of Fair Trade. Fair Trade not only focuses on the fairness of trade prices but also emphasizes establishing fair, respectful, and responsible relationships between producers and consumers. Specifically, the key principles of Fair Trade include: Paying a fair price: Ensuring that producers receive a price that covers production costs and provides a reasonable standard of living. Respecting workers' rights: Protecting workers' rights, particularly by avoiding exploitation, providing a safe and healthy working environment, and ensuring that labor conditions meet international standards. Promoting sustainable development: Encouraging eco-friendly production methods, reducing environmental pollution, and promoting the sustainable use of resources. Enhancing community development: Using the Fair-Trade model to promote the social and economic development of poorer regions, helping to improve living standards in those areas. DeCarlo's book helps readers understand how Fair Trade, through these principles, contributes to a more just and sustainable global economy, with clear and concise explanations.

Richard H. Robbins (2014) introduced the concept of Fair Trade in his book *The Fair-Trade Revolution*. The core idea of the book is that Fair Trade is not just a business model but also a social movement aimed at challenging the inequalities and injustices in the traditional global trade system. Robbins emphasizes how Fair Trade helps producers in developing countries by ensuring they receive better income and improved living conditions, thus promoting sustainable economic and social development. He

also explores how Fair Trade raises global consumer awareness, encouraging people to focus more on social responsibility and environmental impact in production processes. Through Fair Trade, producers not only receive fair prices but also benefit from improvements in community infrastructure, education, and healthcare, thereby contributing to a more equitable and sustainable global economy.

Mark W. E. M. A. V. R. G. D. S. (2008) in his book *Fair Trade and Social Justice: Global Ethnographies* explores the impact of Fair Trade on different regions and cultures worldwide from a sociological and anthropological perspective. The core idea of the book is that through global field research, it examines the application and practice of Fair Trade in different social and economic contexts. It particularly focuses on how Fair Trade generates social justice effects in various cultures and regions, and how it impacts producers, consumers, and communities. The book argues that Fair Trade is not just an economic model but also a means of driving social change and pursuing social justice. Through Fair Trade, social and economic structures can be improved, especially in developing countries, where producers and communities can enjoy more equitable treatment, dignity, and economic opportunities. Additionally, the book discusses the complexities of Fair Trade in the context of globalization, how to address its challenges and limitations, and analyzes the potential of Fair Trade to achieve broader social and environmental responsibilities.

2.5.9 Organic Material

Frank Lloyd Wright (1932) elaborated on his concept of organic architecture in his landmark work *An Autobiography*. In the book, he discusses how architecture should blend with the natural environment, using natural, local materials, and how architectural forms should grow and evolve like organisms in nature. American architect Frank Lloyd Wright is considered one of the pioneers of organic architecture. His ideas emphasized that architectural design should harmonize with the natural environment. He advocated the use of natural materials, such as wood and stone, to

integrate the building as much as possible with its surroundings, making it appear as a natural extension rather than an artificial structure opposing nature. Wright's design philosophy encouraged the use of natural light and the integration of the exterior environment, proposing the concept that architecture is an extension of nature.

Bruce Goff (1988) in his works, *Bruce Goff: A Complete Works*, provides a detailed overview of his architectural projects and innovative ideas in the field of organic architecture. He was an American architect and an important figure in the organic architecture theory. His designs sought to establish a connection with nature and advocated for the use of non-traditional Organic Materials to create buildings with fluidity and natural forms. His works reflect a creative approach to free-form design and a deep respect for nature, emphasizing the dialogue and integration between architecture and its environment.

Antoni Gaudí (1882) in his iconic work, the Sagrada Família, embodies the concept of Organic Materials and forms. The construction of this cathedral began in 1882 and is still ongoing. In this project, Gaudí used nature-inspired forms, such as tree-like columns and organic flowing structures, aiming to integrate the architecture with the natural world. Spanish architect Antoni Gaudí widely used organic forms and natural materials in his architectural designs. His designs were inspired by natural elements, emphasizing organic, flowing shapes, making the buildings appear as though they "grew" from nature. Gaudí's architecture fully utilized natural structures and textures, emphasizing harmony and unity with the environment.

2.6 Related Research

Through online channels such as China National Knowledge Infrastructure (CNKI), Google Scholar, and Baidu Scholar, I have selected academic papers of reference value, totaling 10 papers. Among them, there are 5 Chinese academic papers and 5 international academic papers. The main information of the papers is as follows:

2.6.1 Domestic Research

Suda Wei, Liu Yang, & Jing Shuang. (2022). The article explores the use of Zhuxian Town woodblock New Year paintings elements in graphic design. These traditional Chinese New Year paintings are rich in cultural elements and artistic symbols, with a strong folk-art style. They align with plane vision principles and offer design inspiration for contemporary graphic design. The article highlights the unique artistic features of these paintings, such as simple and exaggerated images, smart color matching, and dynamic style, which enrich the design language and significantly influence the development of graphic design. The use of color elements from the woodblock New Year paintings, such as black and white, combined with bright colors like cyan, yellow, and red, creates a distinctive color system. High-purity colors with strong contrasts provide a visually striking experience, desirable in graphic design for its direct aesthetic appeal. The symbolic meaning of the paintings, which are intangible cultural heritage, can be integrated into graphic design to add artistic depth and align modern designs with traditional cultural values while meeting modern aesthetic demands. The article also discusses the application of shape elements from the woodblock New Year paintings, highlighting the potential for designers to reprocess and redesign these patterns to create modern graphic designs that both inherit the characteristics of Zhuxian Town woodblock New Year paintings and reflect contemporary artistic features.

Guo, X. S. (2005). Chinese woodblock New Year paintings are a unique blend of meaning, shape, and color, reflecting the country's folk and artistic traditions. These paintings are characterized by auspicious symbolism, deity veneration, and a harmonious vision of heaven and humanity. The physical form is characterized by fullness, abundance, completeness, symmetrical forms, and decorative techniques. The color scheme is dominated by primary colors, aligning with the Five Elements color theory. These paintings are a treasure of the Chinese nation's art, reflecting the pure

emotions and spiritual aspirations of the masses. They are produced in various regions, each with its own historical and geographical characteristics. The four great New Year paintings of China are from Zhuxian Town, Yangliuqing, Yangjia Bu, and Taohuawu. The meaning of these paintings is largely characterized by auspicious symbolism, with every image carrying symbolic significance. The form is marked by full and abundant compositions, symmetrical forms, and decorative techniques. The color scheme is dominated by primary colors, reflecting the Chinese people's simple, passionate, straightforward national character and positive attitude towards life. In summary, Chinese woodblock New Year paintings are a vital part of the Chinese national culture, celebrated for their unique artistic forms and deep cultural significance.

Feng, M. (2005). Chinese woodblock New Year paintings, which have a history of over 1000 years, have evolved over time due to socio-cultural transitions from the Song, Yuan, Ming, Qing dynasties, Republic of China, and new China. These paintings, created by folk artists, are rich in ethnic flavor and unique charm. Notable production areas include Tianjin Yangliuqing, Henan Kaifeng Zhuxian Town, Jiangsu Suzhou Taohuawu, Shandong Weifang Yangjia Bu, Shandong Gaomi, Sichuan Mianyang, Hebei Wuqiang, Shaanxi Fengxiang, Guangdong Foshan, Shanxi Linfen Yanggu, Fujian Zhangzhou, and Hunan Shaoyang Tanzhe. Zhuxian Town's paintings reflect the Central Plains' traditional folk culture and artistic style, while Suzhou Taohuawu's paintings are known for their delicate and elegant style, influenced by the Southern Song Dynasty's sophisticated culture. Tianjin Yangliuqing's vibrant and colorful "Yangliuqing style" reflects the Beijing-Tianjin region's culture. The study of regional characteristics in Chinese woodblock New Year paintings is essential to understanding the diversity and richness of Chinese folk art. These paintings are not only auspicious and thematic but also reflect the collective aesthetic consciousness formed by China's ancient culture and rural social structure. The article concludes by highlighting the

evolution of Chinese New Year paintings over time, highlighting their cultural significance and regional characteristics.

Qian, J. (2023). This study explores the semiotic system of traditional Chinese woodblock New Year paintings, focusing on their signifiers and signifieds within a cultural and historical context. The research aims to understand the common signs used in New Year paintings from four major production bases in China: Yangliuqing, Taohuawu, Wuqiang, and Mianzhu. The study employs semiotic theory as a theoretical framework, combining quantitative and qualitative analysis to identify and interpret the signs. The findings reveal that the signifiers in New Year paintings can be categorized into five main themes: immortals, humans, natural elements, secular life, and text and pattern. These signifiers express cultural aspirations such as the avoidance of disasters, the hope for offspring, the expectation of abundant harvests, the pursuit of wealth, and the desire for happiness and longevity. The study also discusses the construction of signs through iconic, symbolic, and indexical modes, highlighting the use of homophony in New Year paintings. The research contributes to the understanding of the semiotic system of Chinese woodblock New Year paintings by providing an innovative quantitative approach to the study of traditional folk art. It offers insights into the cultural significance and spiritual aspirations reflected in these artistic expressions, emphasizing their role in conveying idealistic visions of life and traditional values. The study concludes that the semiotic system of New Year paintings is a rich source for interpreting cultural connotations and social beliefs, and it provides a foundation for further research into the signs and symbols of this traditional art form.

Jiao, L. (2022). This article examines the character images in traditional Chinese woodblock New Year paintings, focusing on their styles, techniques, and compositional methods across different regions. It compares four major types of paintings: Sichuan Mian 竹, Suzhou Taohuawu, Tianjin Yangliuqing, and Weifang Yangjiafu. The article proposes methods for incorporating these traditional character images into modern

design, emphasizing the importance of integrating cultural and artistic values into contemporary visual language. The study highlights the unique characteristics of each region's characters, such as the dramatic style of Sichuan Mianzhu, the dynamic elegance of Suzhou Taohuawu, the delicate and vivid portrayals of Tianjin Yangliuqing, and the straightforward expressions of Weifang Yangjiabu. The compositional techniques emphasize symmetry, balance, and whitespace to create harmony. Modern designers can draw inspiration from these traditional elements, adapting character images to fit modern lifestyles and aesthetic demands. This includes extracting typical design factors from New Year paintings and combining them with contemporary design elements to create culturally rich and emotionally engaging products. The article also addresses challenges faced by traditional woodblock New Year paintings in the modern market, such as product homogenization and lack of series and branding. It calls for a return to the essence of New Year paintings, integrating elements for preservation and modern ethnic creative works.

2.6.2 International Research

Liu, A. (2012). The study by April Liu delves into the resurgence of the New Year paintings (Nianhua) industry in Mianzhu, Sichuan, China. It challenges the traditional view of Nianhua as a past tradition, highlighting its evolution and ongoing significance in contemporary society. The research, based on historical archives, interviews, and observations, positions Nianhua as a "living archive" deeply embedded in its production and use contexts. The study emphasizes the performative nature of Nianhua, where meaning is activated according to specific needs. It critiques methodological approaches that treat Nianhua as mere visual texts or folk art objects, advocating for an analysis of practices that reveal the high stakes involved in recognizing Nianhua as a living entity. The study also discusses the role of Nianhua in marking auspicious time and space, and the state-led efforts to revive and commercialize Nianhua as part of China's folk-art heritage. The study concludes

by reflecting on the 2008 Sichuan earthquake's impact on Mianzhu and its Nianhua industry. The author calls for future research to consider the living practices of Nianhua and its role in China's developing rural areas, emphasizing the need for a critical approach to folk art research methodologies and the politics of heritage preservation.

Liu, Z., Abdul Hamid, H., & Fu, K. (2023). This article explores the cultural heritage of Sichuan folk woodcut motifs, a part of China's folk culture. These motifs are known for their simplicity, simplicity, vividness, and innocence, originating from the confluence of agricultural nature, aesthetics, and human instincts during the developed farming culture. The article explores the combination of traditional folk art forms with contemporary art using reduction cutting print, a technique that enhances color and depth of woodcut prints through the strategic use of multiple plates. The motifs are categorized into three parts: Mianzhu, Jiajiang, and Liangping, each with unique characteristics. The reduction cutting print technique is crucial in Chinese woodcut, allowing for rich visual expression through layering colors. This method results in a limited-edition print run, as previous versions cannot be reproduced after the final print due to block destruction. However, it saves on materials and time compared to split-plate overlay woodcuts. The article emphasizes the importance of the reduction cutting print technique in creating visually striking woodblock prints that carry forward traditional art form in a contemporary context. The authors discuss the creative process, from drawing and layer making to engraving and printing, and emphasize the integration of the platemaking process into the print creation.

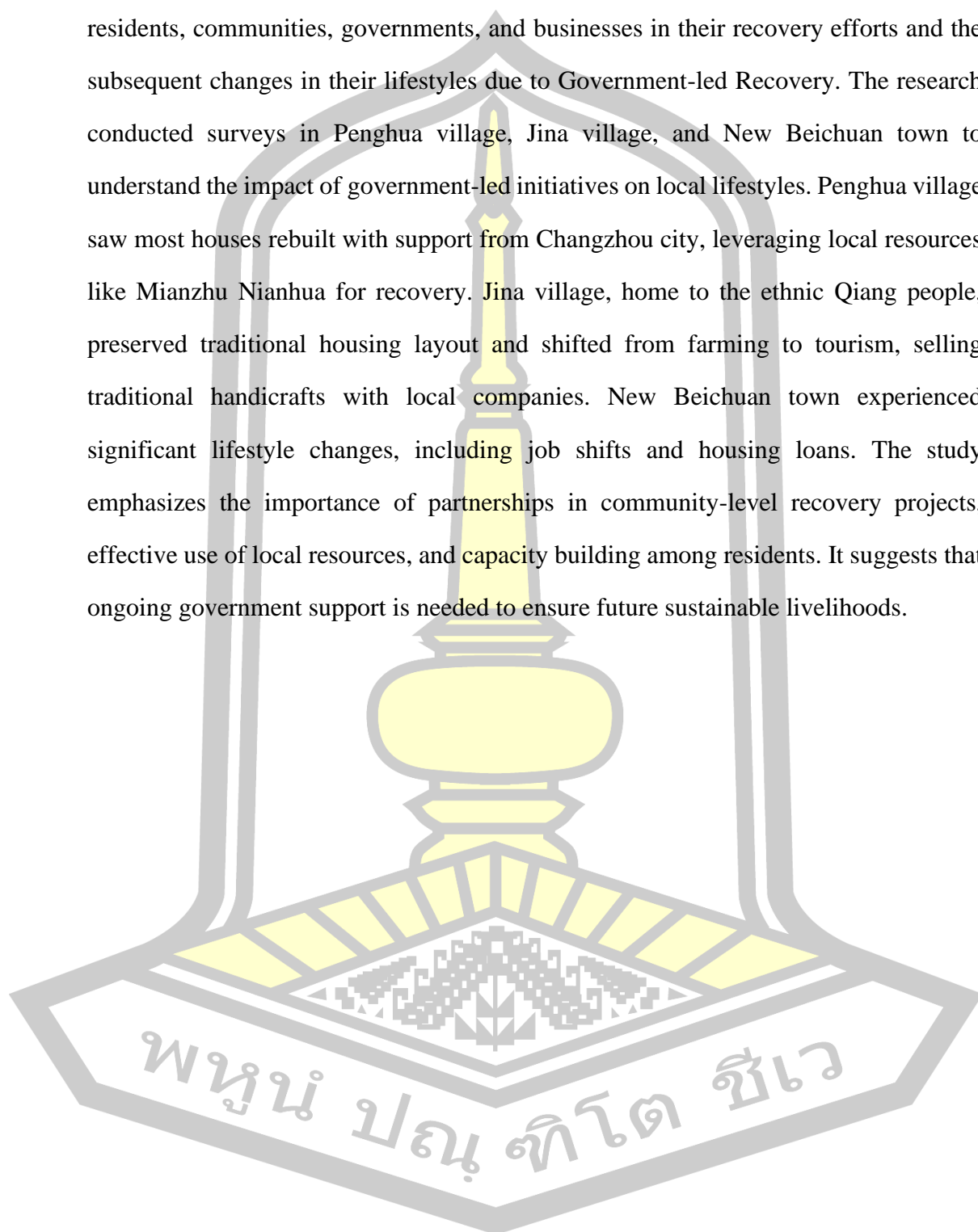
Nie, H., & Ran, M. (2018). Zhuxianzhen Town's woodblock New Year paintings are a significant part of Chinese folk art, dating back to the Han and Tang dynasties. These paintings, which have evolved from ancient peach symbols, have experienced periods of exuberance, flourishing in the Ming and Qing dynasties,

declining in the Republic of China, and prospering in contemporary times. Nie and Ran's 2018 paper explores the visual language features of Zhuxianzhen woodblock New Year paintings, analyzing their modeling, composition, and color features. Key characteristics include unique cultural symbols, simple yet exaggerated artistic imagery, beautiful colors, romantic expressive techniques, and high ornamental and art collection value. The themes range from door gods and horses of gods to opera and legendary stories, family hall, and game paintings. The research emphasizes the historical and cultural significance of Zhuxianzhen woodblock New Year paintings, their role in Chinese folk art, and their potential for further study and preservation as intangible cultural heritage.

Huang, T. T., Abdullah, M. F. W., & Zalay, A. A. (2023). Huang, Abdullah, and Zalay's 2023 study aims to redesign Mianzhu New Year Paintings products to integrate culture and tourism. The research uses a three-phase methodology: demand analysis and design optimization, cultural and artistic element examination, and design critique and evaluation. The study was conducted in the Mianzhu New Year Paintings Village, Xiaode Town, Mianzhu City, Sichuan Province, China, using ethnographic research methods and mixed qualitative and quantitative analysis techniques. The redesign focuses on aspects of graphics, space, and materials to meet local tourism development needs. The research offers strategies for the innovative development of Mianzhu New Year images, a roadmap for product designers, and insights into the transformation of a historical artifact into a commoditized tourism product. It contributes to the academic conversation on the relationships between intangible cultural heritage and tourism, aiming to create a balance between preservation and innovation, contributing to sustainable tourism development.

Li, J. (2013). The 2008 Wenchuan Earthquake in Sichuan, China, led to a unique recovery process characterized by the Chinese government's early response through

Twinning Assistance. Li's 2013 study explores the partnerships formed between local residents, communities, governments, and businesses in their recovery efforts and the subsequent changes in their lifestyles due to Government-led Recovery. The research conducted surveys in Penghua village, Jina village, and New Beichuan town to understand the impact of government-led initiatives on local lifestyles. Penghua village saw most houses rebuilt with support from Changzhou city, leveraging local resources like Mianzhu Nianhua for recovery. Jina village, home to the ethnic Qiang people, preserved traditional housing layout and shifted from farming to tourism, selling traditional handicrafts with local companies. New Beichuan town experienced significant lifestyle changes, including job shifts and housing loans. The study emphasizes the importance of partnerships in community-level recovery projects, effective use of local resources, and capacity building among residents. It suggests that ongoing government support is needed to ensure future sustainable livelihoods.



CHAPTER III

RESEARCH METHODOLOGY

This chapter employs qualitative research methods, with the researcher selecting Shejiantai Village in Xiaode Town, Mianyang City, Sichuan Province, as the main research area. In order to vigorously develop the art of woodblock New Year paintings, the local government has established the "Mianzhu Woodblock New Year Paintings Village" and the "Mianzhu Woodblock New Year Paintings Museum" in the area. This region is the most representative intangible cultural heritage protection site for Mianzhu Woodblock New Year Paintings, rich in woodblock New Year paintings art, and has gathered a large number of practitioners of Mianzhu Woodblock New Year Paintings. The researcher chooses key information sources from this area as research clues. Therefore, the research is conducted as follows.

3.1 The Scope of Research

3.1.1 Research Content

3.1.2 Research Method

3.1.3 Research Period

3.1.4 Research Area

3.1.5 Population and Sample

3.2 Research Tools

3.2.1 Basic Survey

3.2.2 Observations

3.2.3 Interviews

3.2.4 Group Discussion

3.3 Data Process and Data Analysis

3.3.1 Analysis of Observation and Interview Results

3.3.2 Interpretation of Survey Results Through Related Theories

3.2.3 Research Result and Presentation

3.4 Design Process

3.1 The Scope of Research

3.1.1 Research Content

This study primarily explores the cultural inheritance of Mianzhu Woodblock New Year Paintings in China, as well as the deep integration and development of culture with creative product design. The author conducted in-depth field surveys to collect and organize firsthand information related to Mianzhu Woodblock New Year Paintings. The specific content of the research is divided into three parts:

- 1 To study the historical development of Mianzhu Woodblock New Year Paintings.
- 2 To study the current semiotic situation and cultural problems of Mianzhu Woodblock New Year Paintings.
- 3 To Study designs of cultural and creative products of Mianzhu Woodblock New Year Paintings for inheritance and development of cultural heritage.

3.1.2 Research Method

This study employs a mixed-methods research approach to investigate the design of cultural creative products in the context of the inheritance and development of Mianzhu Woodblock New Year Paintings as part of cultural heritage. The researcher has collected data from related literature and research papers. Data and information were gathered through field research methods, including survey, observation, focus group discussions and interviews. Data analysis was conducted using research concepts, theories, literature, and related studies, with a descriptive analysis method applied to the data based on the research objectives.

3.1.3 Research Period

Research time: August 2023 to August 2024

Table 1 Timetable for the Research

No.	Period	Time
1	Basic survey: Visit related institutions in Mianzhu County and the related personnel of Mianzhu Museum to investigate whether there is any research and review the related materials.	1 months
2	Pre-research stage: determine the topic and scope of the study, collect related literature and external resources, and establish the research framework and objectives	1 months
3	Field research stage: Go to the Mianzhu Woodblock New Year Paintings Village for on-site investigation and observation, take photos and record related information, and understand the historical background, and artistic style of the New Year paintings.	3 months
4	Data collation stage: sort out the collected data and data, classify, file and analyze, establish database and files, and provide the basis for subsequent research	1 months
5	Reference research stage: Conduct an in-depth study of related academic literature and works, understand the cutting-edge achievements and theoretical framework in the field of New Year paintings research, and enhance the understanding of the research object.	2 months
6	Data analysis and interpretation stage: Based on the results of field research and experimental studies, conduct data analysis and interpretation of New Year paintings, discussing their historical significance, current situation, and cultural inheritance.	1 months
77	Academic paper writing stage: According to the results of preliminary research and analysis, write academic papers or research reports, summarize research results and findings, and put forward theoretical research points and suggestions	4 months

Source: Canwei Zhang (2024)

3.1.4 Research Area

Researchers selected Shejiantai Village in Xiaode Town, Mianzhu City, Sichuan Province, the Mianzhu New Year Paintings Village, and the Mianzhu New Year Paintings Museum as the primary research areas.

The core area of the New Year Paintings Village scenic area covers 1750 acres. There are more than 6000 peoples living here. It is a high-quality rural folk art and cultural tourism destination that integrates rural tourism, New Year paintings product production, and processing base construction, in conjunction with new rural development. It includes the inheritance, protection, promotion, and publicity of Mianzhu New Year paintings techniques, the production of cultural and creative products, research and study experiences, art training, and themed vacation cultural tourism. The area gathers a large number of related practitioners, currently hosting six national and provincial-level intangible cultural heritage inheritors, over 400 practitioners, and more than 20 workshops. Every year during the Spring Festival, related activities are held here, such as New Year paintings parades and New Year paintings making experiences, providing in-depth opportunities for research.

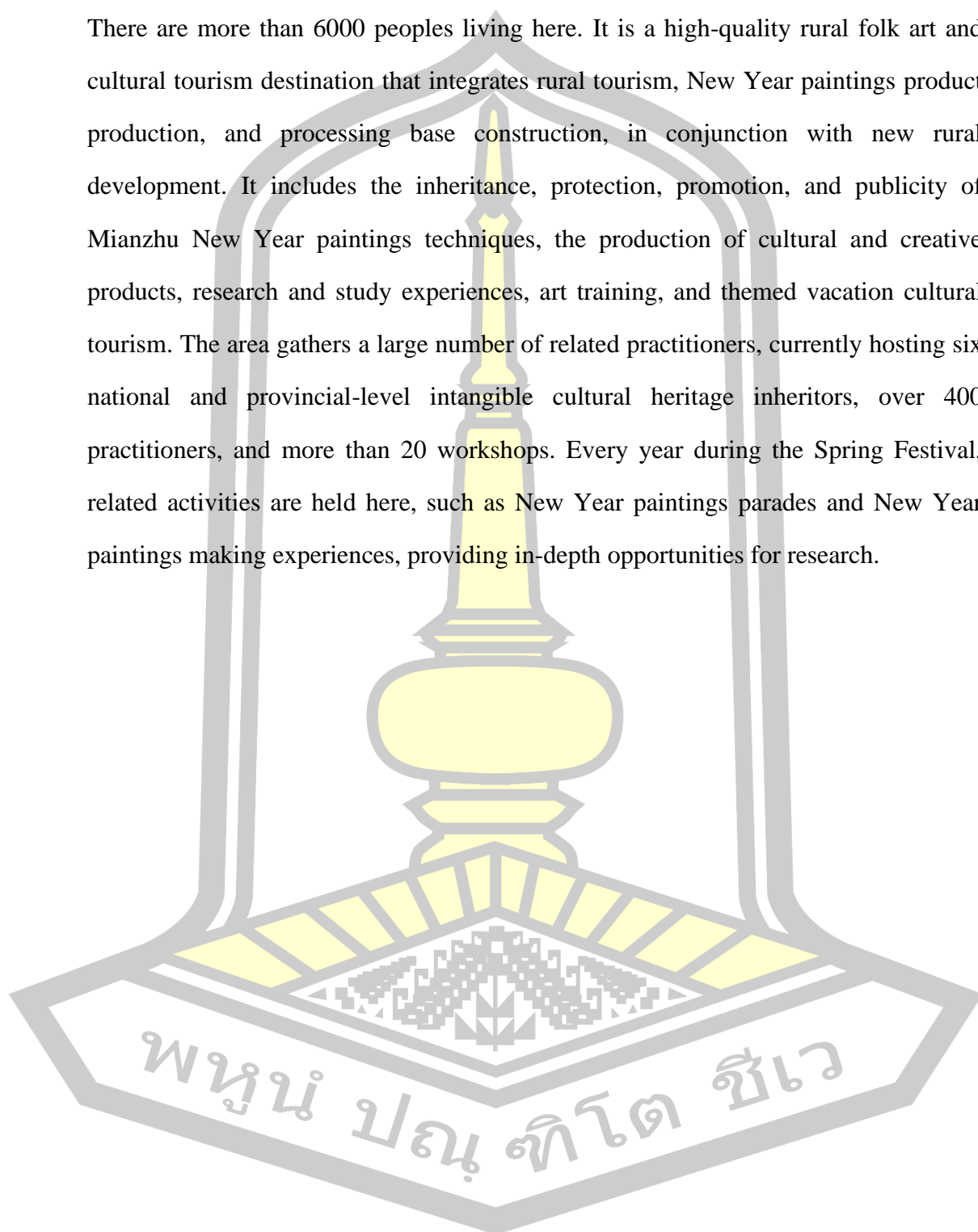




Figure 4 China Sichuan Province Map

Source: google.com/maps. (2024)



Figure 5 Map of Mianzhu City, Sichuan Province, China

Source: google.com/maps. (2024)

3.1.5 Population and Sample

In the research area, there are over 100 households with permanent residents. Through a specific selection method, samples were extracted, and the following were chosen:

1. Key informants - 3 Persons
2. Casual informants - 8 Persons
3. General informants - 20 Persons

The following will introduce the selected criteria and groups.

1. Key Informants - 3 Persons

1) Hu Guangkui, born in the 1960s, is a Sichuan provincial representative inheritor of the Mianzhu Woodblock New Year Paintings, a national intangible cultural heritage project. He serves as the director of the Mianzhu New Year Paintings Museum, a council member of the Folk Art Committee of the China Arts and Crafts Society, a member of the China Folk Literature and Art Association, a Sichuan Province Arts and Crafts Master, a Sichuan Province Folk Art Master, a Sichuan Province Folk Crafts Hundred Figures, a Sichuan Province Folk Literature and Art Association historian, the vice-chairman of the Sichuan Province Arts and Crafts Industry Association, and the deputy director of the Ethnic and Folk Art Committee of the Sichuan Artists Association. Additionally, he is a mentor for the Chinese Intangible Cultural Heritage Inheritors Training Program at the Art and Design College of Sichuan University. He has long been engaged in work related to Mianzhu Woodblock New Year Paintings and, as a Sichuan provincial representative inheritor of this national intangible cultural heritage project, can provide information on the history and culture of Mianzhu Woodblock New Year Paintings, the techniques involved, and related artworks.

2) Chen Gang, born in the 1980s, is a municipal-level inheritor of the Mianzhu Woodblock New Year Paintings, an intangible cultural heritage. He has been engaged in New Year paintings creation for 25 years, starting to learn woodblock carving from

his grandfather, Chen Xingcai, at the age of 19. Chen Xingcai was among the first group of national-level representative inheritors of the Mianzhu Woodblock New Year Paintings project. Chen Gang has dedicated himself to the study of Mianzhu Woodblock New Year Paintings and has a deep understanding of them. He can provide theoretical knowledge, production techniques, historical background, artistic value, and other related information about Mianzhu Woodblock New Year Paintings.

3) Jiang Yuxiang, born in the 1940s, is currently a professor at the College of Literature and Journalism at Sichuan University and a master's supervisor in folklore studies. He is the president of the Sichuan Folklore Society, the vice-chairman of the Sichuan Folk Literature and Art Association, and the vice-president of the Sichuan Numismatics Society. He is also a member of the Expert Committee of the China Folk Culture Heritage Rescue Project and the chairman of the Expert Committee of the Sichuan Ethnic and Folk Culture Protection Project. Jiang Yuxiang is a scholar involved in the protection of intangible cultural heritage in Sichuan Province. He is knowledgeable about related policies and regulations, work planning trends, and other information related to the inheritance and protection of intangible cultural heritage.

2. Casual Informants - 8 Persons

1) Conduct interviews with designers, technical teams, and related professionals engaged in creative product design-related fields.

2) Conduct informal interviews with inheritors, practitioners, and enthusiasts related to Mianzhu Woodblock New Year Paintings.

3) Conduct informal interviews with local cultural practitioners in Mianzhu City.

3. General Informant – 20 Persons

Audience Representatives: The audience is composed of two parts: one part consists of local residents who have long lived in the Mianzhu Woodblock New Year Paintings village; the other part is the young people from Mianzhu city who are

interested in Mianzhu Woodblock New Year Paintings. They have different cultural levels, different genders, and different ages, which ensures the representativeness, diversity, and comprehensiveness of the group's data information. Starting from different perspectives, they have a certain understanding of the historical development, artistic expression, cultural value, and current difficulties and opportunities faced by the inheritance of Mianzhu Woodblock New Year Paintings. This can provide more comprehensive and rich data information feedback, making the research more in-depth.

3.2 Research Tools

The research methods employed in this paper mainly include survey, observation, focus group discussions and interviews. To obtain detailed survey information in the target field, the research methods emphasize the collection of process data and the analysis of results, focusing on qualitative research and interpretation of the research subjects. To gather research data, the researchers designed questionnaire surveys and developed corresponding interview guides and observation forms tailored to different research subjects. This paper primarily adopts the following research methods:

3.2.1 Basic Survey

Basic surveys are one of the most commonly used and important methods in the field of socio-cultural research. By collecting and analyzing related research results through methods such as Basic surveys, it has the advantages of high efficiency, large amount of information, and detailed understanding. The basic investigation of the research primarily utilized the literature review method and field survey method.

Through websites such as China National Knowledge Infrastructure (CNKI), Google Scholar, Baidu Scholar, the official website of the People's Government of Mianzhu, the official website of China's Intangible Cultural Heritage, and the library website of Mahasarakham University, we searched and compiled domestic and international literature related to Mianzhu Woodblock New Year Paintings, intangible

cultural heritage, and cultural creative products. We analyzed the related research findings to provide data and theoretical support for the next steps of the research. The collected literature mainly covers the following aspects:

1) Historical documents, biographies, artistic value, and related inheritance and protection methods of Chinese woodblock New Year paintings and Mianzhu Woodblock New Year Paintings.

2) Design or other forms of cultural creative products used in intangible cultural heritage.

3) Related laws and regulations issued by the state on intangible cultural heritage, cultural creative products of intangible cultural heritage, guiding policy documents issued by Sichuan Province, and publicity and related cultural activities held in Mianzhu City regarding Mianzhu Woodblock New Year Paintings. Through literature analysis, researchers can better understand the historical development, cultural value, and cultural identity related to Mianzhu woodblock culture.

3.2.2 Observations

Observation is a commonly used method in qualitative research, which involves systematic, purposeful observation and recording of the behavior, interaction, environment, or phenomena of the research subjects to collect data. Researchers record what they see, hear, or perceive, rather than relying on indirect information from other sources. Common recording methods include taking photographs or videos. Observation is divided into participant observation and non-participant observation. In participant observation, the researcher's identity is disclosed, and it is necessary to establish a trust relationship with the participants and interact with them. In non-participant observation, the researcher maintains a certain distance and does not participate in specific activities, merely observing and recording the occurrence of events.

In this study, researchers conducted in-depth observations and recordings in Mianzhu City. The observed data mainly include the cultural value, production skills, manufacturing techniques, and conservation methods of Mianzhu Woodblock New Year Paintings. This was done to gain a more effective understanding of the current inheritance and development of Mianzhu Woodblock New Year Paintings. Observation was conducted using photographs and videos, while notes were taken for documentation. By documenting Mianzhu Woodblock New Year Paintings, researchers extracted symbolic patterns needed for their samples directly from the site. Recording local government propaganda methods and conservation activities helps us understand the mainstream directions of promotion. Observing existing cultural creative products in the market allows us to identify their flaws and summarize and improve upon these deficiencies. Through this approach, we can provide more abundant and comprehensive data for subsequent product design and practical creation.

3.2.3 Interviews

Interviewing is a method researcher use to gather information through dialogue with participants. It is one of the most effective methods for data collection, where interview data is recorded in written form. Prior to conducting interviews, it's important to prepare questions and organize an interview outline. During the interview, it's essential to accurately record the content shared by the interviewees. After the interviews, summarizing and organizing the interviewees' responses is crucial. In this study, valuable information and data were obtained through conversations with information providers.

The participants in this study included cultural experts related to Mianzhu Woodblock New Year Paintings, related personnel from Mianzhu City government departments, intangible cultural heritage inheritors of Mianzhu Woodblock New Year Paintings, cultural creative product designers, woodblock New Year paintings enthusiasts, and local residents of Mianzhu New Year Paintings Village. In-depth

interviews were conducted with these participants. Additionally, an interview record sheet was used. Through face-to-face interviews between researchers and participants, where questions were posed, researchers gained a genuine understanding of the current challenges and opportunities faced by the subjects of study. This approach enables researchers to propose more creative designs for the inheritance and development of this cultural heritage.

3.2.3.2 Interview Form Design

1. Interview Related to Market Development and Consumer Demand

As a traditional handicraft, Mianzhu Woodblock New Year Paintings face another challenge: the impact of changes in market demand. The Interview is designed to investigate respondents' views on the current New Year paintings market, including market share, sales channels and their development trends, as well as consumers' purchasing habits for New Year paintings products, whether New Year paintings are in line with modern lifestyles and their status among consumers. The core of the issue of market development and consumer demand lies in the market competitiveness of New Year paintings products and the purchasing power of consumers. In today's era, consumer demand tends to be personalized and diversified. Traditional New Year paintings products are difficult to adapt to the needs of modern consumers due to the limitations of subject matter and application scenarios. By investigating the respondents' views on the New Year paintings market, the study can further understand how New Year paintings products match consumer demand and explore the diversification of product design and the expansion of application scenarios.

The analysis and summary of related issues such as market development and consumer demand will use the SWOT analysis and Marketing Mix, and the analysis conclusions will be presented in Chapter 4.2

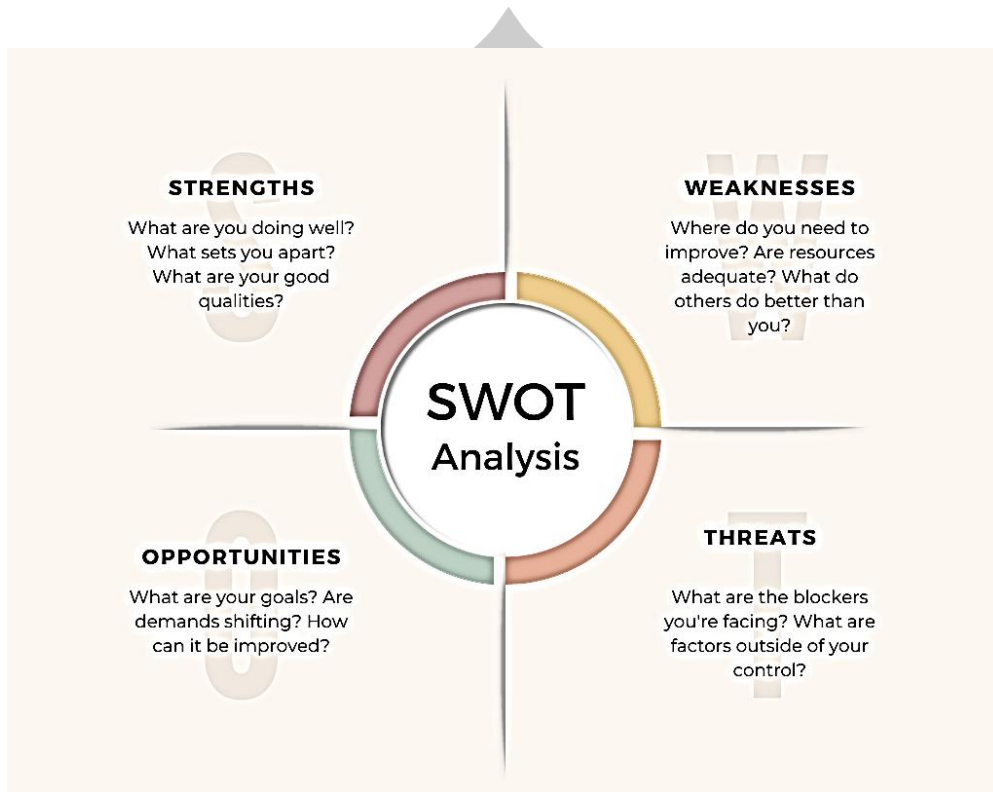
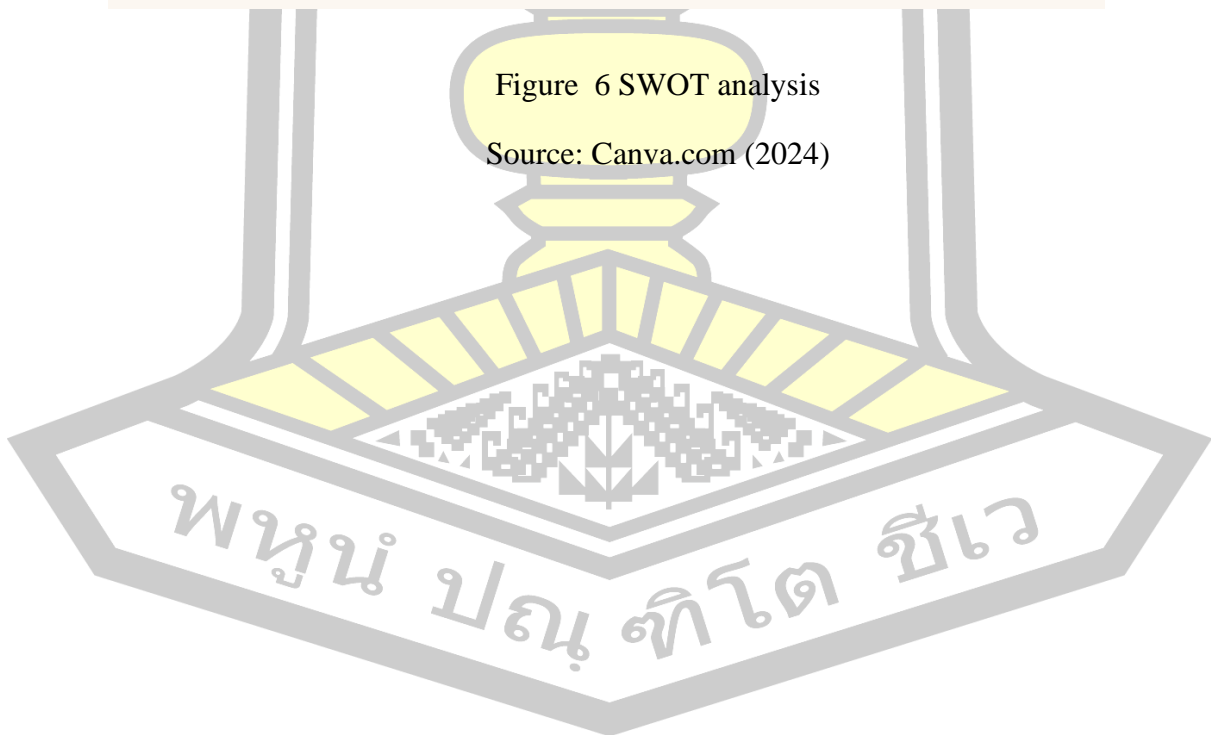


Figure 6 SWOT analysis

Source: Canva.com (2024)



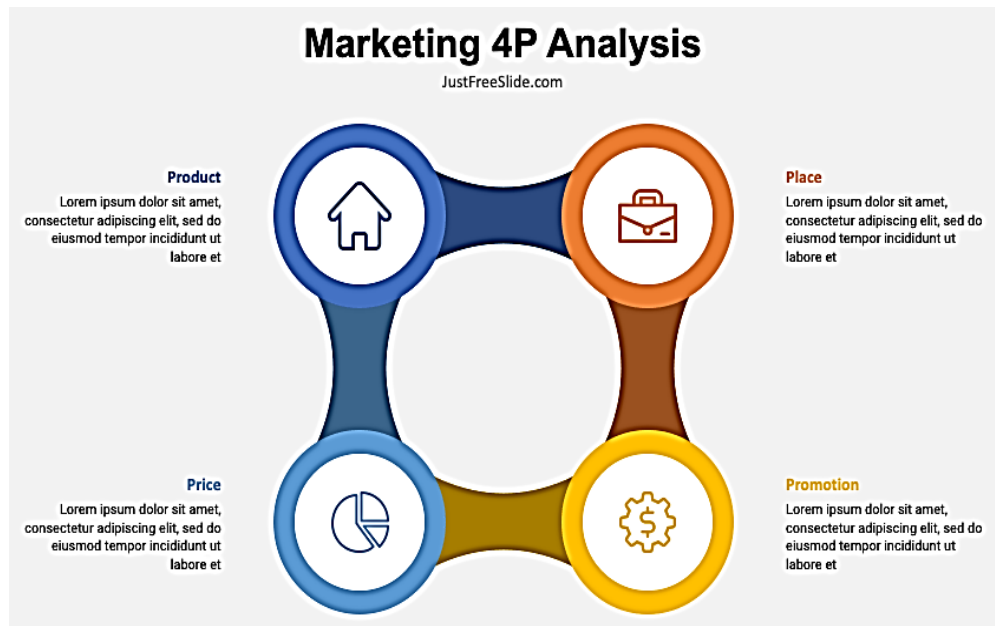


Figure 7 Marketing Mix

Source: JustFreeSlide.com (2024)

2. Cultural Creativity and Innovation Issues

The development of cultural and creative products is a key area in the inheritance of New Year paintings. The cultural creativity and innovation questions in the questionnaire are aimed at exploring how to combine Mianzhu Woodblock New Year Paintings with modern creative industries, maintaining the essence of traditional skills while giving them new vitality through innovation. The focus is on the respondents' views on the current status of the application of New Year paintings in the cultural and creative industries, whether the respondents believe that New Year paintings can be innovatively transformed through modern design methods, and how to attract more young consumers and promote the dissemination of New Year paintings in the young market through cultural and creative means, such as cultural and creative products, cross-border cooperation in art, and other related issues. Cultural creativity

and innovation are important ways for traditional art to continue. As a traditional handicraft, New Year paintings have relatively fixed patterns and production methods, which are difficult to adapt to the needs of modern creative industries. The questionnaire set some open questions for this topic, exploring the innovative points of the integration of cultural and creative products and New Year paintings, and how to make New Year paintings into creative products that meet contemporary aesthetics through innovation in design, materials, and functions.

3. Modernization and Technology Issues

The modernization of New Year paintings involves aspects such as production technology, technology introduction, and market promotion. This type of question in the questionnaire mainly focuses on the application potential of New Year paintings in digital and mechanized production, and explores how modern technology can help traditional crafts improve production efficiency, reduce costs, and expand their market influence. Respondents' views on the combination of modern technology and traditional New Year paintings crafts, the possibilities and challenges of promoting New Year paintings through digital means (such as social media and e-commerce platforms), and whether they think this combination will help promote the dissemination and development of New Year paintings in the market. The setting of modernization and technology questions is to explore how New Year paintings can improve productivity through technological means and better adapt to modern market needs. Through the design of this type of question, researchers can understand the respondents' attitudes towards the combination of modern technology and New Year paintings, and find new ideas for promotion and development.

3.2.3.3 Target Selection

In this study, the distribution method and object selection of the Interview are crucial. In order to ensure the representativeness and scientific of the survey results, the research objects are divided into three categories: key information providers, informal information providers, and ordinary information providers. Each type of object undertakes different information provision tasks according to their understanding and participation in Mianzhu Woodblock New Year Paintings.

1. Key Informat Providers

The key information providers are the core practitioners of Mianzhu Woodblock New Year Paintings, who are usually New Year paintings inheritors or representatives with rich experience in the industry. These respondents have a deep understanding of the history, current situation and future development of New Year paintings. Therefore, when designing the questionnaire, the researchers chose face-to-face interviews to ensure that they can deeply explore the views and experiences of these core information providers. This type of interview can not only obtain more detailed and profound answers, but also flexibly adjust questions in face-to-face interactions and conduct in-depth discussions based on the respondents' answers.

In face-to-face interviews, researchers can obtain more implicit data by observing the interviewee's facial expressions, tone of voice and other non-verbal information. This method is suitable for exploring complex issues that require careful consideration, such as the difficulties in the inheritance of New Year paintings, the challenges in market development and the opportunities in cultural innovation. Therefore, face-to-face interviews are the main way to obtain key information in research, which can ensure the accuracy and depth of information.

2. Informal Informat Providers

Informal information providers refer to those who have some contact or understanding of Mianzhu Woodblock New Year Paintings, but are not long-term

practitioners or core participants. For this type of respondents, the study chose a combination of electronic questionnaires and face-to-face interviews. Electronic questionnaires are fast, convenient, and have a wide coverage, and are suitable for respondents who do not have time for long face-to-face communication. For some informal information providers who are particularly interested or have in-depth insights, face-to-face interviews can better explore their views.

By combining electronic questionnaires and face-to-face interviews, we can flexibly respond to the needs of different types of informal information providers. On the one hand, electronic questionnaires are efficient in distributing and can obtain a large amount of data in a short period of time; on the other hand, face-to-face interviews can provide respondents with more ideas with the opportunity to express themselves. This combination ensures the comprehensiveness of the survey while avoiding information loss caused by time or space constraints.

3. General Informant Providers

Ordinary information providers are mainly consumers of New Year paintings or groups with a certain interest in New Year paintings culture. They have certain views on the inheritance, development and market demand of New Year paintings, but may lack in-depth understanding. For this group, the study adopted a combination of paper questionnaires and electronic questionnaires. Paper questionnaires are more suitable for people who do not often use electronic devices, especially in traditional cultural communities such as New Year paintings villages; while electronic questionnaires can cover more urban residents or young audiences. In this way, the research can effectively cover audiences at different levels and obtain diverse consumer feedback. Paper questionnaires allow New Year paintings enthusiasts who are not familiar with electronic devices to participate in the survey, while electronic questionnaires can quickly collect opinions from more young groups in urban areas. The questionnaire content mainly focuses on the cultural cognition, consumption habits and purchasing

intention of New Year paintings products, which helps to analyze the positioning and potential development space of Mianzhu Woodblock New Year Paintings in the modern market. The choice of this questionnaire distribution method fully considers the characteristics of different respondents and ensures that a sufficient amount of questionnaire data can be effectively obtained within limited time and resources.

3.2.4 Group Discussion

The research on Mianzhu Woodblock New Year Paintings involved group discussions to gather information on protection and inheritance. A discussion group was formed, including museum administrators, cultural relics protectors, and representatives from Mianzhu Nianhua Village. The group established a detailed agenda, provided background information, and set rules for effective communication. The recorded content was organized and analyzed to extract key information and suggestions, and specific paths for protection and inheritance were proposed.

3.3 Data Process and Data Analysis

This study adopted a qualitative data analysis method, along with a theoretical analysis framework based on semiotics, structural functionalism, communication theory, and postmodernism theory. The research methods used include literature review, observation, interviews, and group discussions. During the data collection process, a detailed collection plan needs to be developed, specifying the interview topics, questions, observation subjects, locations, and time frame. The research subjects are identified through referrals, invitations, or by finding suitable participants in relevant communities. When data collection begins, detailed records must be kept. Throughout the data collection process, it is important to ensure the accuracy and completeness of the data, and to organize the information promptly to avoid losing important details. Ethical considerations must also be taken into account, including

obtaining informed consent, protecting privacy, and maintaining the confidentiality of the data.

Qualitative research involves several steps in data presentation, including data organization and categorization, identifying key themes and patterns, using quotes and examples, visualizing data, providing interpretation and analysis, and using narrative storytelling. Data collected in qualitative research is often unstructured, such as interview recordings, observation notes, and literature. To ensure the credibility of the data, researchers must use coding methods to label similar or related information into themes or categories. Key themes and patterns are extracted from the data, reflecting the core content of the research question. These themes reflect the depth and richness of the data, so it's important to highlight them and explain their significance in relation to the research questions. Visual forms like charts, concept maps, or mind maps can help readers understand the research findings more clearly. Interpretation and analysis are crucial in presenting data, as researchers need to analyze the meaning revealed by the data in light of theoretical frameworks and research questions. Narrative storytelling is often used to vividly showcase the social context, cultural settings, and personal experiences behind the data. To ensure data reliability and validity, researchers must discuss its trustworthiness through triangulation, member checks, and other methods. Ethical considerations should be taken during data presentation, such as protecting participants' privacy and personal information and ensuring proper anonymization when quoting specific cases or direct statements. By following these steps, qualitative research data presentation not only conveys research findings clearly but also provides readers with deeper insights and understanding.

3.3.1 Analysis of Observation and Interview Results

Observation and interviews are one of the main data collection methods for this study. Especially when facing Mianzhu Woodblock New Year Paintings, a traditional art form with a deep cultural background, these methods can help researchers capture

the dynamic performance of New Year paintings in contemporary society. The analysis of the results of observation and interviews focuses on extracting core themes and patterns from qualitative data to discover the main problems encountered by New Year paintings in inheritance and market development.

Table 2 Analysis steps of interview results

Analysis steps	describe	Purpose
Data collation	Categorize and summarize interview transcripts and observation notes	Clarify the data structure and initially form a research topic
Theme Extraction	Through repeated reading and coding, core research themes were extracted	Extract key issue
Pattern Recognition	By comparing the answers of different respondents, we can find out the common problems	Identify the prevalence of problems and their influencing factors

Source: Canwei Zhang (2024)

In analyzing interview and observation results, it is first necessary to organize and categorize the collected interview records and observation notes, classifying respondents' answers and observed phenomena according to the established research framework. The organized data will then be further coded to distill core themes. For example, in terms of market issues, themes like low added value of products or a narrow consumer market may emerge. The next stage is theme extraction, where researchers review the data repeatedly to identify core issues that reflect common views among respondents. At this point, coding can be used to tag different themes, facilitating subsequent in-depth analysis. For instance, respondents' perspectives on modern market development can be grouped into categories, further refining specific phenomena and

influencing factors. Finally, a critical step in the analysis process is pattern recognition. By comparing and analyzing responses from different respondents, researchers can identify commonalities and differences in various issues. For example, key informants and general informants may have different views on the nianhua market; by comparing the responses of these two types of informants, the market acceptance of nianhua at various levels can be clarified. This analysis approach not only uncovers the implicit meanings behind the data but also provides a reliable basis for subsequent theoretical analysis.

3.3.2 Interpretation of Survey Results Through Related Theories

Based on the observation and interview data, this study will combine theoretical frameworks such as semiotics, structural functional theory, communication theory and postmodernism to further interpret the survey results. These theories can help researchers understand the cultural value, social function and modernization challenges of Mianzhu Woodblock New Year Paintings from multiple perspectives.

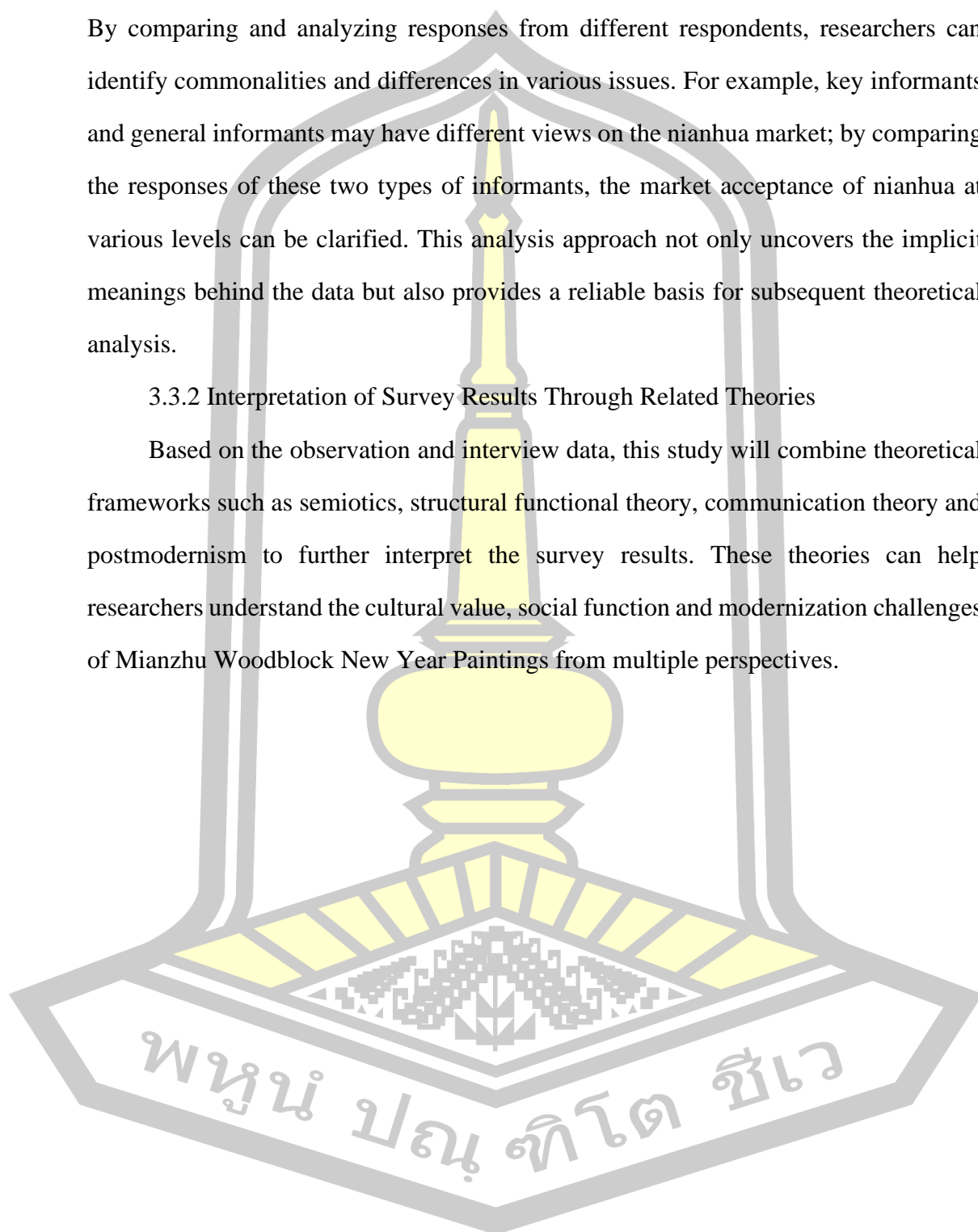


Table 3 Analysis of related theoretical applications

theory	Core Content	Directions of application in New Year paintings analysis
Semiotics	Emphasize the meaning and interpretation of cultural symbols	Exploring the modern interpretation and function of New Year paintings as cultural symbols
Structural Functional Theory	Emphasize the interdependence of the various parts of a social system	Analyze the role of New Year paintings in cultural inheritance and social and economic development
Communication Theory	Pay attention to the information dissemination path and audience feedback	Study on the communication effect and feedback of New Year paintings in modern media
Postmodernism	Emphasize cultural diversity and innovation	Exploring the innovation and cultural adaptability of New Year paintings in the context of globalization

Source: Canwei Zhang (2024)

Semiotics is one of the core theories for understanding the cultural connotation of New Year paintings. As a visual cultural symbol, New Year paintings carry profound historical and cultural information. Therefore, researchers need to interpret the cultural symbolic meaning of New Year paintings patterns, colors, and composition from a semiotic perspective. By analyzing the respondents' understanding of New Year paintings symbols, the study can find out whether the symbolic function of New Year paintings has changed in contemporary society and explore the possibility of its modernization. Structural functional theory helps researchers analyze the role of New Year paintings from the perspective of social systems. New Year paintings are not only works of art, but also play an important role in cultural inheritance, local economic development, and social and cultural interaction. Through interview data, researchers can analyze the performance of New Year paintings in these functions, such as how

they promote the local economy through cultural and creative industries, or how they maintain their importance in community culture. Communication theory focuses on the dissemination paths and effects of New Year paintings in modern media. By analyzing the dissemination of New Year paintings in different communication channels (such as social media, exhibitions, and e-commerce platforms), researchers can understand their acceptance and influence among different audience groups. The interview data from the respondents' evaluation of the dissemination effects of New Year paintings in different media can provide a basis for the application of communication theory. Finally, postmodernism theory emphasizes cultural diversity and innovation, which can provide theoretical support for the innovation and global development of New Year paintings. By combining this theory, researchers can explore how New Year paintings can adapt to modern market demands in the context of globalization through modern design and cross-border cooperation.

3.2.3 Research Result and Presentation

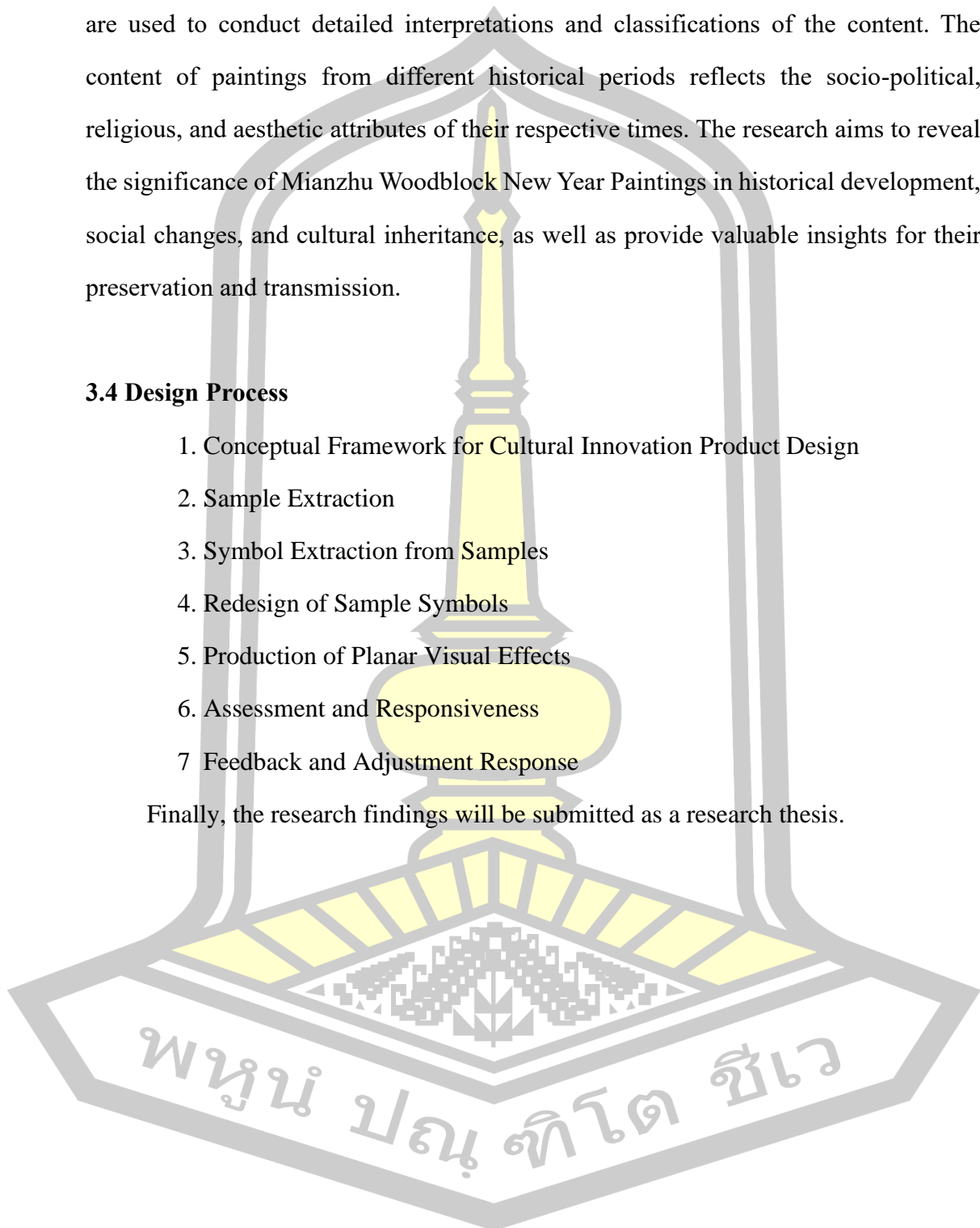
This study focuses on the historical development of Mianzhu Woodblock New Year Paintings, a traditional Chinese art form. Data was collected from the target areas of Mianzhu Nianhua Village and Mianzhu Museum, spanning from August 2023 to August 2024. The data was transformed into text and images, and the researchers analyzed the data using questionnaires. The study aimed to organize the historical development of Mianzhu Woodblock New Year Paintings, analyze their current status and issues, and use related literature, cultural value, and expert suggestions to design cultural creative products. The study of Mianzhu Woodblock New Year Paintings is crucial as they hold rich historical and cultural connotations. A sample library of paintings was established through field investigations and literature collection, covering various historical periods, themes, and styles. The content of these paintings is interpreted using theoretical frameworks, examining images, symbols, and colors, their symbolic meanings, and the information conveyed in the social and cultural contexts of

their time. Methods such as text description, image analysis, and comparative research are used to conduct detailed interpretations and classifications of the content. The content of paintings from different historical periods reflects the socio-political, religious, and aesthetic attributes of their respective times. The research aims to reveal the significance of Mianzhu Woodblock New Year Paintings in historical development, social changes, and cultural inheritance, as well as provide valuable insights for their preservation and transmission.

3.4 Design Process

1. Conceptual Framework for Cultural Innovation Product Design
2. Sample Extraction
3. Symbol Extraction from Samples
4. Redesign of Sample Symbols
5. Production of Planar Visual Effects
6. Assessment and Responsiveness
7. Feedback and Adjustment Response

Finally, the research findings will be submitted as a research thesis.



CHAPTER IV

RESEARCH RESULTS

This chapter mainly analyzes the research objectives of the paper, which includes three parts. The first part explains the origin, history and development of Mianzhu Woodblock New Year Paintings through literature review, interviews and other methods. The second part analyzes the current situation and existing problems of Mianzhu Woodblock New Year Paintings. In this part, the researchers mainly conducted in-depth understanding from the perspectives of different classes and roles through field visits, in-depth interviews, focus group discussions and other methods. The third part combines the first and second parts with the actual local situation, and proposes the protection and inheritance path of Mianzhu New Year paintings through group discussions. The three research objectives of this article are as follows:

1. To study the historical development of Mianzhu Woodblock New Year Paintings.
2. To study the current semiotic situation and cultural problems of Mianzhu Woodblock New Year Paintings.
3. To Study designs of cultural and creative products of Mianzhu woodblock Mianzhu Woodblock New Year Paintings for inheritance and development of cultural heritage.

4.1 The Historical Development of Mianzhu Woodblock New Year Paintings

4.1.1 The Historical Development

4.1.2 Different Themes and Cultural Interpretations in Paintings

4.1.3 The Cultural Value and Social Significance of Paintings

4.2 Analysis of the Current Status and Strategies for Mianzhu Woodblock New Year Paintings

4.2.1 SWOT Analysis

4.2.2 Problem Analysis

4.2.3 Coping Strategies

4.3 Cultural Heritage Inheritance and Development in the Design of Cultural Creative Products of Mianzhu Woodblock New Year Paintings

4.3.1 Exploring the Dilemma of Inheritance

4.3.2 Cultural Innovation Product Design

4.1 The Historical Development of Mianzhu Woodblock New Year Paintings

4.1.1 The Historical Development

4.1.1.1 Origin and Early Development

The origins and cultural background of Mianzhu Woodblock New Year Paintings are deeply rooted in China's agrarian civilization and folk beliefs, carrying rich cultural connotations and fulfilling social functions. The historical roots of Mianzhu Woodblock New Year Paintings can be traced back to the long history of Chinese agrarian culture, gradually evolving into a unique art form under the influence of various cultural factors. Located in the northwestern part of the Sichuan Basin, Mianzhu benefits from its advantageous geographical conditions, with fertile soil and a mild climate ideal for the growth of bamboo—a key material for papermaking. This provided a material foundation for the development of Mianzhu New Year paintings.

Culturally, the origins of these paintings are closely tied to ancient practices of nature worship and rituals for warding off evil spirits. This cultural art form can be traced back to the apotropaic culture of the Han and Tang dynasties, during which people would hang peach wood boards with images of guardian spirits, such as “Shentu” and “Yulei”, on doors to pray for protection and safety. Although research has yet to uncover precise documentation on the exact origins of Mianzhu Woodblock New Year Paintings, some speculate that they may have originated during the Han

dynasty, though there is insufficient evidence to support this theory, leaving room for debate. More scholars believe that Mianzhu New Year paintings took shape during the Northern Song dynasty, primarily based on records of a New Year paintings market in Mianzhu during that time. Notably, in his works, Feng Jicai mentions that while the Song dynasty was a critical period for the formation of Mianzhu New Year paintings, their true origins likely date back further, with the development of woodblock printing technology in the Song dynasty spurring the growth of the New Year paintings industry. Records indicate that the Song dynasty marked an important period in the development of Mianzhu New Year paintings as they began to take shape on a larger scale.

4.1.1.2 The Prosperous Period of the Qing Dynasty

The development of Mianzhu New Year paintings reached an unprecedented level of prosperity during the Qianlong and Jiaqing periods. The Qing dynasty was a peak period for traditional Chinese culture, and as the economy advanced, folk art forms like New Year paintings saw significant growth. During Qianlong's reign, the Sichuan region enjoyed economic prosperity, leading to a substantial increase in the demand for New Year paintings. During the Qianlong and Jiaqing periods of the Qing dynasty, the production of Mianzhu New Year paintings reached its peak. Numerous workshops and a large number of artisans created an impressive annual output, with some works even being exported overseas.

Mianzhu, as a major production area, gradually developed an industry chain centered around New Year paintings. In terms of craftsmanship and commercial reach, Mianzhu New Year paintings reached new heights. The artisans achieved a high level of skill during this period, employing a combination of woodblock printing and hand-coloring techniques. This approach retained the efficiency and simplicity of woodblock printing while adding artistic expressiveness through hand coloring. Mianzhu New Year paintings of the Qing dynasty emphasized smooth lines, vivid character portrayals, vibrant colors, and well-defined layers, with particular attention to symmetrical patterns

and harmonious layouts. Figures in these paintings were often depicted with round, exaggerated facial expressions and postures, full of liveliness and reflecting the aesthetic preferences and cultural inclinations of the time.

Commercialization became another significant feature of Mianzhu New Year paintings during this period. As the commercial economy developed, production gradually shifted from traditional family workshops to larger-scale handcraft industries. Large quantities of New Year paintings were distributed nationwide through Sichuan's commercial networks, and during festivals like the Lunar New Year, Mianzhu New Year paintings became essential home decorations. Merchants not only sold these paintings in local markets but also transported them by water to the Yangtze River region and beyond, making Mianzhu New Year paintings popular in various regions.

During this period, the subject matter of Mianzhu New Year paintings also became more diverse. In addition to traditional themes like door gods and Nian beasts for blessings and protection, more stories and characters were introduced, such as heroic figures from Romance of the Three Kingdoms and auspicious motifs from folklore. This variety not only enriched the content but also expanded the audience, giving Mianzhu New Year paintings a broad market appeal across different social classes. During the Qing dynasty, painter Huang Ruique created the famous Mianzhu New Year paintings (Welcoming Spring) (detail).

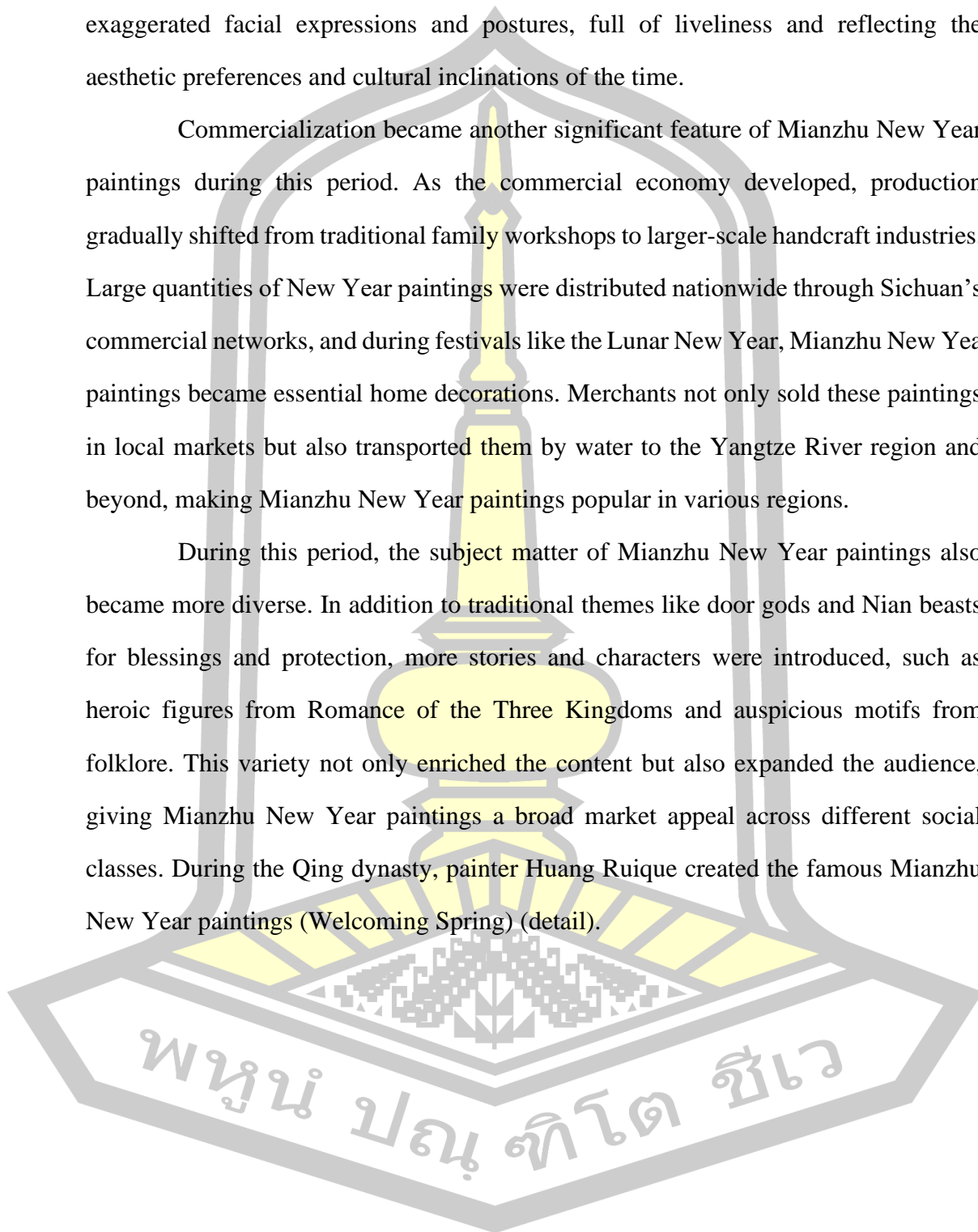




Figure 8 Welcoming Spring (detail)

Source: Xinhua News Agency (2024)

This painting is divided into four panels, each measuring 48 centimeters in height and 150 centimeters in width, with a total length of 6 meters. It depicts over 460 figures of various ages, statuses, and attire, illustrating the lively Spring Festival celebrations in Mianzhu County during the Qing dynasty and showcasing the social atmosphere of the time.

The flourishing development of Mianzhu New Year paintings in the Qing dynasty also laid a foundation for later preservation and innovation. By studying the craftsmanship and commercialization characteristics of this period, we can better understand how Mianzhu New Year paintings, as a traditional folk-art form, gradually evolved and adapted to meet societal needs throughout history. Mianzhu New Year paintings of the Qing dynasty are not only symbols of local culture but also reflect the economic and cultural prosperity of the time. Their craftsmanship and successful commercialization provide valuable insights for the development of today's cultural and creative industries.

4.1.1.3 Inheritance and Innovation During the Republic of China Period

The Republican period marked a crucial stage of preservation and innovation for Mianzhu Woodblock New Year Paintings in China's modern history. Amidst the

dramatic social changes, traditional art forms inevitably felt the impact, and Mianzhu New Year paintings underwent a new round of transformation and adjustment. Despite the political turmoil and economic instability of the time, Mianzhu New Year paintings continued to be widely circulated among the people. Especially during festivals like the Lunar New Year, these paintings remained popular as decorations and symbols cherished by the public.

In the early years of the Republic, the production techniques and traditional styles of Mianzhu New Year paintings largely continued the craftsmanship of the late Qing period, with woodblock carving and hand-coloring techniques remaining unchanged. However, as society continued to evolve, the themes and content of these paintings began to shift. Early Mianzhu New Year paintings predominantly featured religious themes, folklore, and mythological stories, expressing wishes for blessings and prosperity. By the Republican era, however, with the influx of Western culture and the awakening of modern consciousness, the themes of these paintings gradually diversified.



Figure 9 Wang Gui and Li Xiangxiang by Zhou Lingzhao

Source: culture.hn.cn (2024)

During this period, the innovation of Mianzhu New Year paintings extended beyond themes and content, with notable breakthroughs in artistic style as well. While traditional New Year paintings emphasized symmetry and ornamentation, the Republican-era paintings placed greater emphasis on simplified lines, natural composition, and realistic expressions and body movements. The social changes of the time prompted New Year paintings artists to reflect on how to better capture the spirit of the era in their works. To attract the younger generation, they also experimented with new color schemes, adding more tonal variation to make the works livelier and more appealing. Meanwhile, the political turmoil and wars of the Republican era posed significant challenges for the continuation of Mianzhu New Year paintings. Frequent conflict and economic decline led to a slump in production. Especially during the Second Sino-Japanese War, the demand for New Year paintings plummeted, and many workshops had to close or pivot to other trades. Yet, it was precisely during this difficult period that New Year paintings artists began seeking new forms of expression. Moving beyond traditional techniques, they incorporated methods from other art forms like printmaking to explore how New Year paintings could survive in the face of war. During the war years, many New Year paintings depicted anti-war heroes and patriotic themes, becoming a powerful medium for expressing national pride and resistance against invaders. While the social upheaval of the Republican period dealt a significant blow to the production and sales of Mianzhu New Year paintings, it also provided an opportunity for innovation and transformation. With the influx of new ideological currents, New Year paintings artists boldly pursued artistic innovation while preserving traditional techniques, allowing this ancient folk-art form to continue to thrive in modern society. Although the market for Mianzhu New Year paintings was constrained by war and economic difficulties, the artistic breakthroughs and diversification of themes laid a solid foundation for the future development of this art form.

4.1.1.4 Development and Protection after the Founding of the People's Republic of China

In the early 1950s, with the advancement of socialist cultural development, Mianzhu New Year paintings, as a form of traditional art, received strong government support. Under the guidance of policies at the time, Mianzhu New Year paintings gradually shifted from individual workshops to collective production, with many New Year paintings artists joining cooperatives, and the production process becoming increasingly industrialized.

During this period, the content and style of the paintings underwent significant changes. After the founding of the People's Republic of China, New Year paintings creation focused closely on themes related to socialist construction and life in the new society. A large number of works began to feature themes related to national development, such as agricultural production (Figure 10), industrial growth (Figure 11), and scientific and technological progress (Figure 12).



Figure 10 Massive Industrial and Agricultural Production

Source: Mianzhu New Year Paintings Photocopying Materials (2024)



Figure 11 Good News Returns

Source: Mianzhu New Year Paintings Photocopying Materials (2024)



Figure 12 Agricultural Science and Technology

Source: Mianzhu New Year Paintings Photocopying Materials (2024)

These themes reflected the social spirit of early New China, bringing Mianzhu New Year paintings closer to real-life content. Additionally, as a popular art form, New Year paintings gradually became an important tool for government propaganda. Especially in agricultural and rural campaigns, these artworks often conveyed government policies and visions. However, as the country pursued rapid industrialization, this process had a profound impact on traditional crafts, including Mianzhu Woodblock New Year Paintings. With industrialization prioritized in the national economic development agenda, many traditional handicrafts were either neglected or directly impacted. Small artisanal workshops were gradually replaced by large industrial factories, the number of artisans drastically decreased, and the preservation and development of Mianzhu Woodblock New Year Paintings faced threats.

Despite the active creation of New Year paintings in the early days of the People's Republic, the 1960s to 1970s saw Mianzhu New Year paintings, like other traditional arts, suffer under the Cultural Revolution. Many traditional cultural forms were labeled as symbols of feudal superstition, and New Year paintings were no exception. During this period, Mianzhu New Year paintings production nearly ceased, workshops were forced to close, and artisans had to switch professions or retire. The cultural policies of this phase delivered a devastating blow to the industry, stripping it of its original market foundation and severely damaging the artistic and cultural value of the craft. Production and sales were severely restricted, numerous works were halted, and the creative environment for artists was severely impacted. Mianzhu New Year paintings' transmission almost ground to a halt during this historical period.

It wasn't until the 1980s, with the deepening of China's reform and opening-up, that Mianzhu New Year paintings began to revive. This policy shift provided new opportunities for the recovery of New Year paintings, which gained renewed attention and support from the government, entering a new developmental phase. During this

period, the market-oriented approach accelerated significantly, with many artists exploring ways to integrate New Year paintings into modern commerce, diversifying their applications. Beyond traditional holiday decorations, New Year paintings began to appear in cultural tourism, gift design, and other fields. Through market-driven initiatives, New Year paintings gradually stepped out of traditional production and consumption patterns, entering the broader cultural and creative industries (Figure 13).



Figure 13 Door Gods

Source: Collection Display of the New Year Paintings Expo Garden (2024)

As part of traditional Chinese folk art, Mianzhu Woodblock New Year Paintings once played a significant role in Chinese agricultural society. However, with the acceleration of modernization, shifts in market demand have profoundly impacted their production. In the latter half of the 20th century, as China entered a rapid urbanization and industrialization phase, economic restructuring and socio-cultural changes altered people's lifestyles and consumption habits. This shift directly impacted the market demand for Mianzhu Woodblock New Year Paintings, causing them to gradually fade from daily life. In the process of industrialization and urbanization, handicrafts were

increasingly replaced by mass-produced goods. Although modern production methods increased efficiency and reduced costs, they also greatly diminished product individuality and artistic value. Traditional Mianzhu woodblock paintings are characterized by their unique craftsmanship and artistic expression, something difficult to replicate in mechanized production, which lacks the skillful detail and cultural depth.

With industrial development, the loss of talent in traditional crafts has also become a concerning issue. Many artisans left the New Year paintings industry due to economic pressures or other factors, leading to the risk of lost heritage. Mianzhu Woodblock New Year Paintings require many intricate steps, from woodblock carving to hand-coloring, each demanding high skill and experience. However, industrialization has affected the labor market, making fewer young people willing to enter this field, resulting in a generational gap in craftsmanship.

To better preserve and transmit this traditional art form, the government and cultural institutions have implemented a series of measures. First, they established museums and heritage centers for New Year paintings to systematize the display of the art's history, techniques, and works, thereby promoting its cultural and artistic value to the public. Efforts to train and pass on skills to younger generations have also begun, with many veteran artisans starting to teach their craft to the next generation, ensuring the tradition's continuity (Figure 14). At the same time, the government has been actively promoting the integration of New Year paintings into the cultural and creative industries, encouraging innovative design and market promotion, so this art form can continue to flourish in modern society.



Figure 14 Work by Mianzhu New Year Paintings Heir (Chen Xingcai)

Source: Chen Family Art Studio (2024)

4.1.2 Different Themes and Cultural Interpretations in Paintings

Mianzhu Woodblock New Year Paintings, as a treasure of Chinese folk art, are not merely a form of visual artistic expression but also an important symbol of traditional Chinese culture. In Mianzhu Woodblock New Year Paintings, auspicious symbols and the symbolic meanings of folk life occupy a central position. These symbols convey rich cultural information through the patterns, colors, and compositions in the paintings, possessing both aesthetic value and embodying profound folk beliefs and religious spirit. The content of Mianzhu New Year paintings is very broad, encompassing themes of warding off evil and welcoming good fortune, historical stories, and aspects of folk life. The following researcher will interpret these themes one by one.

4.1.2.1 Auspicious Symbols Such as Door Gods and The God of Wealth

The door gods and the god of wealth, among other auspicious symbols, are some of the most representative images in Mianzhu New Year paintings. They not only appear widely during the New Year festivities but also serve as important symbols of people's prayers for health and prosperity in daily life. These guardian deities are believed to drive away evil spirits and protect the family's peace and prosperity. Such cultural symbols have deeply rooted themselves in local folk activities. Door gods typically appear in pairs, divided into martial and civil door gods. The martial door gods, such as Guan Yu and Qin Qiong, are depicted in armor, holding weapons, and wearing stern expressions to intimidate evil spirits, while the civil door gods are portrayed as scholars, symbolizing good fortune and harmony (Figure 15, Figure 16).



Figure 15 Door Gods and the God of Wealth

Source: Chongqing China Three Gorges Museum (2024)



Figure 16 God of Wealth

Source: Photographed by the researcher in Mianzhu New Year Paintings Village
(2024)

The god of wealth is another highly representative auspicious symbol, often positioned at the center of the painting, symbolizing the influx of wealth and a prosperous life. His image typically features him dressed in a brocade robe, holding a gold ingot, with a friendly and smiling expression, signifying the hope for abundant financial resources in the new year. These symbols not only embody the artistic value of Mianzhu New Year paintings but also express people's aspirations and pursuits for a better life through visual symbols. Due to their strong symbolic significance, these images are widely circulated among the people, becoming one of the most representative themes in Mianzhu New Year paintings.

4.1.2.2 Historical Stories and Folk Tales

Mianzhu Woodblock New Year Paintings not only convey moral teachings but also serve the function of value transmission through the reproduction of historical stories and folk legends. These paintings often depict historical narratives and folklore, vividly representing classic figures and events from Chinese history, providing the general public with an illustrative form of historical education. Through these paintings, people can not only learn about significant historical events but also draw cultural values and spiritual strength from them.

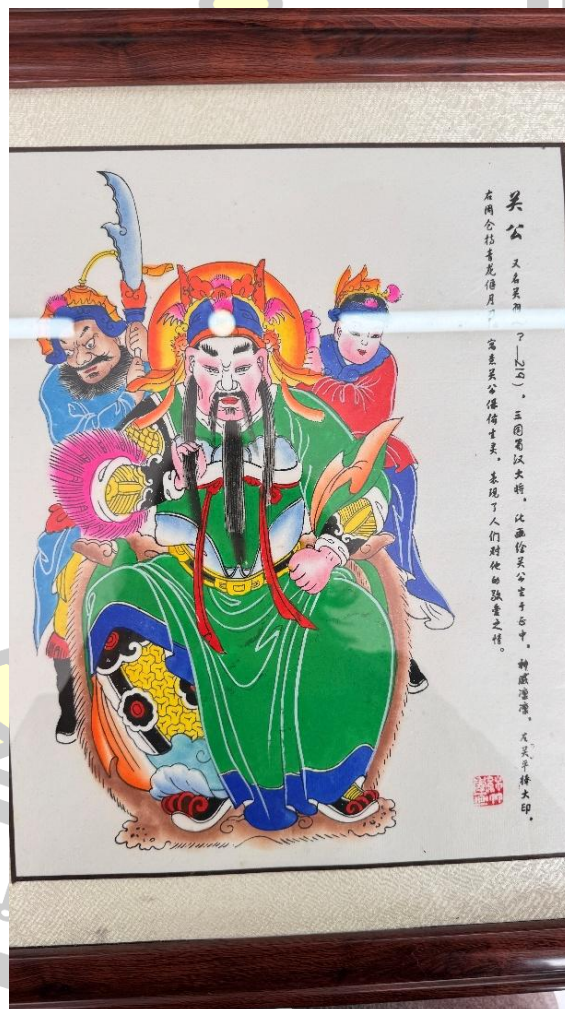


Figure 17 Guan Gong

Source: Photographed by the researcher in Mianzhu New Year Paintings Village

(2024)

The historical stories in Mianzhu New Year paintings often revolve around themes of loyalty, patriotism, and filial piety, reflecting the traditional culture's praise for the righteous and loyal individuals. Figures such as Guan Yu, Yue Fei, and Bao Zheng are depicted in these paintings as symbols of loyalty and justice. Through the dissemination of these images, the paintings convey spiritual values of being loyal to the country and courageous in taking responsibility. These New Year paintings serve not only as auspicious decorations during festivals but also as important means of transmitting historical stories and cultural values. In addition, folk legends hold significant importance in Mianzhu New Year paintings, especially those related to nature worship and mythological tales, which are vividly represented through the artwork. For instance, mythical figures like the Dragon King, Nezha, and Chang'e, frequently seen in the paintings, serve as important symbols of folk beliefs while also conveying deeper cultural values such as reverence for nature and the pursuit of life through their stories. The visual presentation of these legends in the paintings helps people understand complex natural and social phenomena while also expressing aspirations for a better life. Heroic figures from myth, such as Guanyu and Mu Guiying, also frequently become subjects of the paintings, depicted as symbols of bravery, wisdom, and integrity. The heroic images widespread circulation through the paintings, serving as important tools for setting examples in folk society. By appreciating these New Year paintings, people learn the qualities and spirit of these heroes, subsequently incorporating these values into their daily lives and actions. The dissemination of these historical stories and folk legends not only aids the public in better understanding history and culture but also conveys the unique spiritual temperament and value pursuits of the Chinese nation through these visual narratives. Mianzhu New Year paintings, with their unique artistic form and rich cultural connotation, widely spread the essence of traditional Chinese culture in the process of transmitting history and legends, providing spiritual nourishment and cultural identity for the public.

4.1.2.3 Folk Culture

As a representative of traditional Chinese folk art, Mianzhu New Year paintings are not merely a visual art form; they convey the profound connotations of local culture through their colors, compositions, and content. These paintings record local history, showcase the joys and sorrows of secular life, and embody people's aspirations for a happy life. Their rich and varied content expresses good wishes for auspiciousness, health, and harvest, reflecting the wisdom and creativity of the Chinese nation in the face of natural and social changes.

The folk symbols in Mianzhu Woodblock New Year Paintings primarily manifest in the expression of beautiful life wishes. This expression includes prayers for material well-being, such as family prosperity and abundant harvests, as well as spiritual pursuits like peace, health, longevity, and wealth. Auspicious patterns in the paintings, such as the "Three Gods of Happiness, Wealth, and Longevity," are common symbols representing good fortune, wealth, and long life. These not only reflect the ancient people's pursuit of happiness in life but also illustrate the traditional Chinese cultural values of family harmony and generational continuity.

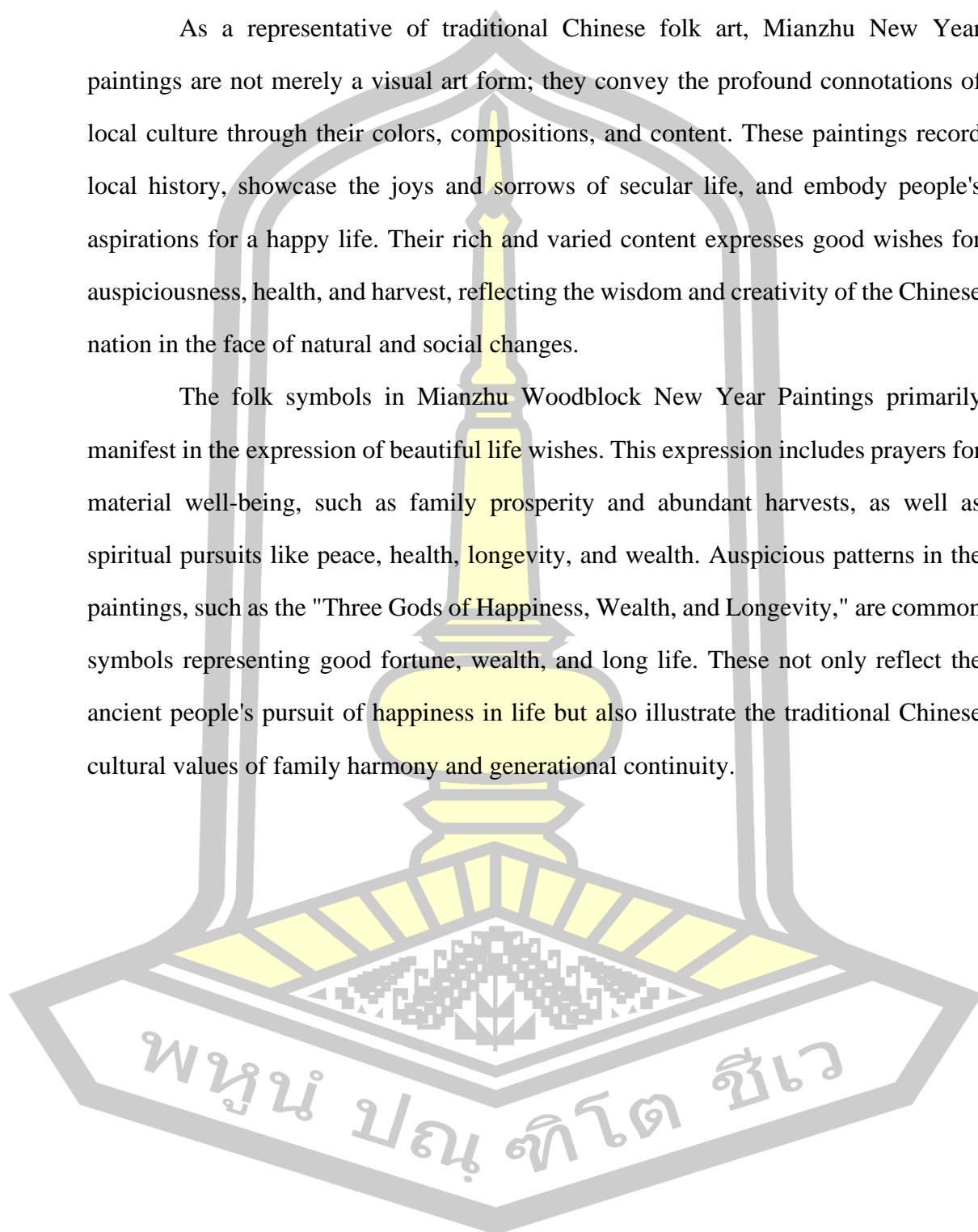




Figure 18 The Three Stars of Fortune, Prosperity, and Longevity

Source: Collection Display of the New Year Paintings Expo Garden (2024)

4.1.3 The Cultural Value and Social Significance of Paintings

4.1.3.1 The role of Mianzhu Woodblock New Year Paintings in folk moral education

As a symbol of traditional Chinese culture, Mianzhu Woodblock New Year Paintings have played an important role in moral education throughout the long course of social development. This art form conveys the ethical and moral concepts of the Chinese nation through intuitive visual representations, becoming a significant tool for folk moral education. The character images, storylines, and symbolic elements in the paintings often contain interpretations of traditional values such as filial piety, honesty,

and friendship. These contents penetrate deeply into people's hearts through visual forms, subtly influencing their thoughts and behaviors.

Common themes of moral education in Mianzhu New Year paintings, such as loyalty, filial piety, and righteousness, particularly reflect family ethics and social responsibility. The paintings often express these ideals by depicting historical figures and stories. For instance, the images of loyal and filial characters, such as Guan Yu and Yue Fei, are frequently used as models of loyalty and devotion. These figures are not only found on the walls of homes but also serve as moral exemplars that the public encounters and learns from in daily life. This visual form of education, transmitted through generations of New Year paintings, embeds traditional Chinese virtues into people's everyday lives, making them an essential part of social norms.

Mianzhu Woodblock New Year Paintings, with their clear and straightforward imagery, materialize abstract moral concepts, allowing both adults and children to understand and accept moral education through these visuals. The exaggerated colors, vivid character portrayals, and rich storylines in the paintings can evoke strong emotional responses, thereby more effectively disseminating moral teachings. Especially in agricultural societies, New Year paintings served as decorative items for farming families and important visual elements in daily life, allowing people to unconsciously accept and internalize these moral values through regular viewing and interaction.

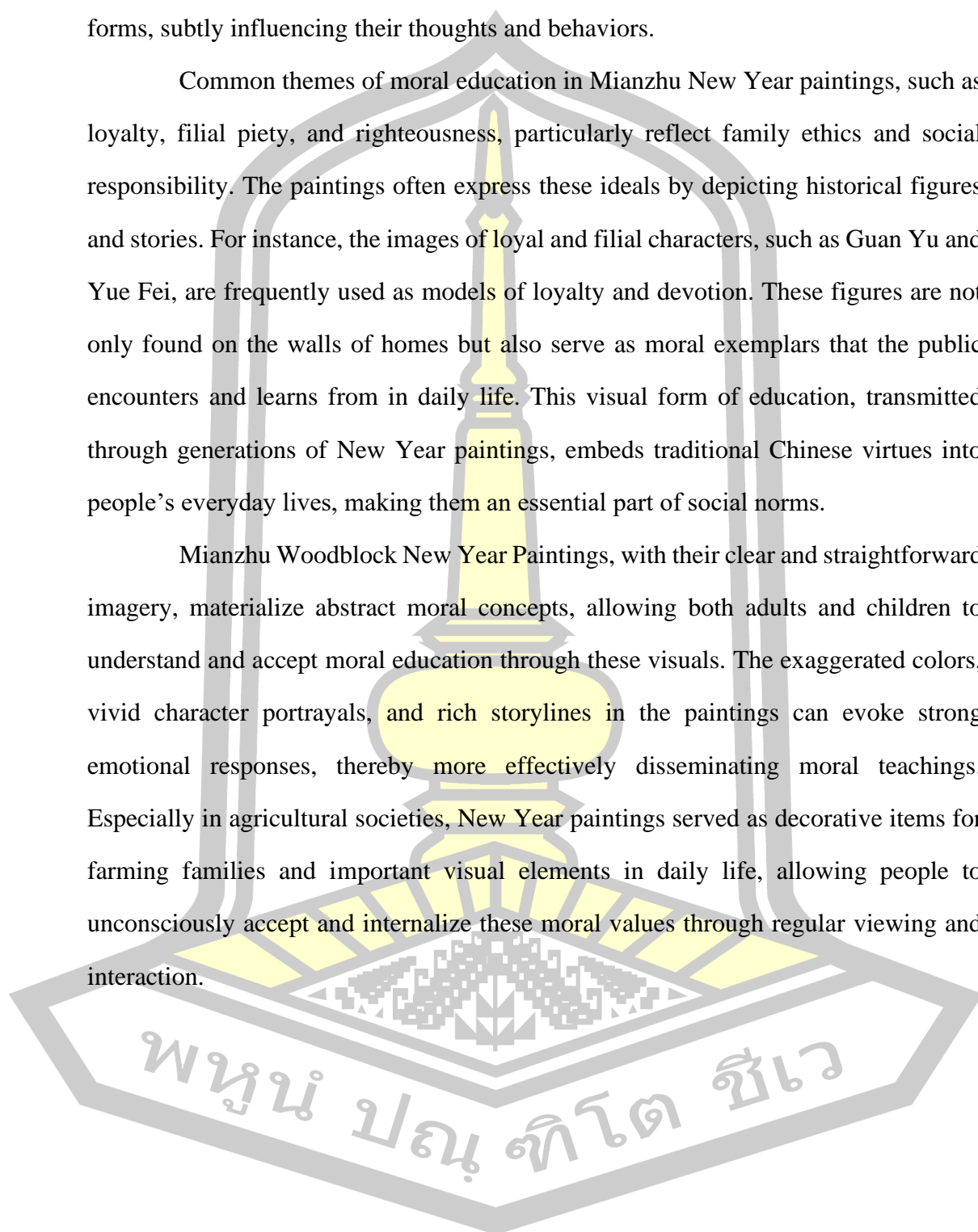




Figure 19 The Twenty-Four Filial Exemplars - Filial Piety Moving Heaven and Earth

Source: Block print made in the 15th year of the Guangxu period of the Qing Dynasty

(2024)

Moreover, Mianzhu New Year paintings reinforce specific moral concepts through particular narrative settings. For instance, some paintings depict scenes of family harmony and respect for elders while cherishing the young, promoting filial piety and family responsibility; others illustrate stories of honesty and benevolence, conveying moral ideals of integrity and kindness. This visual guidance and educational function make Mianzhu Woodblock New Year Paintings serve as "textbooks" for popularizing moral standards within the community, demonstrating a strong social educative impact.



Figure 20 Top Scholar

Source: Photographed by researchers in Mianzhu New Year Paintings Village (2024)

The educational role of New Year paintings is also evident in their early enlightenment education for children. In traditional Chinese families, children often encounter national history, traditional stories, and basic moral principles through observing these paintings. With their simple and straightforward visual language, New Year paintings help children understand concepts of good and evil, right and wrong, and how to navigate social interactions. This early moral cultivation profoundly influences the formation of their worldview and values later in life. Therefore, Mianzhu

New Year paintings are not only a form of visual art but also an important medium for folk ethical education, playing an irreplaceable role in moral instruction over the years.

4.1.3.2 The significance of studying the historical development of Mianzhu Woodblock New Year Paintings

Mianzhu Woodblock New Year Paintings are one of China's four major New Year paintings traditions, with a long history and distinct regional cultural features. Studying the historical development of Mianzhu paintings not only helps us understand the evolution of this art form but also reveals its importance in social, cultural, and economic contexts. In today's era of globalization and cultural diversity, an in-depth exploration of the history of Mianzhu paintings offers a valuable cultural perspective.

The history of Mianzhu New Year paintings reflects the social changes and cultural characteristics of the Sichuan region. From their origins in the Song Dynasty, through the prosperity of the Yuan, Ming, and Qing Dynasties, and finally to the decline and revival in modern times, the evolving styles and themes of Mianzhu paintings illustrate the lifestyles, beliefs, and aesthetic preferences of the people at each historical stage. For example, many themes in these paintings are closely related to folk festivals, showcasing people's aspirations for a good life. This vivid representation of daily life is not only an expression of art but also a repository of social and cultural memory. Amid political and social changes, the New Year paintings convey unique cultural values and the spirit of their time, offering an important lens through which to understand Sichuan and even Chinese society and history.

Research into the historical development of Mianzhu New Year paintings also provides new ideas for promoting local economic growth. In recent years, with the rise of tourism, Mianzhu New Year paintings have gradually integrated into local economic development, becoming a key aspect of cultural tourism. The paintings attract many tourists and support related industries, such as the design and sale of cultural and creative products. In this context, as a symbol of regional culture, the market value and

cultural value of New Year paintings are gaining increasing attention. Therefore, research on the historical development of Mianzhu New Year paintings can reveal not only their cultural value but also provide insights for local economic transformation.

Moreover, the study of Mianzhu New Year paintings enriches the theoretical framework of Chinese traditional culture. As a unique art form, these paintings integrate elements of folklore, religion, and art, embodying a multi-layered cultural richness. By examining their historical development, we can analyze the cultural symbols and social functions represented in the paintings from various perspectives. This multidimensional approach promotes deeper academic exploration of traditional culture and encourages theoretical innovation in this field.

In the modern information era, research on the historical development of Mianzhu New Year paintings also holds significant value for cultural dissemination. With the deepening of globalization, cultural exchanges and interactions are becoming more frequent, and the means of spreading traditional arts are evolving. As a representative of local culture, Mianzhu paintings can share their unique artistic charm with a broader audience through modern media. Studying their historical development not only helps us better understand this art form but also provides new perspectives and strategies for its dissemination in contemporary society. In the context of cultural confidence, researching the history of Mianzhu New Year paintings can enhance people's identification with and love for local culture, inspiring cultural innovation and vitality.

As modernization progresses, traditional cultures face severe challenges, with many local traditions gradually becoming marginalized. Under these circumstances, studying Mianzhu New Year paintings is essential for understanding the protection and transmission of intangible cultural heritage. This research is not only a preservation of traditional techniques but also a safeguarding of local cultural identity. It helps people recognize the value and significance of traditional arts in contemporary society.

Community members play an important role in the preservation and transmission of New Year paintings, with active participation in learning and creating them fostering a sense of cultural identity. Through the study of the historical development of Mianzhu New Year paintings, we can better understand the dynamic nature of intangible cultural heritage and how it can be effectively passed on and innovated in modern society.

The study of the historical development of Mianzhu Woodblock New Year Paintings holds profound significance. It not only provides an important perspective for understanding regional culture but also offers theoretical support for the protection and transmission of intangible cultural heritage. This research also provides new insights for integrating local economic development with the cultural industry. By exploring the history of Mianzhu New Year paintings, we can gain a deeper understanding of the role and status of traditional culture in modern society, ultimately promoting the innovation and development of regional culture in the context of globalization.

4.1.3.3 The Importance of Mianzhu Woodblock New Year Paintings as Intangible Cultural Heritage

Mianzhu Woodblock New Year Paintings are one of the four major types of Chinese New Year paintings, boasting a long history and unique local cultural characteristics. Studying the historical development of Mianzhu New Year paintings not only helps us understand the evolution of this art form but also reveals its significant implications in social, cultural, and economic aspects. In today's era of globalization and cultural diversity, an in-depth exploration of the historical development of Mianzhu New Year paintings will provide us with important cultural insights.

The historical development of Mianzhu New Year paintings reflects the social changes and cultural features of the Sichuan region. From their origins in the Song Dynasty, through their prosperity in the Yuan, Ming, and Qing Dynasties, to their decline and revival in modern times, the artistic styles and themes of Mianzhu New Year paintings at different historical stages directly reflect the lifestyles, beliefs, and

aesthetic orientations of the people at that time. Many themes in the paintings are closely related to folk festivals, showcasing people's longing for a better life. This vivid representation of life is not only an artistic expression but also a bearer of social and cultural memory. Against the backdrop of political and social changes, New Year paintings exhibit unique contemporary spirit and cultural values, becoming an important window for understanding the historical narrative of Sichuan and even China.

Research on the historical development of Mianzhu New Year paintings also provides new ideas for promoting local economic development. In recent years, with the rise of tourism, Mianzhu New Year paintings have gradually integrated into the local economic framework, becoming an essential component of cultural tourism. They not only attract a large number of visitors but also promote the development of related industries, such as the design and sale of cultural and creative products. In this context, as a representation of local culture, the market and cultural values of New Year paintings are increasingly recognized. Therefore, researching the historical development of Mianzhu New Year paintings not only reveals their cultural value but also offers references for local economic transformation.

Furthermore, the study of Mianzhu New Year paintings contributes to enriching the theoretical framework of traditional Chinese culture. As a unique art form, these paintings integrate various elements, including folklore, religion, and art, embodying multilayered cultural connotations. By examining their historical development, we can analyze the cultural symbols and social functions conveyed through the paintings from different perspectives. This diversified research approach can promote in-depth discussions of traditional culture within academia and foster theoretical innovation in traditional cultural studies.

In today's information age, research on the historical development of Mianzhu New Year paintings also carries significant communicative importance. With the deepening of globalization, cultural exchanges and collisions are becoming more

frequent, and the methods and channels for disseminating traditional art are constantly evolving. As a representative of local culture, Mianzhu New Year paintings can share their unique artistic charm with more people through modern media. Studying their historical development not only helps us better understand this art form but also provides new perspectives and strategies for its dissemination in modern society. Particularly in the context of cultural confidence, researching the history of Mianzhu New Year paintings can enhance people's recognition and affection for local culture, inspiring cultural innovation and vitality.

As the process of modernization accelerates, traditional culture faces severe challenges, with many local cultures gradually becoming marginalized. In this context, studying Mianzhu New Year paintings is of great significance for understanding the protection and transmission of intangible cultural heritage. Such research is not only about preserving traditional crafts but also about maintaining local cultural identity. It helps people recognize the value and significance of traditional art in contemporary society. Community residents today play an important role in the protection and transmission of New Year paintings; their active participation in learning and creating these paintings can enhance their sense of cultural identity. Through studying the historical development of Mianzhu New Year paintings, we can better understand the dynamic characteristics of intangible cultural heritage and how to achieve effective transmission and innovation in modern society.

Researching the historical development of Mianzhu Woodblock New Year Paintings holds profound significance. It not only provides us with an important perspective for understanding local culture but also offers theoretical support for the protection and transmission of intangible cultural heritage. Simultaneously, this research provides new ideas for the integration of local economic development and cultural industries. By exploring the history of Mianzhu New Year paintings, we can better understand the status and role of traditional culture in modern society, thereby

promoting the innovation and development of local culture within the context of globalization.

4.1.3.4 Study the impact of the historical development of Mianzhu Woodblock New Year Paintings on contemporary cultural and creative industries

Researching the historical development of Mianzhu Woodblock New Year Paintings and their impact on contemporary cultural and creative industries is a dynamic and meaningful topic. With the ongoing advances of globalization and modernization, traditional culture faces unprecedented challenges and opportunities. Against this backdrop, Mianzhu New Year paintings, as a unique form of intangible cultural heritage, are closely integrated with contemporary cultural and creative industries, forming new cultural expressions and business models.

The historical roots of Mianzhu New Year paintings run deep, tracing back to the Song Dynasty. Through the development across multiple dynasties, they have gradually formed a unique artistic style and rich cultural connotations. Their works often reflect the lives, beliefs, and values of local people, characterized by a strong regional flavor. In modern society, with changes in cultural consumption patterns, consumers' demand for cultural products extends beyond mere appreciation; they expect these products to integrate with their lifestyles and personal tastes. The historical development of Mianzhu New Year paintings provides abundant cultural resources and inspiration for this transformation, facilitating the growth of the creative industry.

The contemporary cultural and creative industry emphasizes innovation and diversity, and the diversified artistic forms of Mianzhu New Year paintings align perfectly with this demand. From traditional New Year paintings creation to modern cultural product design, the patterns, colors, and themes of Mianzhu New Year paintings offer designers endless creative space. This transition from traditional to modern demonstrates how the creative industry integrates historical cultural elements into contemporary products, resulting in culturally competitive goods. For instance,

many local artists and designers reconfigure and combine elements of Mianzhu New Year paintings to create home décor, clothing, stationery, and other products suited to modern consumers, enriching the content of the cultural creative industry while enhancing the market value of traditional culture.

Economically, the revival of Mianzhu New Year paintings injects new vitality into local economic development. With the booming tourism industry, Mianzhu New Year paintings, as culturally distinctive products, attract a large number of visitors seeking to experience and purchase them. This not only stimulates the local tourism economy but also promotes the development of related industries, such as handicraft production, exhibitions, and cultural events. Through activities like New Year paintings museums and cultural festivals, Mianzhu New Year paintings not only showcase the rich local culture to tourists but also enhance their market influence. Such interactions not only elevate consumers' cultural awareness but also foster economic prosperity within local communities.

The historical development of Mianzhu New Year paintings also provides new insights for cultural dissemination within the creative industry. The diversification of modern communication media allows traditional culture to be spread in more varied ways. The combination of modern technology and traditional art allows Mianzhu New Year paintings to transcend mere paper representations, evolving into a living culture that can continuously reinterpret itself across different spaces and times.

In the context of the cultural and creative industry, researching the historical development of Mianzhu New Year paintings provides a cultural foundation for innovation. As society increasingly demands quality and uniqueness in cultural products, many creative enterprises focus on excavating and utilizing the profound connotations of local culture in their product designs. With its rich cultural heritage, Mianzhu New Year paintings offer a wealth of inspiration in terms of artistic style, thematic choices, and cultural symbols for contemporary designers. This fusion of

tradition and modernity propels the sustained development and innovation of the cultural and creative industry.

Moreover, the study and practice of Mianzhu New Year paintings also promote cultural education and transmission. Through learning and practicing Mianzhu New Year paintings, younger generations not only inherit traditional skills but also innovate upon them, forming new artistic expressions. Many universities and community organizations have initiated training programs and cultural lectures on Mianzhu New Year paintings, revitalizing this traditional art form in contemporary contexts. Through education and practice, Mianzhu New Year paintings have become an important avenue for young people to understand and inherit local culture, while also nurturing a new generation of artistic talent for the cultural and creative industry.

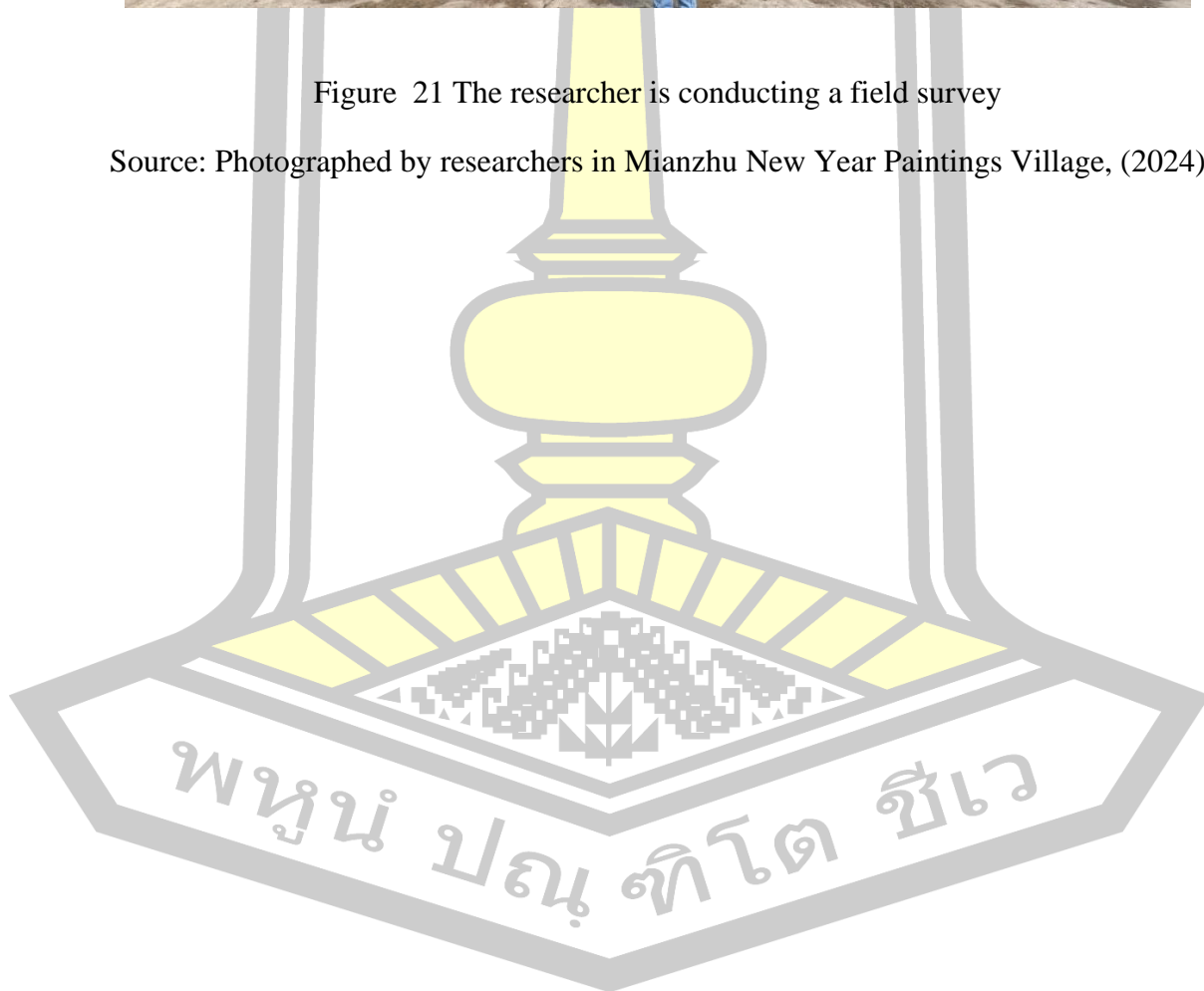
Overall, researching the historical development of Mianzhu Woodblock New Year Paintings provides crucial support for the advancement of contemporary cultural and creative industries. This support manifests not only in artistic creation, economic development, and cultural dissemination but also injects new momentum into the protection and transmission of traditional culture. By combining historical culture with modern industry, Mianzhu New Year paintings exhibit unique cultural value, preserving tradition while continuously adapting to the evolving demands of modern society. In future development, Mianzhu New Year paintings will undoubtedly continue to play a significant role in the cultural and creative industries, serving as a bridge connecting the past with the future, and tradition with modernity.

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Figure 21 The researcher is conducting a field survey

Source: Photographed by researchers in Mianzhu New Year Paintings Village, (2024)



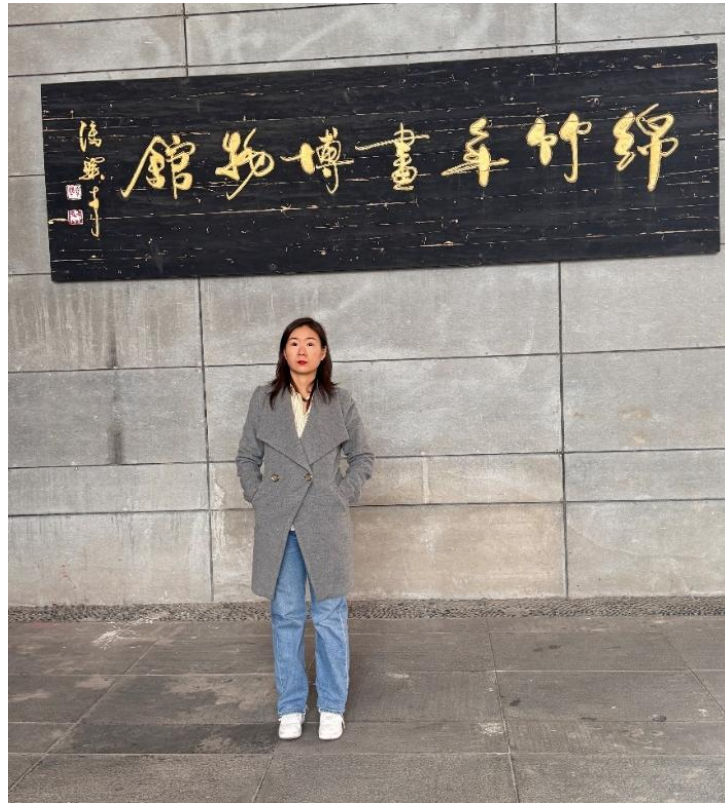


Figure 22 The researcher is conducting a field survey

Source: Photographed by researchers at Mianzhu New Year Paintings Museum (2024)

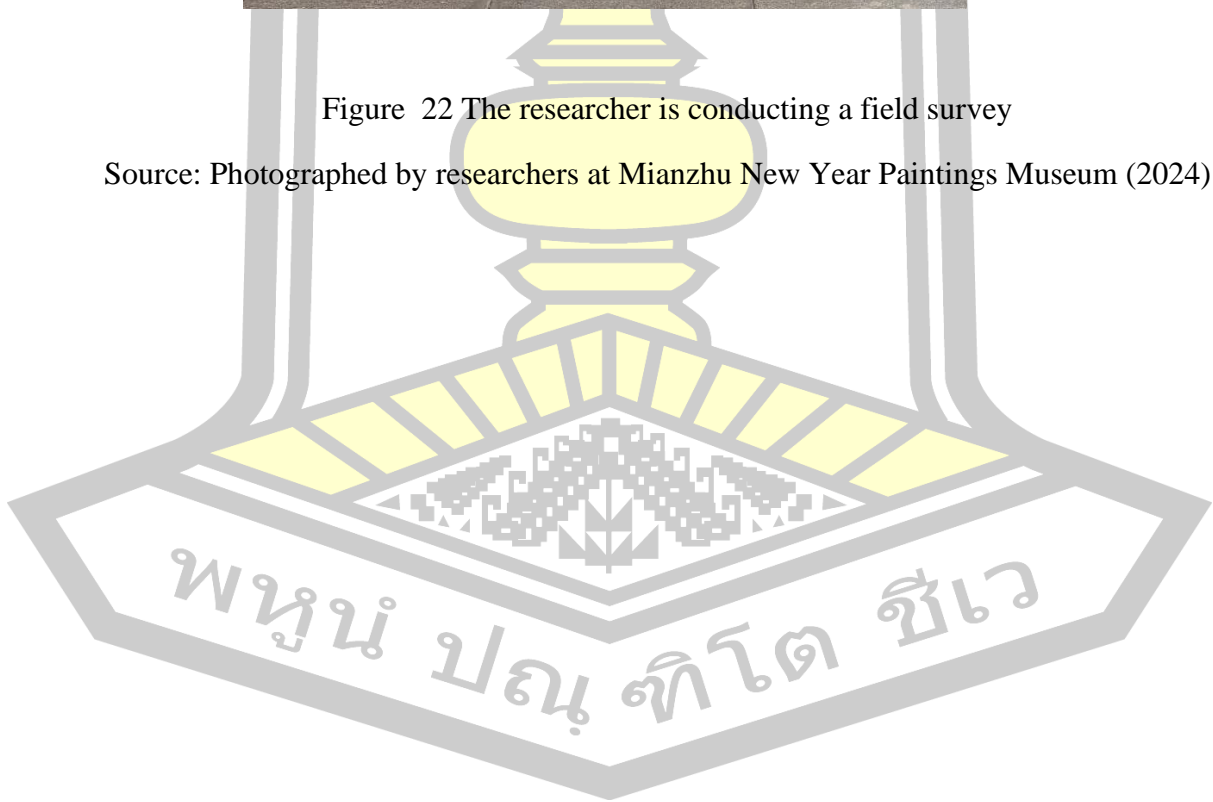


Table 4 Comparison of Mianzhu Woodblock New Year Paintings

in Different Periods

Time	Pre-Song Dynasty	Ming and Qing Dynasties	Republican Era	Late Post-1949 Period	Post-Reform and Opening-Up Period
Stage Division	Early Formative Stage	Flourishing Development Stage	Decline and Adjustment Stage	Protection and Transformation Stage	Revival and Innovation Stage
Mode	Mostly centered around religious rituals, the style is simple, focusing on the symbolic and functional aspects of the designs. Common themes include door gods and deities, primarily serving to ward off evil and prevent disasters.	It covers themes such as religion, folklore, historical stories, and traditional opera. A typical mode of "color printing + hand painting" was formed, with exquisite patterns and meticulous composition.	It added content related to social education, the national anti-war movement, and other themes, but traditional subjects gradually decreased. Due to social unrest, the artistic form of New Year paintings became simpler.	Modern themes such as socialist construction and rural life were added, while traditional subjects decreased. The craftsmanship and content of traditional New Year paintings were simplified or redesigned.	Traditional themes were re-explored, while innovative designs incorporating modern art and market demands were introduced. New Year paintings were not only used for decoration but also applied in cultural dissemination, education, tourism souvenirs, and other fields.
Materials	Mainly hand-painted, with a small amount of woodblock printing just emerging, using locally sourced wood and natural pigments.	Woodblock prints were carved using pear wood and birch wood, with pigments primarily made from minerals and plant dyes, ensuring bright and durable colors. Higher-quality rice paper or handmade paper was used for printing to enhance the quality of the artwork.	Common wood and cheap pigments were used, resulting in a decline in quality.	Chemical pigments and industrial paper were used, reducing the traditional texture. In some areas, mechanical printing replaced the traditional woodblock printing technique.	While maintaining traditional materials, modern materials such as eco-friendly paper and new types of pigments were introduced. Some design and production processes began to incorporate digital technology.
Production	Mostly produced by craftsmen in temples or religious sites, with small-scale production and no	Multiple New Year painting workshops emerged in the Mianzhu area, expanding production scale and increasing	Large-scale workshops decreased, and production was mostly carried out in small family workshops or	Production was organized by government-supported craft societies or cooperatives,	A "traditional craftsmanship + modern market" industrial model was formed, with both handmade and mechanical production coexisting. Multiple

	commercialization. The carving and printing techniques were not yet mature.	commercialization. New Year paintings became important commodities at temple fairs and markets, and were sold nationwide.	through scattered individual efforts. Due to the development of printing technology and changes in the social environment, the traditional New Year painting market was impacted.	resulting in a further decline in traditional handmade workshops. Inheritance and production were increasingly carried out through collectivized methods.	brands and intangible cultural heritage studios emerged, promoting the commercialization of Mianzhu New Year paintings. .
Inheritors	The inheritors were mostly monks or religious craftsmen from temples, and the transmission of skills mainly occurred through the master-apprentice method.	The inheritors were mostly folk painters, forming a family-based and regional transmission model.	Some inheritors switched careers due to war or economic reasons, increasing the risk of the loss of skills.	Inheritors gradually transitioned from folk artists to professionally trained craftsmen supported by the government.	It was included in the national intangible cultural heritage list, and inheritors were recognized as "intangible cultural heritage bearers," receiving support from the government and society. Some inheritors have achieved innovative development of their craft through collaboration with designers and artists.
Function	Used for rituals and offerings, with the primary purpose of warding off evil and praying for blessings.	In addition to religious rituals, New Year paintings became an important medium for festival decoration, folklore dissemination, and cultural entertainment.	New Year paintings began to feature political or social themes, but their traditional folk functions weakened.	It became an important tool for promoting the core values of socialism, but its traditional festive function weakened.	Mianzhu New Year paintings have become one of the representatives of Chinese traditional culture, used for cultural exchange and promotion both domestically and internationally. Through cultural and creative development and market sales, New Year paintings have become an integral part of the local economy.

Source: Canwei Zhang (2024)

The origins and development of Mianzhu Woodblock New Year Paintings not only represent the crystallized wisdom of ancient Chinese folk art but also reflect the profound cultural heritage and social transformations of the Chinese people. Mianzhu New Year paintings, with their distinct local characteristics, encompass a wide range of subjects—from mythology and historical stories to aspects of everyday life—highlighting the spiritual pursuits and aesthetic tastes of the local people. Transitioning from early ritualistic items to folk handicrafts with both artistic value and practical function, Mianzhu New Year paintings have witnessed China’s historical evolution and are an essential part of studying China’s agrarian culture and folk beliefs. This chapter will examine the historical development and cultural significance of Mianzhu Woodblock New Year Paintings in three parts. The first part traces their developmental timeline; the second part delves into various themes and cultural interpretations within the paintings; and the third part summarizes their cultural value and social significance. Through exploring the evolution of Mianzhu New Year paintings, we can see that these artworks, as a form of intangible cultural heritage, are more than historical artifacts; they serve as carriers of culture. The symbols, stories, and artistic styles within the paintings are not only expressions of artistic creation but also vehicles for preserving cultural memory. The historical progression of New Year paintings reflects changes in Chinese society and the enduring roots of agrarian civilization and folk beliefs in China. At each stage of history, New Year paintings, with their unique artistic forms, have embodied people’s aspirations for a good life and their reverence for nature and religion. From ancient door gods to modern New Year art, Mianzhu Woodblock New Year Paintings reveal the unique charm of traditional Chinese culture through a blend of preservation and innovation. Thus, protecting and passing on this traditional art form is not only a means of safeguarding cultural heritage but also a way of upholding the cultural confidence of the Chinese nation.

4.2 Analysis of the Current Status and Strategies for Mianzhu Woodblock New Year Paintings

Through field investigation and literature review, it was found that Mianzhu New Year pictures not only have the advantages of inheritance and development in the social changes and development, but also face the difficulties of the market and consumer groups. We focus on using SWOT analysis tools to analyze their cultural value, market an in-depth analysis of the current situation and development potential, a comprehensive assessment of internal strengths and weaknesses, as well as external opportunities and threats, and an analysis of the current situation faced by Mianzhu New Year paintings.

1. Strengths: Mianzhu Woodblock New Year Paintings are a significant part of China's intangible cultural heritage, renowned for their vibrant colors and intricate carvings. They showcase exceptional craftsmanship and rich symbolism, often focusing on blessings and prosperity.

2. Weaknesses : Mianzhu New Year paintings face low market awareness, insufficient commercialization, high production costs, and challenges in succession due to limited interest among younger generations and a decline in artisan numbers in traditional crafts.

3. Opportunities : The Chinese cultural revival trend is attracting young consumers through traditional products like New Year paintings. Digital promotion, cross-industry collaboration, and policy support can expand the reach of these paintings. Collaborations with modern brands and increased government efforts can also boost their influence.

4. Threats : Mianzhu New Year paintings face intense competition from regionally distinctive paintings and modern decorative art, while the proliferation of low-cost counterfeits could undermine their market value.

Through SWOT Analysis, it was discovered that Mianzhu Woodblock New Year Paintings have their own disadvantages in the current social changes and market development. These disadvantages involve consumption, market, cultural value, cultural identity and innovative development. The researchers used the Marketing Mix to further analyze and analyze, summarized the problems encountered by the current Mianzhu template New Year pictures, and proposed the following coping strategies:

1. Product: The main challenges for Mianzhu Woodblock New Year Paintings lie in insufficient product innovation, outdated production techniques, and weak market competitiveness. To enhance its market position, improvements are needed in product design, craftsmanship innovation, and market applications. Additionally, fostering cross-industry collaborations and developing derivative products with modern design concepts, while increasing production efficiency to meet contemporary market demands, is crucial. These solutions will enable Mianzhu woodblock paintings to retain their traditional cultural essence while enhancing their modern appeal and market competitiveness, paving the way for broader applications and a wider consumer base.

2. Price: Issues related to price and cost mainly stem from high production costs, lack of innovation, declining market demand, and price disadvantages compared to competing products. Solutions should address tiered pricing, promotional strategies, value-added enhancements, and cost optimization to comprehensively boost the market appeal and price competitiveness of the products.

3. Place: Challenges are concentrated in four key areas: market expansion, sales channels, application scenarios, and production capacity. These reflect the primary obstacles to the market development of Mianzhu woodblock paintings. Solutions focus on online sales, offline experiences, international promotion, and production capacity improvement. These measures aim to enhance the market competitiveness and cultural dissemination of the paintings.

4. Promotion: The issues are centered on cultural dissemination, market awareness, cross-industry innovation, and production limitations, revealing the multifaceted reasons behind promotional challenges. By implementing corresponding strategies, the market recognition and appeal of Mianzhu woodblock paintings can be comprehensively improved, attracting a larger consumer base and achieving a dual goal of cultural preservation and market expansion.

4.2.1 SWOT Analysis

To address the challenges faced by Mianzhu Woodblock New Year Paintings, methods such as interviews and observations were employed. The responses from interviewees and the observations were recorded, and the organized data was categorized, analyzed, and refined based on the SWOT Analysis. The specific details are as follows:

4.2.1.1 Strengths

Hu Guangkui (2024: interviews): Mianzhu Woodblock New Year Paintings are a national intangible cultural heritage, with a long history and profound cultural significance.

Chen Gang (2024: interviews): New Year paintings are usually handmade, and each one is unique.

Jiang Yuxiang (2024: interviews): The paintings feature exaggerated designs, vibrant colors, and depictions of everyday life, which are highly engaging and full of charm.

Wang Tao (2024: interviews): I usually buy New Year paintings during the Spring Festival as gifts for relatives and friends.

Zhou Ming (2024: interviews): Whenever I visit the Mianzhu New Year Paintings Village, I often pick up a few as souvenirs of my trip.

The researchers concluded that the strengths of Mianzhu Woodblock New Year Paintings are:

Cultural Value: Mianzhu Woodblock New Year Paintings are part of China's intangible cultural heritage, embodying profound historical and cultural significance.

Artistic Uniqueness: These paintings are renowned for their vibrant colors and intricate carvings, aligning with traditional aesthetics and showcasing distinct regional characteristics.

Exquisite Craftsmanship: The hand-carved woodblock and printings techniques demonstrate outstanding craftsmanship of the highest level.

Rich Symbolism: Mianzhu New Year Paintings often focus on themes of blessings and prosperity, making them widely loved and suitable for various festive occasions.

4.2.1.2 Weaknesses

Faced with the weaknesses of Mianzhu Woodblock New Year Paintings, the researcher used Marketing Mix, and the specific content is presented in 4.2.2.

4.2.1.3 Opportunities

Jiang Yuxiang (2024: interviews): With the rapid development of China's economy, traditional Chinese art is gradually gaining international exposure. Folk art has become one of the best ways for the world to understand Chinese culture. In recent years, government policies have provided significant support, helping to expand the promotional channels for Mianzhu New Year paintings.

Zhao Haoyu (2024: interviews): As an art professional, I've noticed the growing popularity of 'Guochao culture' among young people in recent years. Designing cuter character styles or collaborating with products like 'POP MART' could be effective ways to promote Mianzhu New Year paintings.

Sun Mingyang (2024: interviews): It might be worth trying to livestream the creation process of New Year paintings on platforms like Douyin, or invite popular influencers like Li Ziqi to record a feature episode.

The researchers concluded that the opportunities for Mianzhu Woodblock New Year Paintings are:

Rise of the Cultural and Creative Industries: With the growing trend of Guochao (Chinese cultural revival), traditional cultural products are gaining attention. New Year paintings can attract young consumers by integrating with cultural and creative products.

Digital Promotion: Leveraging social media, short-video platforms, and e-commerce can broaden the reach of Mianzhu New Year paintings and enhance their influence.

Cross-Industry Collaboration: Collaborating with modern design, gaming, and fashion brands to launch co-branded products can attract a wider range of consumers.

Policy Support: Increased governmental efforts to protect and promote intangible cultural heritage help expand the promotional channels for Mianzhu New Year paintings.

4.2.1.4 Threats

Liu Xianxu (2024: interviews) : With the advancement of printing technology, it's difficult to tell whether a paintings purchased online is machine-printed or hand-painted. However, printed versions are cheaper and might have a broader market appeal.

Chen Gang (2024: interviews): Products like Yangliuqing and Taohuawu New Year paintings have strong local characteristics. As a representative of Sichuan's regional New Year paintings, Mianzhu Woodblock Paintings should better leverage their regional advantages.

The researchers concluded that the threats facing Mianzhu New Year Paintings are:

Intense Competition: Competition from other regionally distinctive New Year paintings (e.g., Yangliuqing, Taohuawu) and the rise of modern decorative art.

Proliferation of Counterfeits: The emergence of low-cost counterfeit products could undermine the market value and brand reputation of authentic Mianzhu New Year paintings.



Figure 23 The researcher participated in the 2024 Woodblock New Year Paintings Interactive Design Innovation Workshop at Sichuan University.

Source: Photographed by researchers (2024)

4.2.2 Problem Analysis

Researchers used the Marketing 4P Analysis of the market to summarize the problems faced by Mianzhu New Year paintings as follows:

4.2.2.1 Product

1. Lack of Innovation and Modern Design in Product Forms

Wang Guoqing (2024: interviews): Mianzhu New Year paintings aim to innovate and break through, but their style remains outdated and does not align with contemporary aesthetics.

Zhou Ming (2024: interviews): The designs of the New Year paintings are old-fashioned.

Liu Yang (2024: interviews): They lack novelty. The interviewer Zhang Xinyu stated: "The New Year paintings repeatedly feature a woman holding a child and another riding a bicycle, making the characters monotonous.

Mianzhu Woodblock New Year Paintings face challenges due to limited product range, lack of diversity in themes, styles, sizes, and usage contexts. These paintings are primarily centered on auspicious symbols, mythological stories, and folk legends, with little incorporation of modern elements or popular culture. This makes the artwork appear disconnected from contemporary life. To appeal to younger generations, Mianzhu Woodblock New Year Paintings must incorporate modern elements and resonate with popular trends. The slow pace of design updates has failed to reflect modern lifestyles, popular culture, and social trends, making the products less appealing and unable to compete effectively in a highly competitive market.

4.2.2.2 Price

1. High Costs and Low Profits

Hu Guangkui (2024: interviews): The production process of New Year paintings is intricate, and completing a single piece can take several months.

Chen Gang (2024: interviews): Consumers don't understand the cultural significance behind the New Year paintings. They simply complain about the high prices without truly appreciating the effort and dedication of the creators.

Yang Yujie (2024: interviews): I wouldn't consider buying handcrafted custom products because they are too expensive.

Li Yi (2024: interviews): I would consider purchasing them if my budget allows.

Mianzhu Woodblock New Year Paintings, known for their cultural value, are produced using traditional craftsmanship, limiting production scale and causing higher unit costs. This affects product competitiveness and popularity. Additionally, consumer awareness and purchasing power restrict profit margins, as many are unaware of the

value of these handcrafted artworks and the cultural significance, leading to perceived high prices and limited market acceptance.

2. Shrinking Market Demand and Consumer Group

Chen Guoqiang (2024: interviews): I would only consider buying New Year paintings during the Spring Festival. For everyday use, I prefer more fashionable products.

Sun Mingyang (2024: interviews): I'm not familiar with New Year paintings and don't have much interest in them.

Lin Shenwen (2024: interviews): I only know the legend of the Door Gods and some traditional character stories, but not much beyond that. If it's not related to my work, I wouldn't actively learn about it, nor would I spend time or money on it.

The Mianzhu Woodblock New Year Paintings are facing a shrinking consumer group, particularly among the younger generation, due to urbanization and globalization. This shift has made traditional art forms less relevant in daily life, and the appeal of modern minimalist aesthetics and digital entertainment has outstripped their cultural and artistic value. The lack of innovative marketing strategies and the failure of traditional art to integrate into the contemporary environment further exacerbate this issue. The decrease in interest from the younger generation impacts the traditional New Year paintings market's ability to raise prices, stifling innovation and reducing the enthusiasm of artisans to improve their skills.

4.2.2.3 Place

1. Limited Market Expansion

Liu Fangyuan (2024: interviews): I haven't seen Mianzhu New Year paintings anywhere else.

He Feiyuan (2024: interviews): I've only seen them in the Mianzhu area, so they must be a local specialty.

Shi Jiajie (2024: interviews): The styles and categories are relatively limited, with few products to choose from.

Traditional Mianzhu Woodblock New Year Paintings face global challenges due to their singular form and content, which don't cater to modern consumer preferences. They are primarily concentrated in the southwest region and lack effective strategies for exploring external markets, reducing their competitiveness. To break through regional boundaries and enter broader markets, traditional New Year paintings need more innovation and adaptability to meet diverse cultural and aesthetic demands.

2. Limited Sales Channels

Ma Qing (2024: interviews): I rarely see Mianzhu New Year paintings online, and I haven't come across them on platforms like Douyin or Taobao.

Guo Yifan (2024: interviews): I haven't encountered them before and have no desire to purchase them.

Xu Pingyang (2024: interviews): If I could find New Year paintings with innovative designs online, I would consider buying them.

Traditional Mianzhu Woodblock New Year Paintings face global challenges due to their singular form and content, which don't cater to modern consumer preferences. They are primarily concentrated in the southwest region and lack effective strategies for exploring external markets, reducing their competitiveness. To break through regional boundaries and enter broader markets, traditional New Year paintings need more innovation and adaptability to meet diverse cultural and aesthetic demands.

3. Limited Application Scenarios

Xu Pingyang (2024: interviews): I would only consider buying them during the Spring Festival, as they're not useful in daily life.

Li Nanchen (2024: interviews): My home has a modern Chinese interior design style, so I would consider purchasing if I found something suitable.

Zhang Mingyu (2024: interviews): I have bought many creatively designed cartoon fridge magnets before as gifts for friends.

New Year paintings, a significant part of Chinese traditional culture, hold historical and artistic value but are underutilized in modern society due to their limited application in festive decorations and lack of integration with contemporary lifestyles. Despite the growing demand for artistic and culturally rich products in home décor, gift markets, and fashion accessories, their single-dimensional application and lack of integration with modern lifestyles place them at a disadvantage in market competition. Expanding their use in these sectors could enhance their market presence and strengthen their relevance in contemporary life.

4.2.2.4 Promotion

1. Insufficient Cultural Promotion

Wang Huanhuan (2024: interviews): As a student, neither I nor my classmates know much about New Year paintings.

Li Xiaoqing (2024: interviews): My grandmother puts up New Year paintings during the Spring Festival, so I am familiar with them.

Liu Changgu (2024: interviews): When I was a child, we had the custom of putting up New Year paintings, but now that I study away from home, we no longer do it.

Traditional Chinese culture, particularly New Year woodblock paintings, is facing challenges due to insufficient cultural promotion, particularly among younger generations. Urbanization, societal and economic transformations, and changes in living environments have weakened these artworks. Modern media, such as television, film, and digital devices, have replaced traditional woodblock paintings as the dominant public culture medium. Insufficient cultural promotion of New Year paintings, especially among younger audiences, is a critical barrier to their continued development.

Effective strategies, such as leveraging digital platforms and adapting paintings to modern lifestyles, are needed.

2. Insufficient Market Awareness and Appeal

Liu Changgu (2024: interviews): I don't understand the history and culture behind New Year paintings.

Li Xiaoqing (2024: interviews): I'm not familiar with the characters depicted in New Year paintings."

Wang Huanhuan (2024: interviews): I know a little about New Year paintings, but my knowledge is very limited.

New Year woodblock paintings, despite their cultural heritage, face challenges in market recognition due to a lack of awareness among younger generations and the integration of traditional usage scenarios into modern life. Urbanization has altered lifestyles and values, reducing their appeal. Traditional promotional methods, such as print media and localized events, fail to leverage the widespread reach and interactive potential of new media platforms. To overcome these challenges, innovative strategies, engaging digital platforms, and aligning cultural essence with contemporary consumer preferences are essential.

3. Insufficient Production and Product Innovation Hinders Promotion

Li Nanchen (2024: interviews): The traditional handcrafted production method embodies a remarkable artisan spirit."

Xu Pingyang (2024: interviews): It would be very meaningful to participate in the paintings and production process of New Year paintings."

He Feiyuan (2024: interviews): I would be very willing to experience the process of making New Year paintings by hand."

Traditional handicrafts, like New Year woodblock paintings, face challenges in the modern market economy due to insufficient modernization and lack of product innovation. This reliance on traditional craftsmanship preserves the artistic and cultural

value of these paintings but limits innovation and design alignment with modern consumer aesthetics. This hinders their appeal to contemporary audiences, particularly younger generations who value personalized and fashionable items. The absence of high-value, modernized products also limit promotional strategies. To address these challenges, integrating modern design concepts and production techniques into New Year paintings is essential, enhancing market appeal and cultural relevance, making promotional efforts more effective and appealing to modern consumers.

4.2.3 Coping Strategies

4.2.3.1 Product

1. Innovative Design and Integration with Modernity

Group Discussion (2024: interviews): : The usage scenarios can be expanded by incorporating New Year paintings elements into modern home design, cultural and creative product design, and everyday items. Additionally, these elements can be integrated into gifts, decorations, and accessories to enhance their appeal.

Guo Yifan (2024: interviews) : Customizable products could be developed."The interviewer Ma Qing remarked: "Modern and trendy elements could be incorporated into the designs.

The integration of innovative design with modernity is crucial for the development of traditional New Year woodblock paintings, as it not only represents an artistic transformation but also promotes cultural heritage. By blending traditional elements with modern aesthetics, functional demands, and popular culture, works can be created that retain cultural depth while appealing to contemporary consumers. This can be applied to home decor, where patterns and colors can be redesigned to suit modern interior styles. This not only enhances the cultural atmosphere of homes but also elevates occupants' appreciation. Designers can modernize traditional patterns or merge New Year paintings elements with contemporary motifs, creating designs that are both novel and imbued with traditional charm.

2. Customization and Personalization Services

Group Discussion (2024: interviews): : Designs should align with current trends among young people and avoid sticking rigidly to tradition. Innovation should be pursued while respecting the essence of tradition.

Shi Jiajie (2024: interviews): We can pay more attention to the opinions of young people and involve them in the process.

He Feiyan (2024: interviews): It would be helpful to observe new product launches by high-end brands for inspiration.

Customization and personalization services are becoming increasingly important in the consumer market, particularly for traditional New Year woodblock paintings. These services allow consumers to design New Year paintings according to their preferences, increasing their uniqueness and interactivity. This creates a one-of-a-kind piece of art, making consumers feel special and exclusive. Developing diverse products tailored to various needs and settings is effective in meeting modern consumer demands. Customized New Year paintings express personal emotions and taste, allowing consumers to appreciate traditional culture while showcasing their individuality and style.

4.2.3.2 Price

1. Promotion and Bundling Strategies

Group Discussion (2024: interviews): More designs can focus on home decorations, stationery, calligraphy-related items, and other cultural and creative products to enhance profitability.

Liu Fangyuan (2024: interviews): Promotional activities could be organized during the Chinese New Year period." The interviewer Lin Shenwen remarked: "Limited-edition specialty products could be created.

Promotion and bundling strategies are crucial in modern marketing for boosting sales and expanding market share. For traditional products like New Year

woodblock paintings, special promotions and limited-edition offerings can attract a broad range of consumers, particularly younger buyers. Bundling strategies can open new growth avenues for sales by pairing New Year paintings with home decor, stationery, calligraphy works, or other cultural and creative products. This combined sales approach meets consumer demand for one-stop shopping and offers a diverse cultural experience. Bundling can also create new consumption scenarios, such as packaging New Year paintings with festive gift sets.

2. Enhancing Product Value

Sun Minyang (2024: interviews): Cross-industry collaborations and co-branded products could be considered, similar to the collaborations seen with many luxury brand bags.

Chen Guoqiang (2024: interviews): Enhancing the design appeal of the products can better attract buyers.

Group Discussion (2024: interviews): Cross-industry collaboration is challenging and requires significant resource allocation. An alternative approach could be focusing on innovative designs to enhance the added value of the products.

In today's competitive market, businesses must enhance product value to strengthen competitiveness and expand profit margins. Traditional New Year paintings can be elevated through innovative design and cross-industry collaboration, combining traditional elements with modern aesthetics. This not only meets consumers' demands for beauty and personalization but also deepens the cultural and artistic significance of the products. These innovative designs enhance the cultural and artistic value of New Year paintings, attract high-end consumers, and allow for higher pricing. This approach not only increases market competitiveness but also creates greater profit opportunities for businesses.

4.2.3.3 Place

1. Expanding Online Channels

Group Discussion (2024: interviews): Live streaming can be used to interact with viewers and understand consumer needs. The interviewer Liu Yan suggested: "Products could be sold on Taobao.

Li Yi (2024: interviews): Short videos could be made and shared online to help people better understand the value of New Year paintings.

In the digital age, businesses are leveraging e-commerce platforms and social media to expand their market reach and boost sales. Traditional New Year paintings, with their rich cultural heritage, can be effectively promoted through these channels. E-commerce platforms like Taobao, JD.com, and Tmall offer vast space for online sales, allowing brands to showcase their products' unique appeal and use tools like coupons and flash sales to attract consumers. Social media platforms like Weibo, Douyin, WeChat, and Bilibili are vital for promoting New Year paintings, as they allow brands to build emotional connections with consumers and gather real-time feedback. The rise of short videos and live-stream marketing offers new platforms for engaging with younger audiences, showcasing product features and usage scenarios. Digital transformation enables brands to overcome geographic and temporal constraints and leverage big data analytics for precise marketing, reaching a broader consumer base, particularly younger generations who prefer online shopping and social engagement.

2. Expansion into International Markets

Chen Guoqiang (2024: interviews): The 'cultural export' approach could be used to enhance the recognition of Mianzhu Woodblock New Year Paintings.

Li Yi (2024: interviews): It's important to understand the aesthetics and needs of foreign audiences to create uniquely Chinese New Year paintings products that can appeal to international markets.

Group Discussion (2024: interviews): : Overseas social media platforms could be utilized to launch polls, gaining insights into international cultural trends.

Globalization has accelerated the growth of traditional Chinese cultural products, such as New Year paintings, which can be showcased in international markets for cultural dissemination and innovation. Partnering with overseas institutions, art organizations, or commercial brands can increase sales and visibility of these paintings. Designing New Year paintings with distinct Chinese characteristics and considering overseas preferences and cultural differences can help enter the global consumer market. This expansion provides new opportunities for the development of New Year paintings, enhancing their global recognition and facilitating the worldwide dissemination of art.

4.2.3.4 Promotion

1. Social Media Promotion

Sun Minyang (2024: interviews): Douyin can be used to promote the history and craftsmanship of New Year paintings, helping people understand their value and significance.

Zhang Mingyu (2024: interviews): Collaborating with major influencers, such as Li Ziqi and other popular figures, could be an effective way to promote New Year paintings.

Xu Pingyang (2024: interviews): Hosting more exhibitions could help popularize the culture of New Year paintings among young people.

Digital communication tools and cultural education activities can enhance consumers' cultural identity and popularize traditional art forms like New Year paintings. Channels like short videos, social platforms, and blog articles can showcase the production process and artistic features of these paintings, attracting younger generations. Social platforms like Weibo and Facebook interact with consumers through images, text, and live streaming, while blog articles provide rich knowledge content about the cultural value and artistic charm of New Year paintings. Cultural activities, exhibitions, and educational programs are vital ways to popularize New Year

paintings culture, attracting more visitors and increasing the paintings' visibility. Collaborating with schools and communities can also spark young people's interest in traditional culture.

2. Festive Promotions and Special Events

Liu Yang (2024: interviews): Regularly hosting family activities where children can participate in the creation of New Year paintings would be a great idea.

Shi Jiajie (2024: interviews): During the Spring Festival, special New Year paintings incorporating zodiac signs or other elements could be launched.

Festive promotions and special events are essential in enhancing the New Year paintings market and enriching consumer experiences. During traditional Chinese festivals, special edition paintings with limited-time promotions and discounts stimulate consumer demand and provide a strong cultural vibe. These paintings often incorporate elements and meanings related to the festival, such as the character "Fu" for Spring Festival or the theme of reunion for Mid-Autumn Festival. Offline and online interactive events, such as New Year paintings exhibitions and DIY creation activities, can enhance consumer engagement and festive interactivity. Offline exhibitions allow consumers to appreciate the craftsmanship of the paintings, learn about their historical and cultural significance, and even try their hand at creating them. Online, DIY creation events through social media platforms can break geographic boundaries, allowing more consumers to participate in the creation of New Year paintings and increase their social media reach.

3. Interactivity and Experiential Marketing

Hu Guangkui (2024: interviews): We have a New Year Paintings Experience Center, and we warmly welcome tourists to visit and participate.

Chen Gang (2024: interviews): We once tried selling New Year paintings online, but due to low brand recognition, the sales were poor. Some potential partners

showed interest in creating customized products, but the complexity made collaboration difficult.

Interactivity and experiential marketing are crucial for connecting brands with consumers, especially for culturally rich products like New Year paintings. Online customization services enhance consumers' identity and satisfaction, strengthening purchase intent and brand loyalty. Interactive exhibitions and experiential activities, like New Year paintings workshops, allow consumers to experience craftsmanship firsthand, increasing interest in the culture and building an emotional connection. Social media sharing allows consumers to become natural promoters of the brand, attracting more potential customers. Online customization platforms help brands meet consumers' personalized needs, making each painting a unique work of art reflecting their personal taste and style.

4. Brand Story and Cultural Identity

Group Discussion 1 (2024: interviews): The stories and historical heritage behind New Year paintings can be further explored. By presenting these through storytelling and similar formats, consumers can better appreciate and recognize the value of New Year paintings.

Group Discussion 2 (2024: interviews): Combine modern design concepts to enhance the attractiveness of the products.

Group Discussion 3 (2024: interviews): Expand the application scenarios of the products by incorporating them into cultural and creative product designs, such as in the fields of home decor or stationery.

Brand development involves storytelling and cultural identity to shape a brand's personality and depth. New Year paintings, a traditional art form in Chinese culture, embody profound historical narratives and traditions, serving as a witness to history, a medium for storytelling, and an expression of emotions. By uncovering and sharing these stories, New Year paintings brands can help consumers appreciate their value and significance, forging an emotional bond. This culture-centric brand-building approach highlights the brand's uniqueness and depth, elevating its cultural value. Integrating product promotion with brand storytelling is crucial for creating a distinctive cultural brand image. By promoting the culture of New Year paintings, brands not only sell products but also preserve and spread traditional culture, giving the brand deeper social significance and value.



Figure 24 The researcher participated in the 2024 Woodblock New Year Paintings Interactive Design Innovation Workshop at Sichuan University.

Source: Photographed by researchers (2024)

4.3 Cultural Heritage Inheritance and Development in the Design of Cultural Creative Products of Mianzhu Woodblock New Year Paintings

4.3.1 Exploring the Dilemma of Inheritance

The art of New Year paintings, as a precious cultural heritage, primarily relies on intergenerational transmission within families and mentorship. However, this traditional mode of inheritance somewhat restricts the integration of new ideas and techniques, leading to a relatively slow pace of innovation and development in New Year paintings art. Currently, practitioners in the New Year paintings industry are generally older, with low participation from the younger generation. This trend may be attributed to factors such as the intensive labor involved in the industry, uncertain market prospects, and inadequate understanding of traditional culture. The lack of interest among the younger generation in entering this field directly contributes to the risk of a gap in the inheritance of New Year paintings art. As the older generation of inheritors age, the preservation and transmission of New Year paintings art face greater challenges. The transmission of skills not only requires accumulation of time but also continuous practice and innovation. If the younger generation fails to timely take up the torch of inheritance, the intricate skills and rich cultural background within New Year paintings art may gradually diminish and even face the risk of extinction.

The inheritance and innovation of Mianzhu Woodblock New Year Paintings are the core driving forces behind their sustainable development. The relationship between inheritance and innovation is like two sides of the same coin: inseparable, complementary, and mutually supportive. The inheritance of Mianzhu Woodblock New Year Paintings forms the foundation for innovation, while innovation is the continuation and development of inheritance. Together, they can breathe new life into Mianzhu Woodblock New Year Paintings in modern society. Inheritance is the foundation of innovation, serving to preserve and continue the traditional techniques and cultural essence of New Year paintings. Only by deeply learning and respecting

tradition can we provide inspiration and resources for innovation, ensuring that the core values of cultural heritage are not forgotten. However, relying solely on inheritance is not enough to enable New Year paintings to meet the demands of modern society. Innovation is the continuation of inheritance; by integrating modern design concepts and market demands, innovation injects new vitality into New Year paintings, bringing them into the lives of contemporary people. In the future, inheritance and innovation should develop in parallel. Inheritance forms the basis, ensuring the continuation of skills and the preservation of cultural connotations, while innovation adapts the artistic expression to meet the needs of modern society, revitalizing traditional art. Only by innovating within inheritance and inheriting through innovation can Mianzhu Woodblock New Year Paintings shine even more brightly in the new era, becoming an important cultural link between tradition and modernity.



Figure 25 The researcher is studying the production process of Mianzhu Woodblock New Year Paintings.

Source: Photographed by researchers (2024)



Figure 26 The researcher is studying the production process of Mianzhu Woodblock New Year Paintings.

Source: Photographed by researchers (2024)

4.3.2 Cultural Innovation Product Design

This study aims to explore how the cultural innovation product design of Mianzhu Woodblock New Year Paintings can innovate while respecting tradition, promoting the modernization and commercialization of traditional culture, and enhancing the product's added value and visibility. Through innovative design, it can not only facilitate the development of Mianzhu Woodblock New Year Paintings but also bring new opportunities for their inheritance.

4.3.2.1 Conceptual Framework for Cultural Innovation Product Design

The conceptual framework for cultural innovation product design focuses on revitalizing cultural heritage through creative design while preserving traditional culture. This is particularly important in the design process of Mianzhu Woodblock New Year Paintings, which are not only visual arts but also symbols of cultural heritage and history. The origin of these paintings can be traced back to China's long history of agricultural civilization and is closely related to traditional beliefs and folk customs.

The design of cultural creative products must focus on preserving this unique cultural connotation while innovatively adapting it to modern life needs. Common auspicious patterns like door gods and deities of prosperity, longevity, and happiness can be reimagined with new visual languages in modern home decor. Semiotic theory is another important component in the design of cultural creative products, as the rich symbol system in Mianzhu Woodblock New Year Paintings provides numerous cultural symbols for extraction and innovation. These symbols hold significant historical religious and social functions while offering designers expansive creative possibilities. The integration of modern creativity and traditional culture is a crucial step in this cultural creative product design. Traditional Mianzhu Woodblock New Year Paintings primarily feature festive scenes, combining decorative and practical aspects. However, their functionality has increasingly shifted towards being purely decorative. Designers must consider how to realize the commercial value of cultural products in the market, as the marketization process for these paintings is relatively slow. By extracting traditional cultural symbols and innovatively designing them, designers can create modern products with profound cultural connotations, preserving the essence of intangible cultural heritage while meeting the needs of modern consumers.

When designing cultural creative home products based on Mianzhu Woodblock New Year Paintings, a core issue is how to integrate tradition with modernity, maintaining their unique cultural attributes while meeting contemporary market demands. As a form of intangible cultural heritage in China, Mianzhu Woodblock New Year Paintings possess rich cultural connotations and distinct regional characteristics. In contemporary cultural creative product design, it is essential to deeply understand and respect the historical value and symbolic meaning of these cultural symbols while innovating to align them with modern consumers' lifestyles.

The symbol system of Mianzhu Woodblock New Year Paintings is rich and diverse, representing ancient folk beliefs and aspirations for a better life. In the design

process, we first need to ensure that these symbols convey their original cultural spirit. For example, the image of the door god is not merely a decorative item; it embodies ancient beliefs in warding off evil and protecting the home. Therefore, in the design of cultural creative home products, the dignity and solemnity of the door god must be preserved. Designers can highlight its protective symbolism by selecting appropriate colors and materials. Additionally, the form and function of the product can be innovated through modern design techniques, such as applying the door god image to entrance decorations or home security products, enhancing both decorative appeal and practical utility in modern family life.

While preserving cultural attributes, modern design should also focus on consumers' aesthetics and usage habits. The contemporary market leans towards designs that are simple, practical, and aesthetically pleasing; therefore, the symbolic elements in Mianzhu Woodblock New Year Paintings can be appropriately simplified and restructured. For instance, auspicious patterns in New Year paintings, such as fish and lotus flowers, symbolize abundance and a good life. In design, these intricate patterns can be transformed into minimalist lines or geometric shapes, retaining their core symbolic meanings while aligning with modern consumers' pursuit of simplicity. This simplification not only gives the symbols a modern feel but also makes them easier to incorporate into everyday home products, such as tableware, wall art, or home textiles.

Another important aspect of innovative design is color selection. Traditional Mianzhu Woodblock New Year Paintings are known for their bright colors and strong contrasts, with color usage playing a significant role in conveying auspiciousness and blessings. However, modern home design tends to favor softer, more natural tones. Therefore, in designing cultural creative home products, a blend of traditional colors and modern palettes can be utilized, preserving the cultural essence of the New Year paintings while harmonizing with contemporary home environments. For example, the

commonly seen red and gold in New Year paintings can be adjusted to create softer tones, retaining the symbolic nature of the colors while better aligning with modern home aesthetics.

Moreover, material selection plays a crucial role in design. Traditional Mianzhu Woodblock New Year Paintings primarily use paper as a medium, with hand carving and paintings as the main crafts. Today, with the development of material technologies, designers can choose from various new materials to combine the craftsmanship spirit of traditional paintings with modern techniques. For example, the symbolic elements from New Year paintings can be applied to modern home materials such as wood, metal, or fabric through laser engraving technology, preserving the essence of handmade artistry while adding practical value and market competitiveness. Through the use of new materials, New Year paintings can evolve from mere festive decorations into cultural symbols that integrate into daily life.

On the other hand, the innovative expression of symbols is also key to enhancing the cultural value of products. Designers can extract core elements from Mianzhu Woodblock New Year Paintings to create new combinations and compositions, presenting new visual impacts while retaining traditional meanings. Traditionally, these symbols are arranged in parallel. In modern design, breaking away from this symmetrical structure allows for a more flexible application of these symbols, creating new visual layers. Additionally, the size and shape of the symbols can be adjusted according to the different functions of the products, enhancing both their decorative and practical aspects.

Ultimately, the goal of cultural creative product design is to breathe new life into traditional culture within contemporary society. Therefore, the design process must not only focus on the cultural transmission of the symbols themselves but also consider the functionality and user experience of the products. Modern consumers seek not only aesthetic appeal but also practical usability. Consequently, when designing cultural

creative home products based on Mianzhu Woodblock New Year Paintings, it is crucial to integrate the cultural attributes of the symbols with the actual functions of the products. For example, applying the element of the peony flower from the New Year paintings to cushion design should not only serve as a visual enhancement but also consider material comfort, color coordination, and alignment with users' everyday needs.

The design of cultural creative home products based on Mianzhu Woodblock New Year Paintings should emphasize the inheritance of traditional cultural symbols while integrating modern design innovation and market demands. Through the refinement and reconstruction of symbols, color adjustments, innovative material applications, and enhancement of functionality, designers can create high-quality cultural creative products that possess profound cultural significance while meeting modern consumer needs. This not only facilitates the inheritance and development of Mianzhu Woodblock New Year Paintings as an intangible cultural heritage but also injects more cultural vitality and artistic charm into the modern market.

4.3.2.2 Sample Extraction

Regarding the selection of samples of Mianzhu Woodblock New Year Paintings and their application in cultural creative product design, this study aims to explore how to reflect the cultural value and aesthetic characteristics of this traditional art through the design of cultural creative home products in the context of cultural heritage inheritance and development.

Mianzhu Woodblock New Year Paintings originated in Mianzhu City, Deyang, Sichuan, and are one of the four major types of New Year paintings in China, rich in cultural connotation and regional characteristics. Mianzhu New Year paintings are not only a visual art form but also a manifestation of traditional Chinese folk beliefs and culture. They incorporate numerous folk symbols, such as door gods, festive dolls, and auspicious patterns, which carry cultural symbolism associated with blessings,

warding off evil, and increasing fortune. When designing home products, we need to extract and innovate from these traditional cultural symbols to ensure their continuation and development within modern home environments. Cultural creative home products should not only inherit traditional culture but also meet the aesthetic and practical needs of modern individuals. Therefore, a key consideration in the design process is how to combine the symbolic elements of Mianzhu Woodblock New Year Paintings with modern design techniques. Based on this, the following directions for sample selection can be clearly identified:

1. Images of Door Gods: Originating from ancient door god worship, these images are primarily used to ward off evil and protect the home. Door gods are typically depicted as imposing military figures holding weapons, symbolizing strong guardianship. In home products, door god images can be applied to door hangings or entrance decorations, symbolizing family safety and harmony.

2. Auspicious Patterns: Patterns featuring fish, lotus flowers, and the character “fu”, symbolize good luck, abundance, and blessings. These patterns can be used in wall decorations, tablecloth designs, or tableware patterns to convey good wishes.

3. Peonies: The peony flower, as a symbol of wealth and prosperity, is vibrant and decorative. In home product design, peony patterns are suitable for cushions, curtains, and other soft furnishings, creating an elegant indoor atmosphere.

In the design of cultural creative home products based on Mianzhu Woodblock New Year Paintings, the selection of samples goes beyond the simple reproduction of traditional symbols. Instead, it innovates through design techniques, integrating these symbols with modern lifestyles to achieve effective inheritance and innovative development of cultural heritage.

4.3.2.3 Symbol Extraction from Samples

In the design of cultural creative products, the extraction of symbols from Mianzhu Woodblock New Year Paintings is a crucial task. As a representative of

traditional Chinese folk art, Mianzhu Woodblock New Year Paintings contain a wealth of image symbols, indicative symbols, and symbolic signs. These symbols not only embody profound cultural connotations and historical heritage but also serve as the foundation for modern design innovation. In the design of cultural creative home products, extracting these symbol elements allows for the integration of traditional culture with modern design, creating products that possess both cultural significance and practical value.

The extraction of symbols from the image symbol table is a key foundation for our design. In Mianzhu Woodblock New Year Paintings, the image of the door god is a particularly representative symbol. Originating from ancient door god worship, this image typically portrays a formidable military figure holding a weapon, symbolizing the warding off of evil and protection of the home. The application of this symbol in modern home products can be extended to various forms of door decorations or entrance ornaments. By extracting and redesigning the image of the door god, we can retain its solemn and majestic characteristics while using modern materials and streamlined designs to give it a new visual effect, making it both decorative and suitable for the aesthetic needs of contemporary households. Through interviews and group discussions, the following representative graphics were ultimately selected. After confirmation from key informants, the chosen graphics were deemed representative and met the selection criteria.

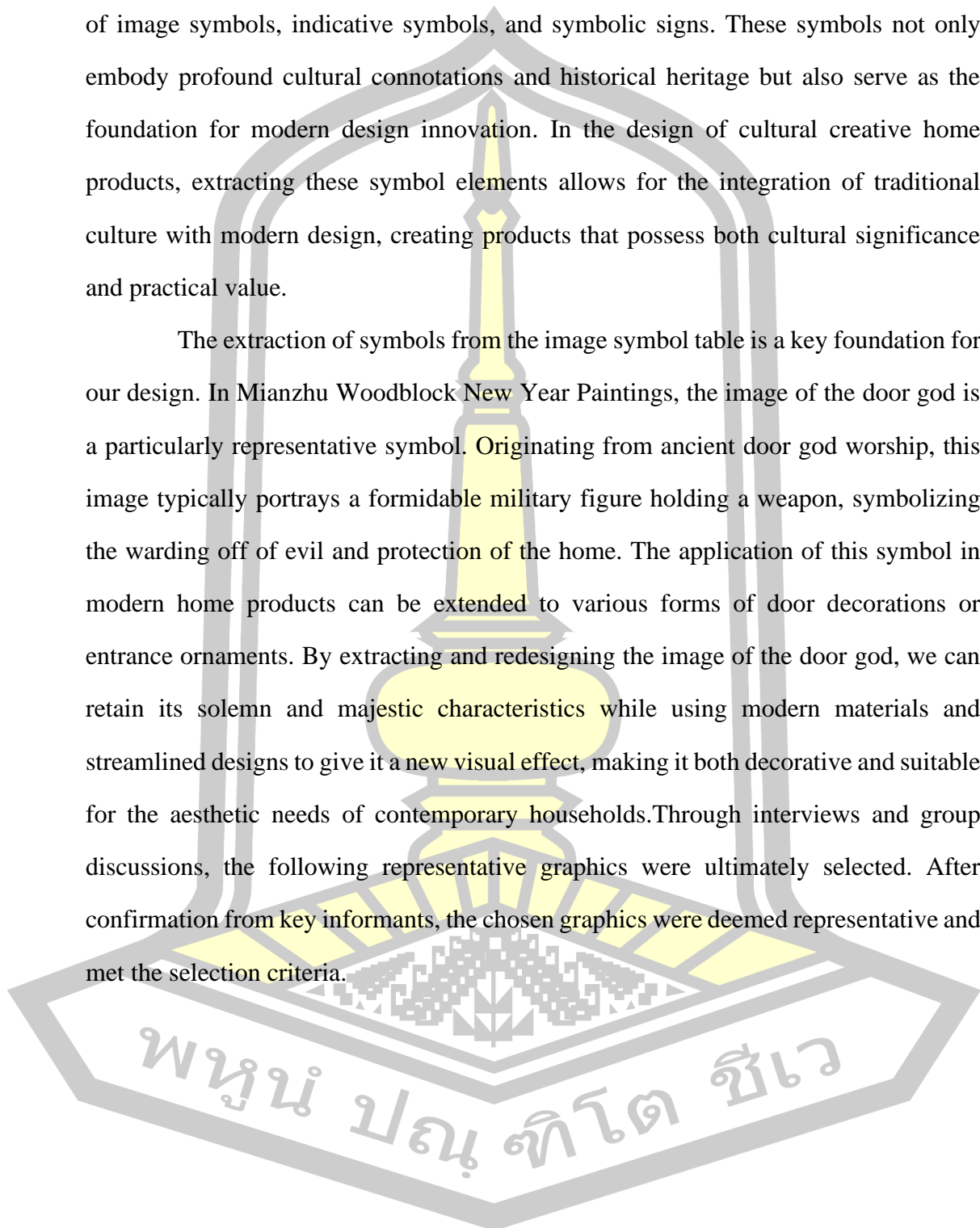





Table 5 Image symbol table

Symbolic Name	Symbol Source	Symbol background	Symbol Description	Symbolic elements	Symbol Examples
Door God Image	Traditional themes of Mianzhu New Year woodblock prints	Originated from the ancient worship of door gods, mainly used to ward off evil spirits and protect the home	Usually depicted as a majestic military commander holding a weapon.	Military generals' clothing, weapons, and majestic faces	
Auspicious patterns	Common decorative elements in Mianzhu New Year paintings	Symbolizes good luck, blessing and harvest	Various combinations of plants and animals, such as fish, lotus, etc.	Fish, lotus and blessing character	
Festive Doll	Common festive characters in Mianzhu New Year paintings	Expressing the vision of a good harvest and a happy family	Chubby little doll holding a symbol	Smiling faces, hand-held objects such as lanterns, lucky bags	

Source: Canwei Zhang (2024)

In addition to the image of the door god, auspicious patterns are also an important element in the image symbol table. The auspicious patterns found in Mianzhu Woodblock New Year Paintings, such as fish and lotus flowers, symbolize abundance, prosperity, and happiness. These elements are often used to decorate doors, windows, furniture, and other items. In the design of cultural creative home products, symbols like fish and lotus flowers can be extracted and applied to home products such as murals, tablecloths, and tea sets. By simplifying the patterns and adjusting the color combinations, these traditional auspicious symbols can retain their cultural meanings

while also meeting the demands of modern home styles. Such designs not only enrich the cultural connotation of living spaces but also imbue the products with auspicious and beautiful symbolic significance.

Symbols from the indicative symbol table, such as the Bagua diagram, also hold significant design value (Table 5). The Bagua diagram, as a Taoist symbol, reflects traditional cosmology and protective functions. In modern design, the Bagua can be distilled into a minimalist line design for use on decorative items or carpets, presenting the profound philosophy of traditional culture through a contemporary minimalist form. Through interviews and group discussions, the following representative graphics were ultimately selected. After confirmation from key informants, the chosen graphics were deemed representative and met the selection criteria.

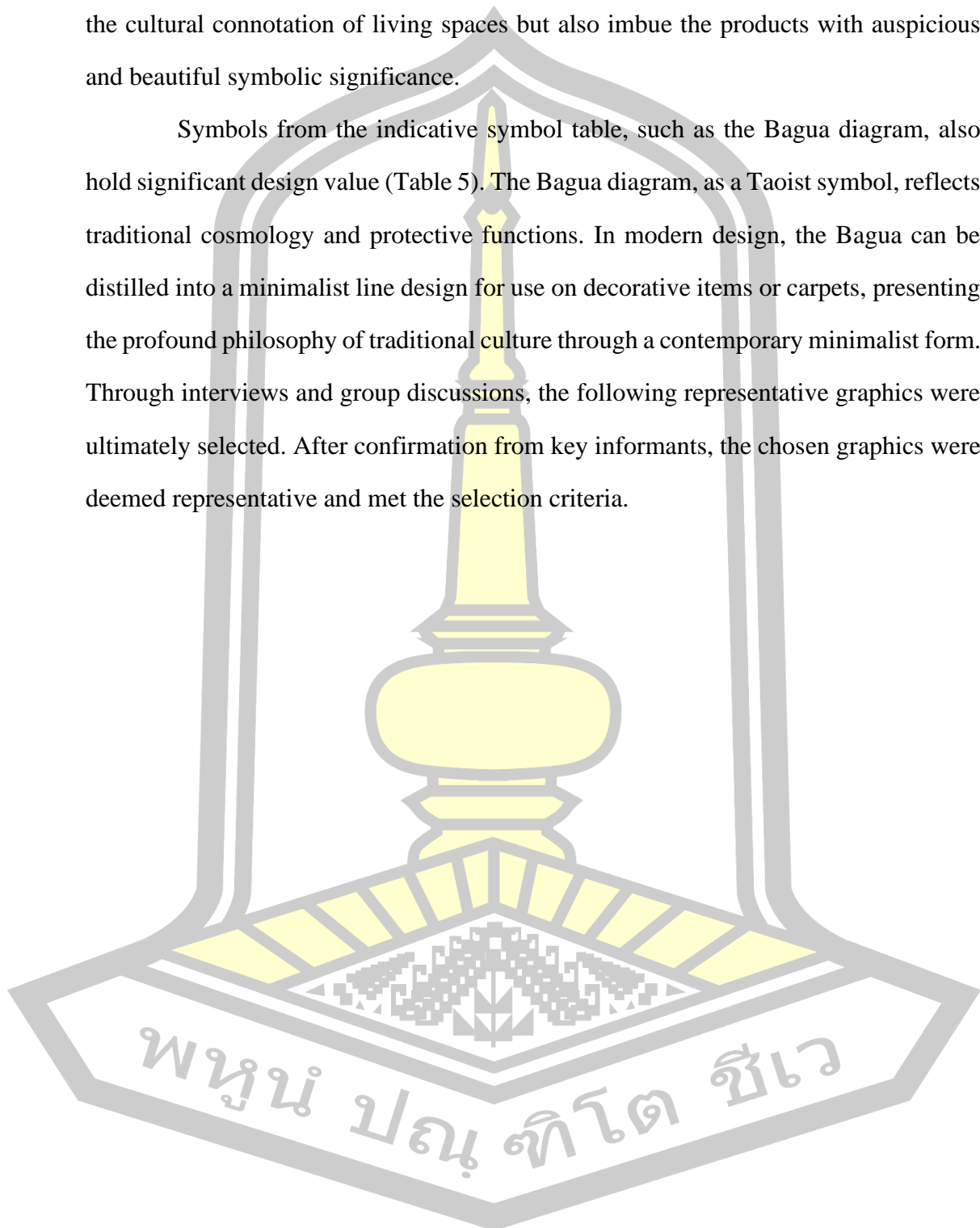





Table 6 Indicator Symbols

symbolic Name	Symbol Source	Symbol background	Symbol Description	Symbolic elements	Symbol Examples
Dragon and Phoenix	Totem Symbols in Mianzhu New Year Paintings	The dragon and the phoenix symbolize auspiciousness and rebirth	A scene showing the dragon and the phoenix complementing each other	Dragon shape, Phoenix shape, auspicious clouds	
Bagua Diagram	Taoist Symbols in Mianzhu New Year Paintings	Reflects the traditional Taoist view of the universe and its function of warding off evil spirits	The center is the Tai Chi diagram, surrounded by eight hexagrams	Tai Chi and Bagua lines	
fish	Legendary Symbols in Mianzhu New Year Paintings	The traditional meaning is to achieve success through hard work, symbolizing promotion, that is, a fish leaping over the dragon gate, or a homophonic meaning of abundance.	Goldfish	fish, water, children	

Source: Canwei Zhang (2024)

The symbols in the symbolic symbol table, especially the FuLuShou, imagery and the peony, are typical elements that express auspicious meanings and cultural symbolism. In Mianzhu Woodblock New Year Paintings, the FuLuShou imagery represents happiness, wealth, and longevity, often depicted through the three immortal figures, each holding different symbolic items. In the design of cultural creative home products, the elements of FuLuShou, such as the character for "fortune", deer, and the longevity star, can be extracted and redesigned with a focus on simplification and reconstruction to create more modern decorative items. These decorations can be

applied to wall art, lighting fixtures, or throw pillows, not only conveying the beautiful meanings of traditional culture but also adding auspiciousness and blessings to modern living spaces. Through interviews and group discussions, the following representative graphics were ultimately selected. After confirmation from key informants, the chosen graphics were deemed representative and met the selection criteria.

Similarly, the peony, which symbolizes wealth and prosperity, also has wide applications in home design. The peony is often presented in vibrant and luxurious colors and is a common symbol in traditional Chinese culture. In modern design, the peony pattern can be applied to textiles, wallpapers, or carpets, adjusting colors and flower arrangements to better suit contemporary aesthetic needs while retaining its traditional significance. For example, presenting the vibrant peony pattern in low-saturation colors can align with modern minimalist home styles while maintaining its cultural connotation of wealth.

When extracting symbols from Mianzhu Woodblock New Year Paintings, we need to focus not only on the cultural symbolism and visual representation of these symbols but also on how to use modern design techniques to align them with contemporary consumers' aesthetic needs and lifestyles. By simplifying patterns, innovating color combinations, and adjusting materials and craftsmanship, these traditional symbols can not only be continued in modern homes but also inject new vitality into the products.

The extraction of symbols from Mianzhu Woodblock New Year Paintings is not only a manifestation of cultural heritage but also an important means of integrating traditional culture with modern design. Through an in-depth analysis of the cultural connotations of image symbols, indicative symbols, and symbolic symbols, and by applying modern design concepts for innovation and reconstruction, designers can create cultural creative home products that possess both cultural value and meet market

demands. Such designs not only breathe new life into traditional culture but also provide contemporary consumers with a richer cultural experience.

4.3.2.4 Redesign of Sample Symbols

In designing cultural creative home products based on Mianzhu Woodblock New Year Paintings, the process of symbol extraction is crucial. The symbolic elements in these paintings not only reflect traditional cultural backgrounds and histories but also need to be transformed through modern creative design into cultural products that align with contemporary aesthetics. In the design of cultural creative products, the core of symbol extraction lies in selecting emblematic elements from traditional New Year paintings patterns and reinterpreting them with modern design language. Through interviews and group discussions, the following representative graphics were ultimately selected. After confirmation from key informants, the chosen graphics were deemed representative and met the selection criteria.

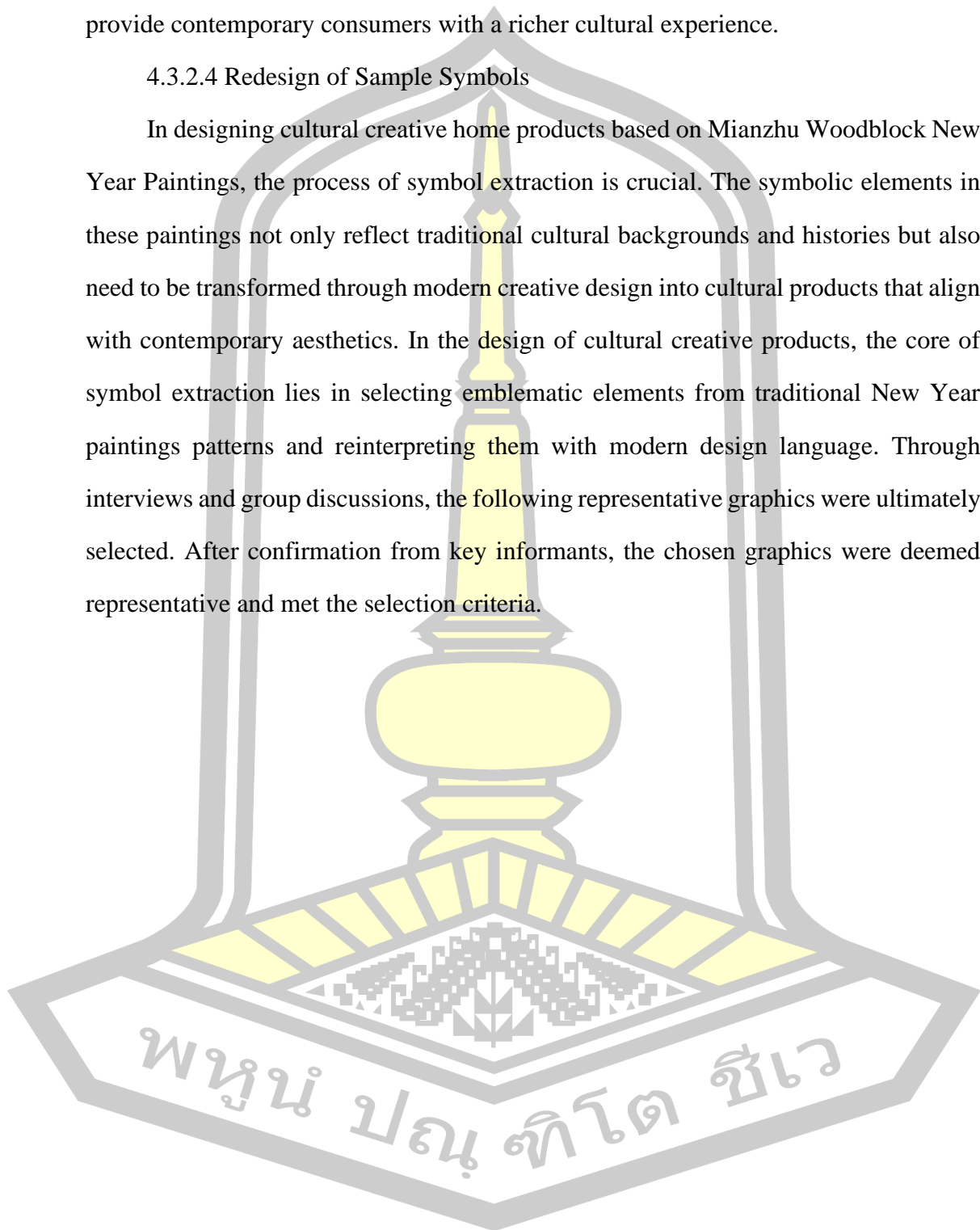
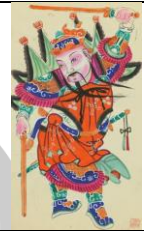




Table 7 Symbol selection of Mianzhu Woodblock New Year Paintings

Symbolic Name	Symbol Description	Application Scenario	Symbolic elements
Door God Image	The majestic image of a general holding a weapon symbolizes the protection of the family from evil.	It can be used as a door decoration or porch decoration, symbolizing family safety.	
Auspicious pattern	The combination of fish, lotus, blessing and other animals and plants symbolizes auspiciousness, harvest and blessing	Can be used for wall decoration or tablecloth design to convey good wishes	
Rich Flower	Blooming peony flowers symbolize wealth and prosperity	Suitable for soft furnishings such as pillows and curtains to create an elegant indoor atmosphere	

Source: Canwei Zhang (2024)

Door God Images: As a classic symbol in New Year paintings, the Door God image represents the traditional concept of warding off evil and protecting the home. When extracting this symbol, elements such as the imposing figure of the warrior, clothing, and weapons can be simplified for use in hallway decorations or as door hangings, providing a sense of security for modern households.

Auspicious Patterns: Symbols like fish, lotus flowers, and the character "Fu" (福) symbolize abundance and good fortune. These symbols can be applied to wall decorations, tablecloths, or pillow designs, conveying well wishes for a good life. During the extraction process, traditional complex patterns can be simplified, preserving their cultural significance while enhancing their decorative appeal.

Prosperity Flower: The prosperity flower symbolizes wealth and abundance, making it suitable for indoor soft furnishings such as curtains and pillows. Its symbolic

nature mainly lies in its vibrant colors and blooming state, which create an elegant and luxurious home atmosphere.

In the process of extracting these symbols, designers not only need to focus on the form of the patterns themselves but also understand the cultural significance behind them. Through modern design techniques, these traditional symbols can be revitalized.

As a national-level intangible cultural heritage, preserving the cultural meaning of Mianzhu Woodblock New Year Paintings is an important task in the design of cultural and creative products. In the symbol extraction of New Year paintings, designers need to balance the relationship between tradition and modernity. The symbols in these paintings often carry rich folk and religious connotations; for example, the Door God symbol not only represents authority but also symbolizes protection for the family. These symbolic elements must be preserved in modern design to ensure the continuation of their cultural significance.

Additionally, modern cultural and creative design needs to be practical. While the symbols in New Year paintings possess a high level of decorative quality, traditional patterns are often quite complex, and modern consumers tend to prefer simple, well-designed products. Therefore, after extracting the symbols, they should be simplified and re-designed in conjunction with modern materials and colors, allowing the products to retain the essence of traditional culture while meeting contemporary aesthetic demands.

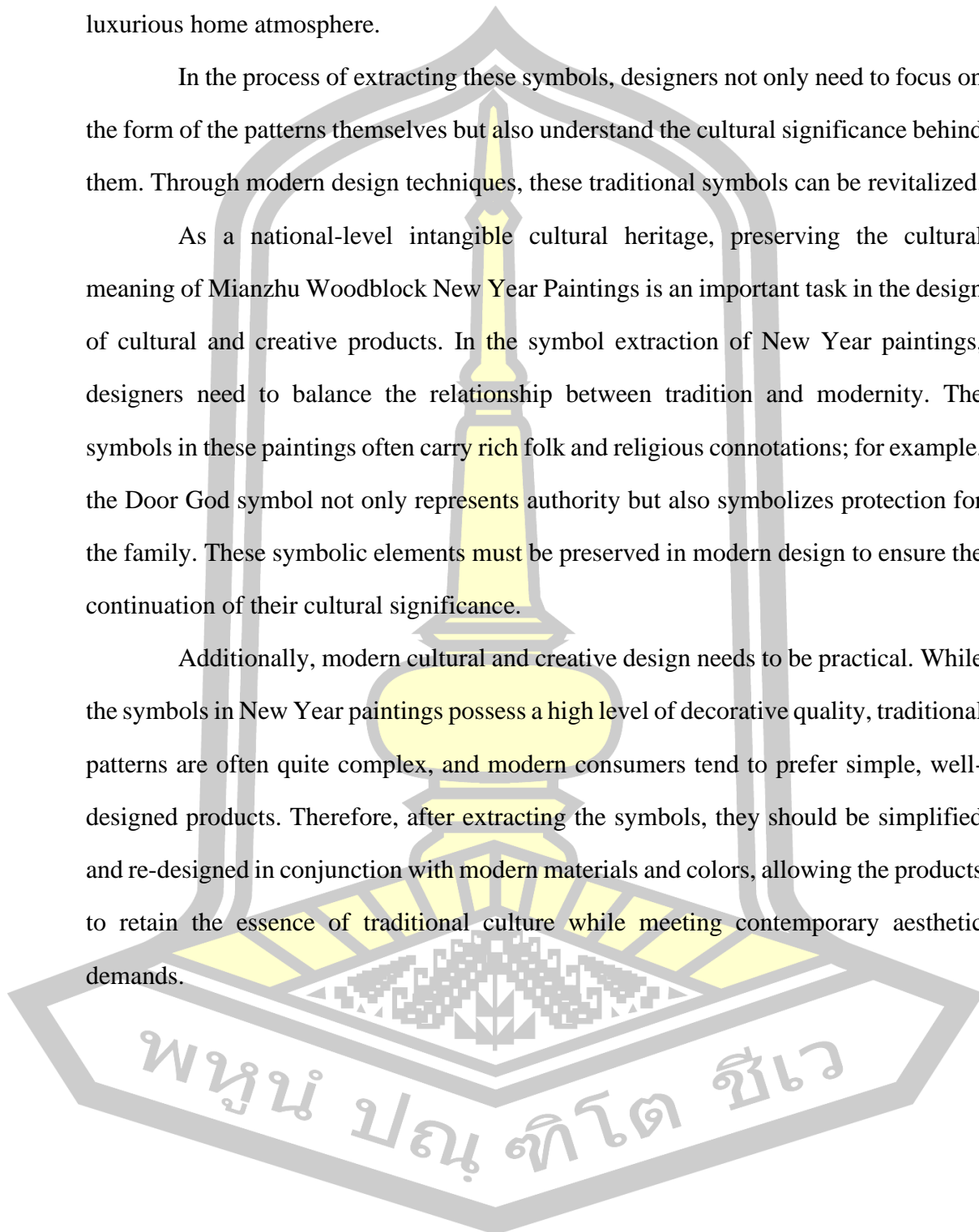


Table 8 Summary table of symbol extraction and product design

Cultural and creative product name	Application Symbols	Symbol Description	Product Introduction	Application Scenario
Door god ornaments	Door God Image	The image of a military commander holding a weapon symbolizes the protection of the family from evil.	Entrance decorations based on the images of gate gods and generals	Home porch or door decoration
Auspicious wallpaper	Auspicious pattern	Fish, lotus and the Chinese character "Fu" symbolize good harvest and good fortune	Wallpapers designed with auspicious symbols such as fish, lotus and the Chinese character for blessing	Dining table or living room decoration
Rich Flower Pillow	Rich Flower	Blooming peony flowers symbolize prosperity and wealth	Rich flower themed interior decoration pillow	Sofa or bed decoration

Source: Canwei Zhang (2024)

The design approach of Mianzhu Woodblock New Year Paintings in cultural and creative home products is as described above. Each product is redesigned by extracting traditional symbols, thereby preserving the cultural connotation of the New Year paintings while meeting the practical needs of modern consumers. Through this integration of symbol extraction and design, Mianzhu Woodblock New Year Paintings continue to shine in contemporary life.

4.3.2.5 Production of Planar Visual Effects

1. Door God Hanging Decoration

Figure 27-29 below shows the design rendering of the "Door God Hanging Decoration" based on Mianzhu Woodblock New Year Paintings. This design combines the symbolic elements of traditional Door Gods, such as the imposing figures of Shen Tu and Yu Lei, while also incorporating modern minimalist geometric lines and contrasting color schemes, highlighting the fusion of cultural heritage and contemporary aesthetics.

Through interviews and group discussions, the following design drawings were ultimately finalized. After confirmation from key informants, the designed graphics were deemed suitable for use.

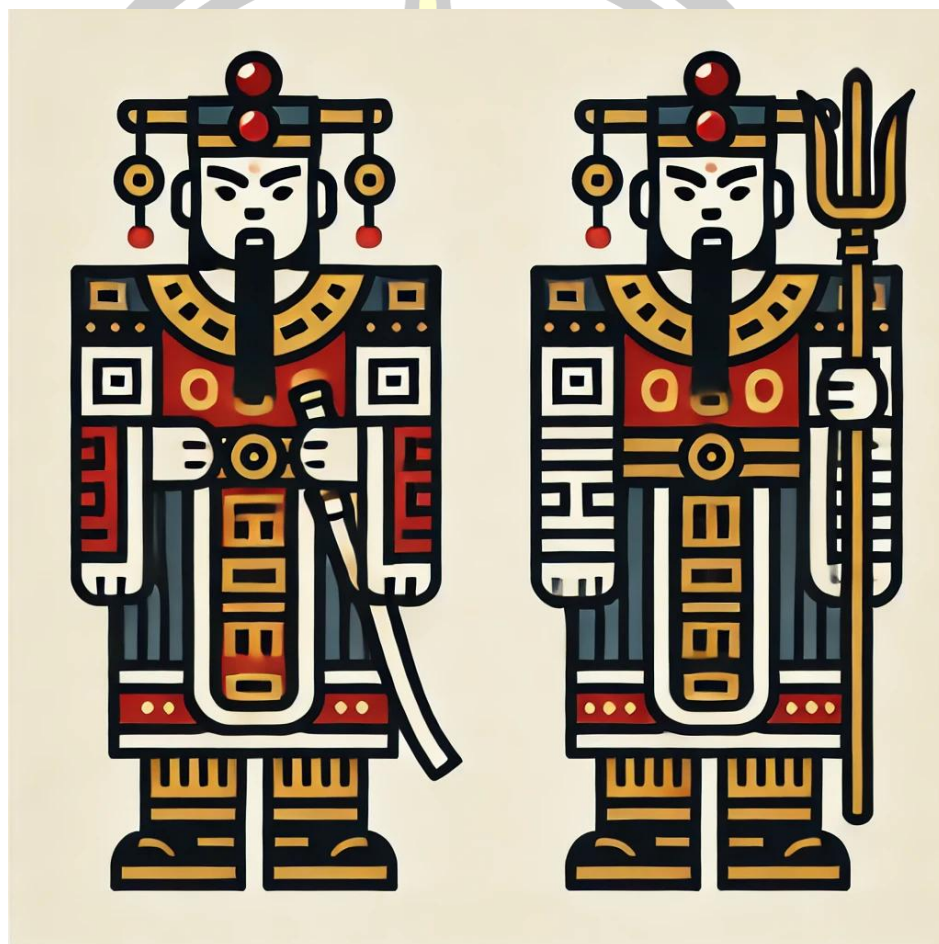


Figure 27 Graphic design 1 rendering of "Door God Ornaments"

Source: Canwei Zhang (2024)

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Figure 28 Graphic design 2 rendering of "Door God Ornaments"

Source: Canwei Zhang (2024)

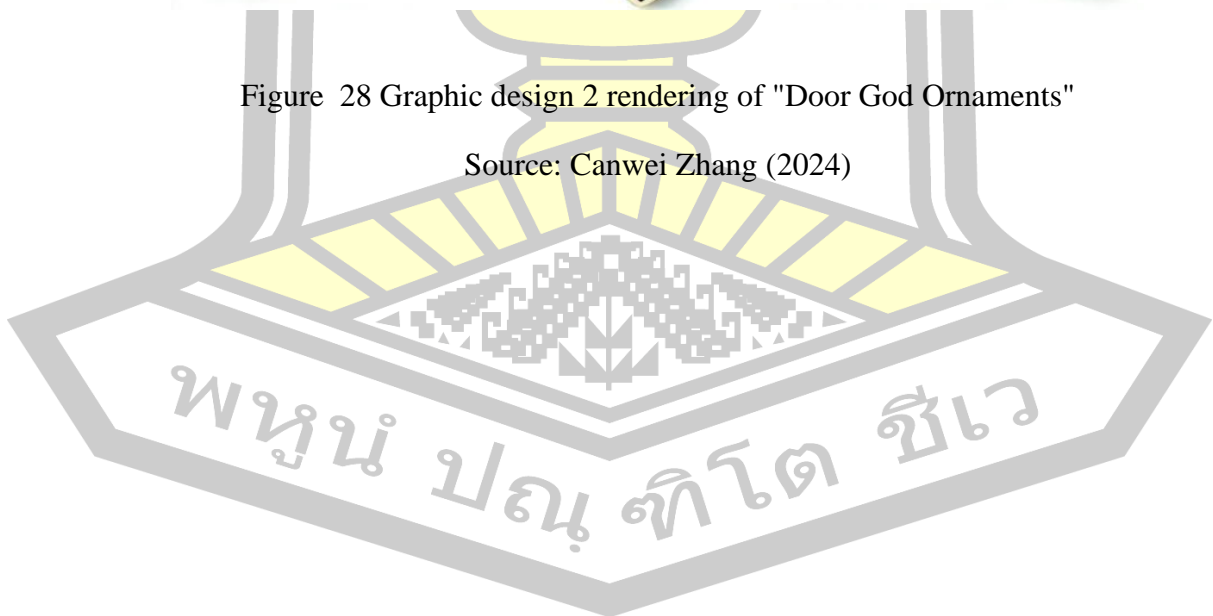




Figure 29 Graphic design 2 rendering of "Door God Ornaments"

Source: Canwei Zhang (2024)

The design is inspired by the traditional Door God images in Mianzhu Woodblock New Year Paintings, particularly the classic figures of Shen Tu and Yu Lei, who are recognized as the guardians against evil. As an essential part of Chinese folk beliefs, Door Gods have long been regarded as protectors of the home, capable of driving away evil spirits and ensuring safety. In this design, the figures of Shen Tu and Yu Lei maintain their imposing and solemn postures, emphasizing their symbolic significance as guardians. This not only continues the spiritual core of traditional

culture but also visually aligns with the themes of "majesty" and "good fortune" prevalent in folk art.

The color choices in the design follow the characteristics of Mianzhu Woodblock New Year Paintings, which are known for their vivid contrasts and saturated colors. These paintings are famous for their bright reds, blues, and yellows, which not only serve strong decorative purposes but also carry profound cultural meanings. For instance, red symbolizes celebration, warmth, and the expulsion of evil, while blue represents tranquility and peace, and yellow signifies nobility and respect. In this design, the clothing of the Door Gods and the background utilize these contrasting tones, enhancing visual impact through bold color contrasts and giving the entire decoration a dynamic quality.

The composition of the hanging decoration is simple yet powerful. Traditional Mianzhu Woodblock New Year Paintings often feature full, richly detailed compositions; however, in this design, the figures have been simplified while retaining key characteristics such as their weapons and clothing. Excessively complex decorations have been removed to highlight the core symbolic meaning of the Door Gods. This approach not only meets modern aesthetic demands for simplicity but also strikes a balance between practicality and decorative appeal.

From a line design perspective, the outlines of the Door Gods are primarily created using simple geometric lines. This design preserves the exquisite craftsmanship of traditional art while modernizing the overall appearance. The facial and body features of the Door Gods combine figurative and abstract expression techniques, where simplification of details enhances visual clarity while retaining the decorative quality unique to the "filling water feet" technique of Mianzhu New Year paintings.

The background features abstract cloud patterns and auspicious symbols, which are not only common elements in traditional culture but also add auspicious meanings to the decoration. In traditional culture, cloud patterns symbolize divine will

and good fortune, while auspicious symbols convey wishes for happiness, prosperity, and longevity. These detailed elements have been rearranged and combined in the design to create a new visual language, preserving the essence of traditional culture while infusing it with new vitality through modern expressions.

This hanging decoration design strikes a balance between cultural heritage and modern innovation. It is not only a tribute to the traditional elements of Mianzhu Woodblock New Year Paintings but also a bold attempt at modernization. By simplifying lines, reinforcing color contrasts, and incorporating modern design techniques, the entire piece presents a style that is both traditional and fashionable, making it suitable for contemporary home decor and the cultural creative product market.

2. Auspicious Tablecloth

The following figure presents a flat design effect of the "Auspicious Tablecloth" based on Mianzhu woodblock New Year painting. The design incorporates symbolic elements from traditional culture along with modern aesthetic features, aiming to convey auspiciousness and beautiful meanings.

Through interviews and group discussions, the following design drawings were ultimately finalized. After confirmation from key informants, the designed graphics were deemed suitable for use.

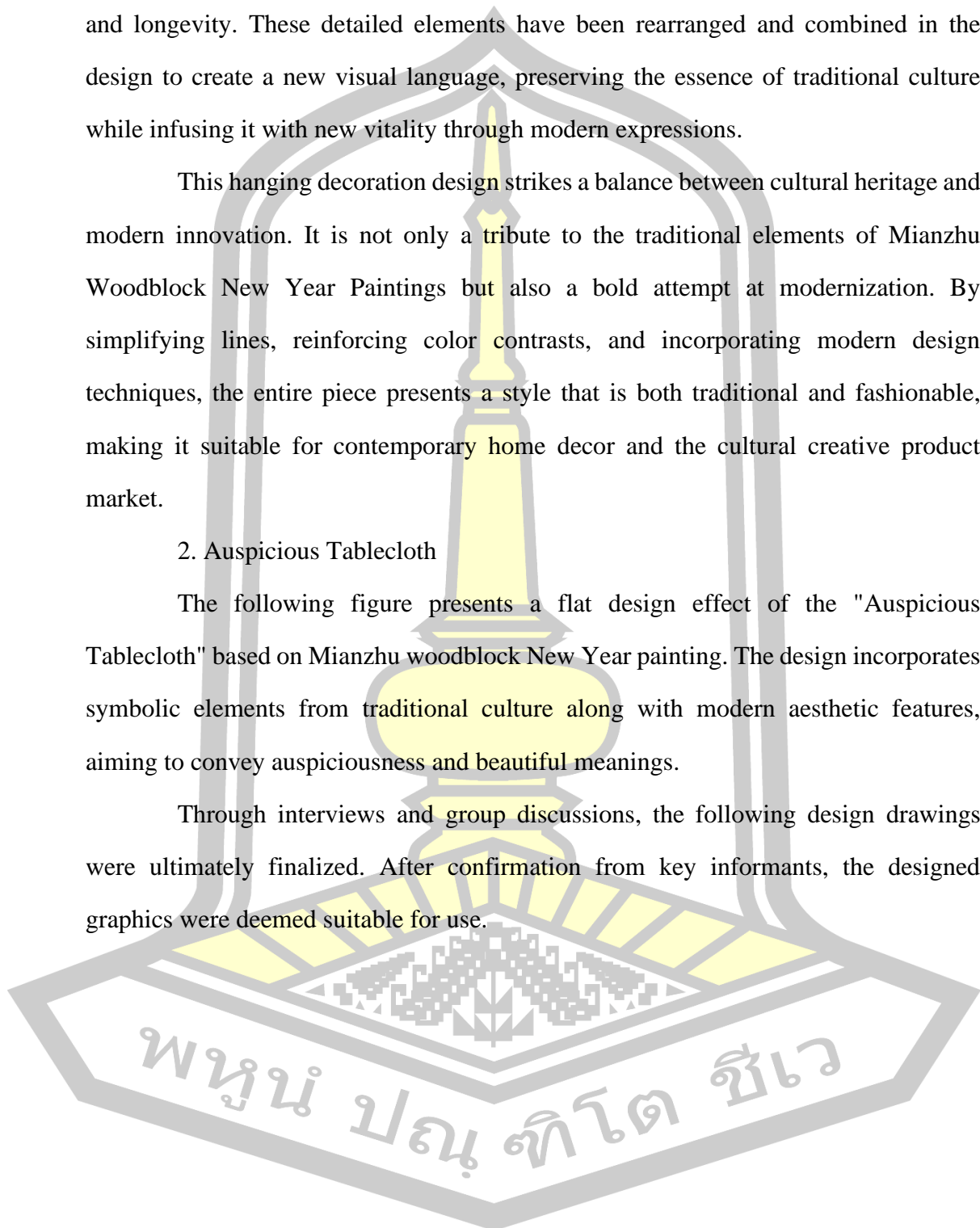




Figure 30 Auspicious Tablecloth” graphic design 1

Source: Canwei Zhang (2024)



Figure 31 Auspicious Tablecloth” graphic design 2

Source: Canwei Zhang (2024)



Figure 32 Auspicious Tablecloth” graphic design 3

Source: Canwei Zhang (2024)

The core design concept of this tablecloth is to extract elements from traditional Chinese auspicious culture, utilizing classic symbols from Mianzhu Woodblock New Year Paintings, such as auspicious clouds, lotus flowers, and Chinese knots, which symbolize good fortune, wealth, and prosperity. The auspicious cloud pattern represents heavenly blessings in Chinese culture, while the lotus is often seen as a symbol of purity and rebirth. The Chinese knot, a classic symbol of good luck in traditional folklore, collectively conveys wishes for a beautiful life.

In terms of color, the design incorporates three main tones: red, gold, and blue. Red symbolizes celebration and happiness, gold represents wealth and nobility, and blue conveys a sense of tranquility and harmony. These colors carry profound cultural significance in traditional Chinese art and align with modern color matching trends in home decoration. The use of color not only adheres to the artistic style of Mianzhu Woodblock New Year Paintings but also creates a solemn yet lively atmosphere, making it suitable for festive occasions or daily home use.

In the composition design, the centerpiece features a large lotus flower pattern, symbolizing purity and auspiciousness, surrounded by swirling auspicious clouds, signifying heavenly blessings. The symmetrical design of the lotus flower and the surrounding cloud patterns form the visual focal point of the tablecloth, further reinforcing the auspicious theme. The border around the pattern combines geometric shapes with floral elements, and the decorative patterns at the edges utilize delicate line designs, maintaining the decorative beauty of the "water-filling foot" technique in Mianzhu paintings while also embodying the clarity of modern minimalist style.

Every detail in the design considers the integration of tradition and modernity, preserving the symbolic significance of traditional culture while employing simple, crisp lines and structures to meet the aesthetic needs of modern consumers. This design approach not only conveys profound cultural connotations but also enhances the decorative and practical aspects of the tablecloth in real-world applications.

This "Auspicious Tablecloth" is not only a decorative item but also a fusion of culture and aesthetics. By refining and innovating traditional elements, it successfully breathes new life into the cultural symbols of Mianzhu Woodblock New Year Paintings. In modern homes, this design can add a unique cultural atmosphere to the household while also possessing strong market appeal, making it suitable for various festive occasions.

3. Prosperity Flower Cushion

This design uses the peony, a symbol of wealth and prosperity in traditional Chinese culture, as the main design element. It combines the artistic style of Mianzhu Woodblock New Year Paintings to create a home product that embodies both cultural significance and modern aesthetic appeal.

Through interviews and group discussions, the following design drawings were ultimately finalized. After confirmation from key informants, the designed graphics were deemed suitable for use.



Figure 33 The graphic rendering of the “wealthy flower pillow”

Source: Canwei Zhang (2024)

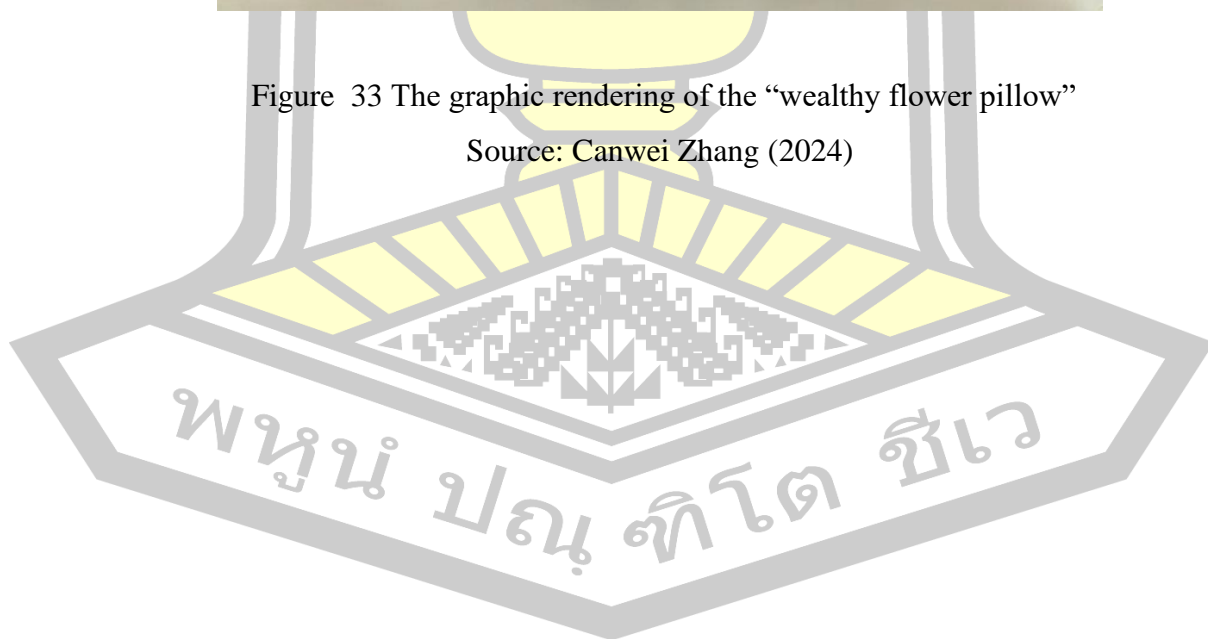




Figure 34 The graphic rendering of the “wealthy flower pillow”
Source: Canwei Zhang (2024)



Figure 35 The graphic rendering of the “wealthy flower pillow”
Source: Canwei Zhang (2024)

The core design element is the peony, which is known as the "king of flowers" in traditional Chinese culture, symbolizing wealth, glory, and fulfillment. At the center of the cushion is a blooming peony, showcasing the flower's opulence and beauty. Delicate vines and smaller flowers surround the peony, symbolizing prosperity and continuity. This design not only highlights the peony's visual prominence but also conveys a sense of everlasting life and seasonal abundance through the arrangement of the vines and flowers.

In terms of color selection, the design employs traditional Chinese red, gold, and green. Red symbolizes celebration and enthusiasm, gold represents wealth and nobility, while green signifies vitality and vigor. These three colors are commonly found in traditional Chinese festivals and joyous occasions, aligning with the cultural pursuit of a beautiful life, while also complementing modern home decor styles. The combination of these colors results in a warm yet elegant visual effect, making the cushion perfect for enhancing the home atmosphere or serving as decoration during festive periods.

Regarding the pattern design, in addition to the peony, the edges of the cushion feature traditional cloud patterns and geometric borders, further reinforcing its cultural attributes. The clouds symbolize auspiciousness and good fortune, while the geometric borders utilize symmetrical design techniques. This combination retains the complexity found in traditional art while incorporating the simplicity and symmetry characteristic of modern design. This approach meets contemporary aesthetic demands while preserving the cultural significance of traditional patterns.

The overall design of the cushion incorporates rich details and decorative patterns, yet it avoids excessive complexity through the streamlined handling of lines and colors. This design strategy appeals not only to consumers who appreciate traditional cultural charm but also to those who favor a minimalist modern style.

This "Prosperity Flower Cushion" emphasizes the integration of tradition and modernity in its design. By utilizing traditional cultural symbols like the peony and clouds, complemented by a modern minimalist composition and color palette, it creates a home product that is rich in cultural heritage while aligning with contemporary aesthetics. It serves not just as a decorative cushion but also as a vessel of culture, bringing meanings of wealth and harmony to modern households. Furthermore, this design has strong market potential, making it suitable for use during festivals or in everyday life, adding a vibrant touch to the home environment.

4.3.2.6 Design Outcome Evaluation

In the evaluation of the cultural creative products derived from Mianzhu Woodblock New Year Paintings, the primary task is to conduct a comprehensive examination and analysis of the design outcomes. The focus of the evaluation is not only on whether the products possess aesthetic appeal but also on their ability to convey cultural connotations and their functional performance in practical applications.

It is essential to assess whether the cultural symbols in the designs accurately represent the essence of Mianzhu Woodblock New Year Paintings. Known for their vibrant colors and auspicious meanings, these paintings require that the cultural symbols in the creative products effectively convey their historical context and symbolic significance. Specifically, the use of typical symbols such as the door gods, auspicious patterns, and prosperity flowers must align with the cultural characteristics of traditional New Year paintings while also being understandable and acceptable to modern consumers. During the evaluation, it may be beneficial to invite cultural experts or intangible cultural heritage practitioners to provide guidance, ensuring the accuracy and completeness of the symbols. Furthermore, the design outcomes need to be tested in practical applications; cultural creative products are not just visual art pieces—they must also be functional. For home-related products like cushions, tablecloths, and wall paintings, the evaluation should particularly focus on aspects such as material,

durability, and comfort. By allowing users to engage with these products in their daily lives, feedback can be collected to assess how well the products perform and whether they achieve functionality and practicality while maintaining their cultural essence.

Indeed, another important dimension of design evaluation is market acceptance. Cultural creative products are not only vehicles for cultural transmission but also need to possess market competitiveness. Evaluation can include market research and consumer trials to understand how the products are received among different target demographics. This feedback helps the design team gauge the product's market potential and provides data support for subsequent optimization efforts. For example, certain traditional symbols may resonate strongly with specific age groups, while others may be more appealing to younger consumers. Focusing on these details during the evaluation can assist designers in better positioning their products.

Overall, the design outcome evaluation is not just an examination of the product's appearance and functionality; it is a comprehensive review of its cultural value and market potential. Through multidimensional assessments, the design team can gain a better understanding of the product's strengths and weaknesses, ensuring that the design outcomes are rich in cultural significance while also securing a place in the market.

4.3.2.7 Feedback and Adjustment Response

In the feedback and adjustment phase of cultural creative product design, the design team must respond promptly and effectively to market and user feedback to achieve continuous product optimization. In the design of Mianzhu Woodblock New Year Paintings cultural products, feedback primarily comes from two sources: direct market feedback and cultural feedback from professional fields.

Market feedback is one of the essential bases for design adjustments. By conducting user experience surveys and analyzing market sales data, the design team can clearly understand how well the products perform in the market. If a particular

product enjoys high popularity, it indicates that its design symbols, practicality, and cultural connotations have resonated with users. Conversely, if a product has poor sales, the team needs to analyze the reasons, which may include insufficiently simplified symbol extraction or unclear cultural meanings that fail to resonate with consumers. Based on this analysis, the design team can adjust product details, optimize material choices, and modify the representation of patterns to ensure that the next phase of the product aligns better with market demands.

On the other hand, cultural feedback is equally crucial. In the process of inheriting intangible cultural heritage, designers must not only pay attention to market trends but also ensure that the cultural symbols in their designs are not misused or over-commercialized. By collaborating with cultural experts and practitioners of the New Year paintings, the design team can gain a deeper understanding of the cultural essence of Mianzhu Woodblock New Year Paintings, thus avoiding excessive simplification or commercialization of traditional symbols and ensuring that each product faithfully reflects the cultural connotations of the paintings.

By actively responding to feedback, the design team can continually enhance the quality of product design and cultural dissemination, allowing Mianzhu Woodblock New Year Paintings to regain new vitality in the modern market. Throughout this process, the design team should maintain a keen market insight and a sense of cultural responsibility, ensuring that design adjustments not only meet market demands but also promote the innovation and development of cultural heritage preservation.

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CHAPTER V

CONCLUSION DISCUSSION AND SUGGESTIONS

This chapter summarizes the history, development, current situation, and issues surrounding Mianzhu Woodblock New Year Paintings, along with their protection, inheritance paths, and innovative design. It also proposes practical protection strategies and inheritance methods to address current issues in mural preservation. In the discussion section, the selection process of research texts and concepts is reviewed to ensure scientific rigor and accuracy. Finally, this chapter provides design concept diagrams on how to utilize existing research results to promote the preservation and transmission of Mianzhu Woodblock New Year Paintings, as well as expanding and deepening future research directions.

5.1 Conclusion

5.1.1 historical development of Mianzhu Woodblock New Year Paintings

5.1.2 current semiotic situation and cultural problems of Mianzhu Woodblock New Year Paintings.

5.1.3 Study designs of cultural and creative products of Mianzhu woodblock Mianzhu Woodblock New Year Paintings for inheritance and development of cultural heritage.

5.2 Discussion

5.2.1 Discussion on the cultural connotation and value analysis of Mianzhu Woodblock New Year Paintings

5.2.2 Discussion on the opportunities and challenges of Mianzhu Woodblock New Year Paintings culture inheritance and economic development

5.3 Suggestions

5.3.1 Suggestions for the application of the study findings

5.3.2 Suggestions for further studies

5.1 Conclusion

The three main objectives of this study are: 1) To study the historical development of Mianzhu Woodblock New Year Paintings. 2) To study the current semiotic situation and cultural problems of Mianzhu Woodblock New Year Paintings. 3) To Study designs

of cultural and creative products of Mianzhu woodblock Mianzhu Woodblock New Year Paintings for inheritance and development of cultural heritage. The findings of the study are as follows:

5.1.1 Historical Development of Mianzhu Woodblock New Year Paintings

The historical origins of Mianzhu Woodblock New Year Paintings can be traced back to China's longstanding agricultural civilization and have gradually evolved into a unique art form under the influence of various cultural factors. Mianzhu Woodblock New Year Paintings originated in the northwestern part of the Sichuan Basin, where the area's favorable natural environment provided bamboo, an essential material foundation for these paintings. This form of cultural art dates as far back as the Han and Tang dynasties and is linked to the ancient exorcism culture. During that time, people would hang peach wood boards depicting the gate deities "Shentu" and "Yulei" on their doors, hoping to ward off evil and ensure peace. By the Song dynasty, with the development of woodblock printing techniques, Mianzhu Woodblock New Year Paintings began to emerge on a larger scale. Historical records indicate that the Song dynasty was a crucial period for the development of Mianzhu New Year paintings, though their actual origins might date back even further. The art form reached its peak during the Ming and Qing dynasties. The content and form of Mianzhu Woodblock New Year Paintings are deeply influenced by traditional Chinese culture, with themes encompassing mythology, historical stories, and folk beliefs that reflect people's aspirations and faith. Particularly, the incorporation of Taoist elements further enriched the cultural significance of these paintings. Artistically, Mianzhu New Year paintings are vivid in color, tightly composed, and highly decorative and practical. Its distinctive "water-filling" technique and regionally characteristic style set Mianzhu Woodblock New Year Paintings apart in the realm of Chinese woodblock New Year paintings. However, due to historical changes, especially during the social upheaval of the modern era, Mianzhu Woodblock New Year Paintings faced a period of decline. After the founding of the People's Republic of China, this art form received substantial government support. Especially after the reform and opening-up, Mianzhu Woodblock New Year Paintings were listed as a national intangible cultural heritage, allowing for their preservation and revitalization. The cultural heritage of Mianzhu Woodblock New Year Paintings provides a rich source of inspiration for modern creative design.

Designers can reimagine and reinterpret these symbols, giving them new life and meaning, thereby reviving the charm of this traditional art form in today's market.

5.1.2 Current Semiotic situation and Cultural Problems of Mianzhu Woodblock New Year Paintings.

This paper provides a detailed analysis of the main challenges faced by Mianzhu Woodblock New Year Paintings and explores potential solutions from the perspectives of market dynamics, cultural creativity, and production technology. As an ancient form of intangible cultural heritage, Mianzhu Woodblock New Year Paintings not only carry a rich cultural history but also face numerous difficulties in the modernization process.

Firstly, changes in market demand pose significant challenges for New Year paintings. The range of products is relatively limited, primarily focusing on festive decorations, which restricts their application scenarios. With the increasing demand for personalized and functional products, the pace of innovation for traditional New Year paintings has not kept up with modern consumer trends. To address this issue, New Year paintings could engage in cross-industry collaborations with the fashion and technology sectors to develop cultural and creative products that meet modern aesthetic and functional needs. They can be promoted through e-commerce platforms and social media to expand market reach. Secondly, the lack of creative cultural content is one of the primary reasons for the insufficient innovation in New Year paintings. The design themes of New Year paintings still predominantly feature traditional patterns, with insufficient integration of modern popular elements, which weakens their appeal to younger consumer groups. By combining with other art forms and contemporary pop culture, New Year paintings can innovate boldly in design style while preserving their cultural essence, thereby enhancing their competitiveness in the modern market. Thirdly, low production efficiency, along with limited levels of mechanization and digitalization, constrains the ability to meet large-scale production demands. The introduction of modern technologies such as 3D printing and laser engraving can improve production efficiency while maintaining the artistic value of New Year paintings. Through modernized production methods, New Year paintings can achieve mass production while retaining the essence of traditional craftsmanship.

In summary, the inheritance and development of Mianzhu Woodblock New Year Paintings require breakthroughs in cultural creative content and an enhancement of modernization through a dual combination of technology and market strategies.

5.1.3 Study designs of Cultural and Creative Products of Mianzhu Paintings for Inheritance and Development of Cultural Heritage.

The folk symbols in Mianzhu Woodblock New Year Paintings primarily express people's aspirations for a better life, encompassing both material desires and spiritual pursuits of peace, health, longevity, and prosperity. These auspicious motifs are regarded as symbols of happiness and well-being. Integrating modern creativity with traditional culture is a key step in cultural product design. Traditional Mianzhu Woodblock New Year Paintings focus on festive scenes, combining decorative and practical elements. Designers can explore various dimensions such as color, material, and functionality to redefine the application of these paintings. This study adopts traditional colors like red, green, blue, and yellow as the primary palette, extracting iconic patterns from Mianzhu Woodblock New Year Paintings, such as door gods, fish symbolizing good fortune, lotuses, the "Fu" character representing blessings, and peonies symbolizing wealth and prosperity. These patterns are innovatively reinterpreted through postmodern concepts to create culturally enriched products that align with modern aesthetics. The inheritance and protection of cultural creativity can realize the reconstruction and display of intangible cultural heritage through cultural creative products, allowing its connotation and form to be more comprehensively and deeply presented. These novel designs also support the cultural reproduction and more flexible dissemination of intangible cultural heritage, thereby promoting its inheritance and development.

5.2 Discussion

Through data collection, the researchers discussed the following themes:

5.2.1 Historical Development

The research findings in the historical development of Mianzhu Woodblock New Year Paintings show that during the early formative stage of these paintings, their use was mostly associated with religion, rituals, and seeking blessings. The religious symbols, such as door gods and deities, can be interpreted through semiotics to explain

their symbolic meanings. During this period, the paintings were primarily used for exorcising evil spirits and praying for blessings, which were closely related to religious structures, aligning with structural functionalist theory. In the Ming and Qing dynasties and the prosperous period of Mianzhu Woodblock New Year Paintings, the paintings conveyed educational functions and cultural values through auspicious patterns, which is related to semiotic theory. These paintings played a role in the education and dissemination of values in folk festivals, also aligning with structural functionalist theory. During the prosperous period, the paintings were sold as commodities and spread across the country, reflecting the diffusion process of regional art, which corresponds with diffusionism theory.

In comparison with the study by Feng, M. (2005), which mainly applied regional cultural theory to compare woodblock New Year paintings from different regions, exploring the influence of local culture on the style, theme, and craftsmanship of the paintings, reflecting the diversity and uniqueness of regional cultures, this study focuses on the historical development and cultural analysis of Mianzhu Woodblock New Year Paintings. Feng's research also used folkloristics to analyze the functions and meanings of woodblock New Year paintings in folk life, examining their application in festivals, religion, and daily life, reflecting the inheritance and evolution of folk culture. Feng's research and the theories used in this study differ in their focus and direction.

Comparing this research with Guo, X. S. (2005), the latter applied semiotic theory to analyze the auspicious symbols and deity worship in Chinese woodblock New Year paintings, exploring the cultural meanings and symbolic values carried by these symbols. Guo also used aesthetic theory to discuss the formal beauty of the paintings, including full, rich, complete, and symmetrical compositions, as well as decorative techniques, reflecting the pursuit of harmony and unity in traditional Chinese aesthetics. While the semiotic theory applied in both studies is the same, the aesthetic theory differs.

5.2.2 Current Development Status

Through literature review, fieldwork, observation, and interviews, the researcher identified new issues regarding Mianzhu Woodblock New Year Paintings. The researcher systematically examined various challenges in product design and cultural aspects, and proposed solutions to address these difficulties. These studies are related

to SWOT analysis and the theory of integrated marketing. In contrast, the study by Li, J. (2013) primarily focuses on the impact of government-led post-disaster recovery on residents' lifestyles. This study likely applied theories such as social capital theory and social resilience theory, which differ from the theories used in the present research.

5.2.3 Cultural and Creative Product Design

The research findings of Cultural and Creative Product Design reveal that, in the postmodern context, New Year paintings are no longer just traditional crafts but a combination of cultural symbols and contemporary cultural creativity. Through sample extraction, symbol extraction from the samples, and the redesign of these symbols, new creative products are formed, which are related to semiotics and postmodernism theory. In comparison with the research of Qian, J. (2023), which primarily applies semiotics theory, the theories used in both studies are the same.

5.3 Suggestions

5.3.1 Suggestion for the Application of The Study Findings

The following suggestions for the future are made based on the researcher's study:

1. Government Institutions

The study offers valuable insights for the cultural preservation and economic development of Mianzhu Woodblock New Year Paintings. It suggests that local governments and cultural preservation institutions can use this information to guide the protection and transmission of this heritage, thereby advancing the implementation of intangible cultural heritage protection projects.

2. Producers and Designers

This study provides new design ideas for producers and designers, suggesting the incorporation of cultural elements from Mianzhu Woodblock New Year Paintings into various everyday life scenes, such as home décor. By doing so, it highlights local characteristics and Chinese culture, showcasing the craftsmanship and cultural connotations of the paintings. These efforts can enhance the market appeal and cultural value of the products, achieving the dual goals of cultural preservation and economic development.

3. Sellers and Retailers

The research findings can effectively promote the sales channels of Mianzhu Woodblock New Year Paintings. By better promoting Mianzhu Woodblock New Year Paintings through social media or online platforms, the interactive features of social media can encourage user participation and discussions, increasing the influence of this art form. Collaborations with influencers or well-known bloggers can further expand the market reach and cultural dissemination of Mianzhu Woodblock New Year Paintings.

In conclusion, the application of the research findings can play a significant role in policy-making, corporate brand culture building and marketing, cultural tourism promotion, and social media dissemination. These applications help audiences engage with and understand the traditional culture of Mianzhu Woodblock New Year Paintings through interactive experiences and online platforms. They also enhance the market value and cultural impact of the paintings. By implementing these measures, the cultural transmission of Mianzhu Woodblock New Year Paintings can be effectively integrated with economic development, fostering the innovative growth of local traditional culture and facilitating international exchange and cooperation.

5.3.2 Suggestion for Further Research

To further enhance the understanding of the local wisdom and cultural-economic value of Mianzhu Woodblock New Year Paintings and promote the development of related fields, future researchers may consider the following suggestions:

1. Deepening Research on The Historical Development and Cultural Transmission of Mianzhu Woodblock New Year Paintings

While this study provides a preliminary analysis of the historical development and cultural connotations of Mianzhu Woodblock New Year Paintings, future research should further investigate the cultural evolution of these paintings and their social functions during different historical periods. Scholars are encouraged to explore the role of Mianzhu Woodblock New Year Paintings in local social transformations and how they reflect shifts in local wisdom and cultural value. Additionally, research should systematically document and preserve this cultural heritage using diverse methods such as historical archives and oral histories.

2. Impact of Cultural and Creative Product Design on Cultural Transmission and Economic Development

Cultural and creative product design plays a crucial role in the cultural transmission and economic development of Mianzhu Woodblock New Year Paintings. Future studies should examine how product design can effectively convey the local culture and historical background of these paintings. Topics of interest include the impact of product design on consumer perceptions, the implementation process of design innovations, and how packaging can enhance the market competitiveness of these products. Designers are encouraged to integrate local artistry and cultural symbols to create products that combine cultural depth with market appeal.

3. Optimization of Cultural Identification and Marketing Strategies

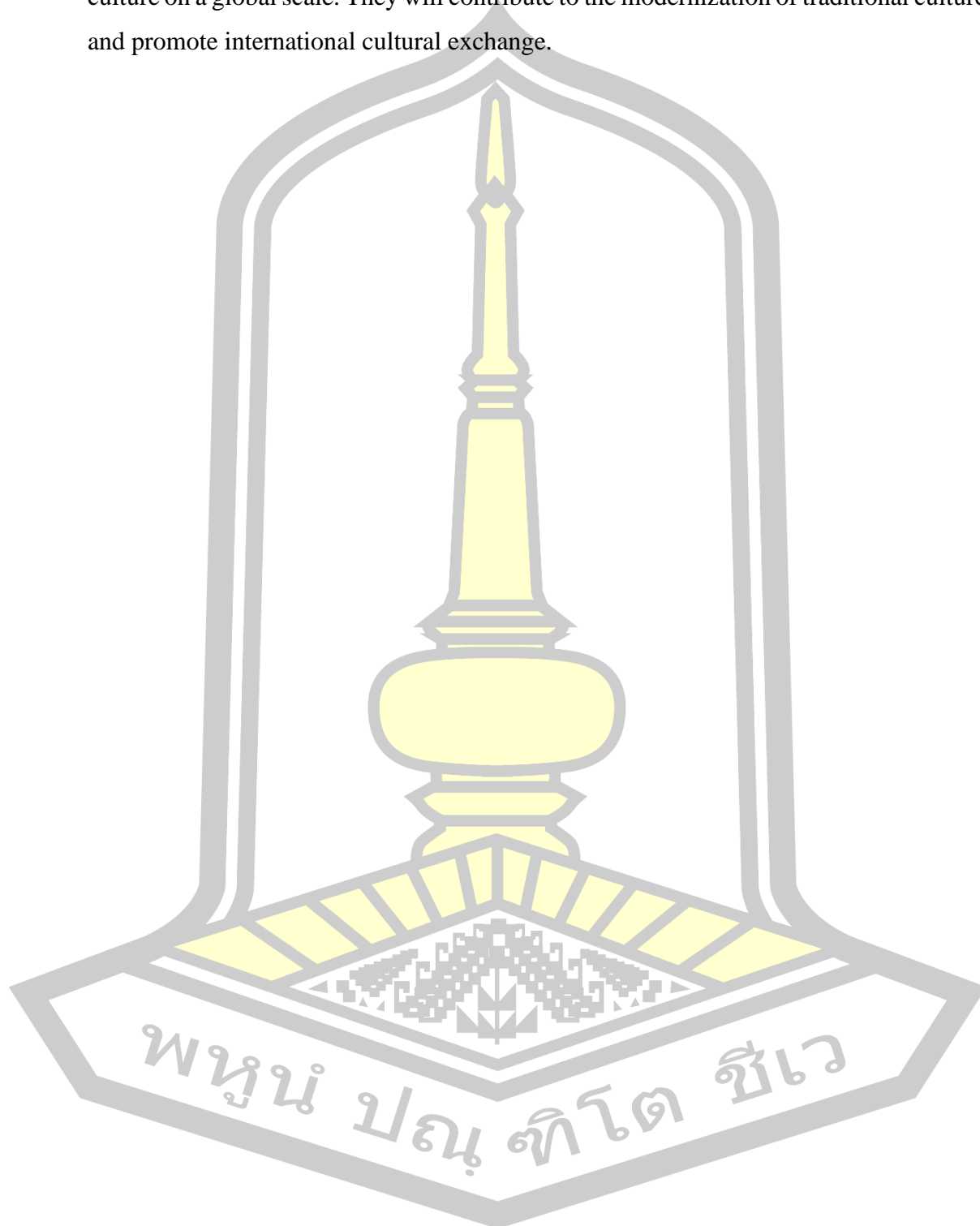
Future research should explore how cultural identity shaping can enhance the marketing effectiveness of Mianzhu Woodblock New Year Paintings. Studies could analyze cultural identity strategies in different markets and their influence on consumer behavior, proposing targeted marketing approaches. Research should also focus on leveraging brand stories, cultural events, and social media platforms to increase consumer awareness and cultural recognition of Mianzhu Woodblock New Year Paintings.

4. Innovation and Optimization of Economic Development Models

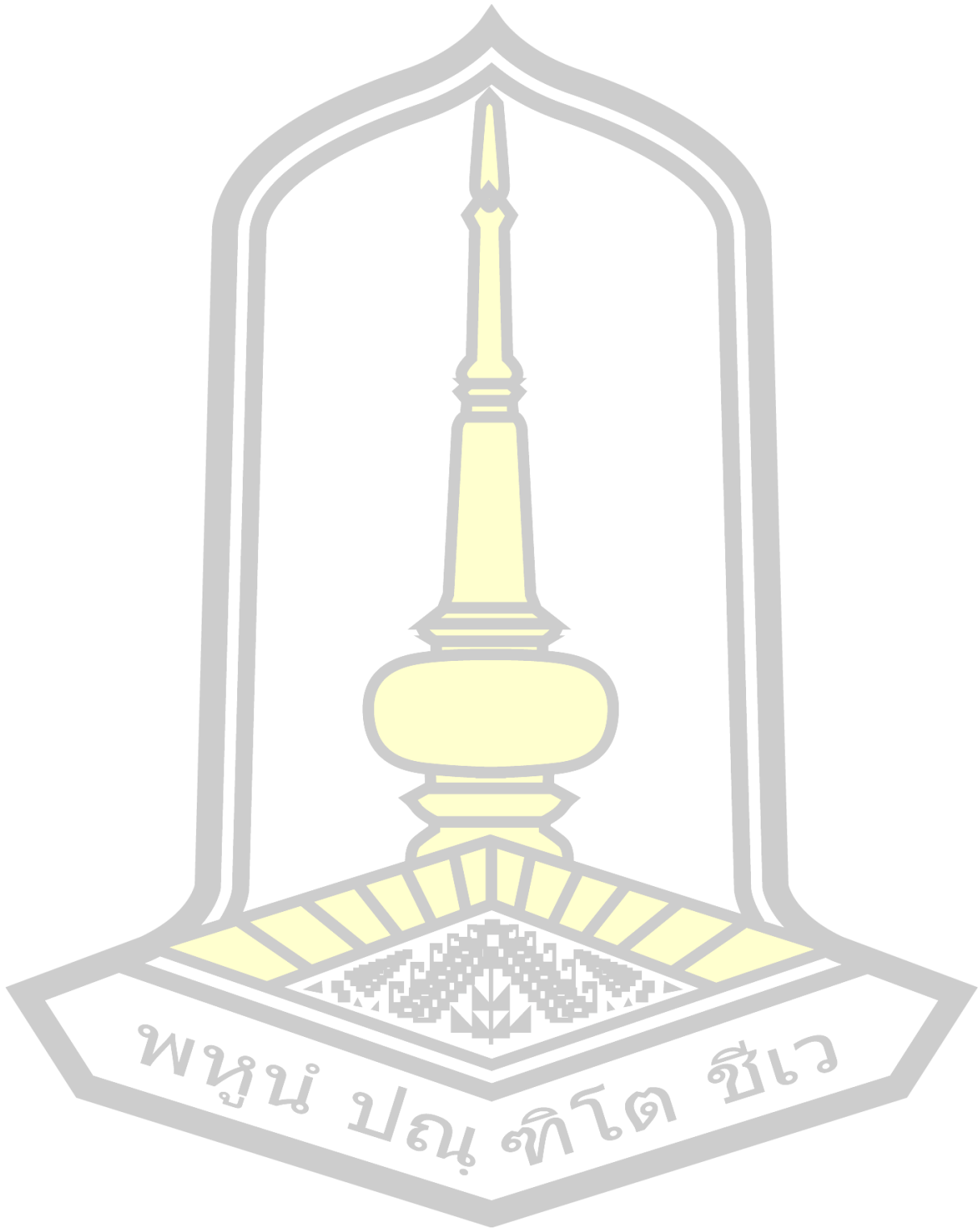
Future studies should explore diversified economic development models for the Mianzhu Woodblock New Year Paintings industry, including online sales, co-branding, and specialized events. Research could investigate how innovative business models and market strategies can improve the economic benefits and value-added potential of these products.

In conclusion, future research should focus on the historical development, cultural connotations, and cultural value of Mianzhu Woodblock New Year Paintings while deeply exploring how to promote their modernization without compromising tradition. By delving into historical and cultural aspects, integrating modern technologies with traditional culture, innovating cultural and creative product designs, shaping cultural identity, and exploring international development opportunities, researchers can comprehensively enhance the market value and cultural impact of Mianzhu Woodblock New Year Paintings. These studies will not only support the sustainable transmission and development of Mianzhu Woodblock New Year Paintings

as intangible cultural heritage but also foster the innovative dissemination of local culture on a global scale. They will contribute to the modernization of traditional culture and promote international cultural exchange.



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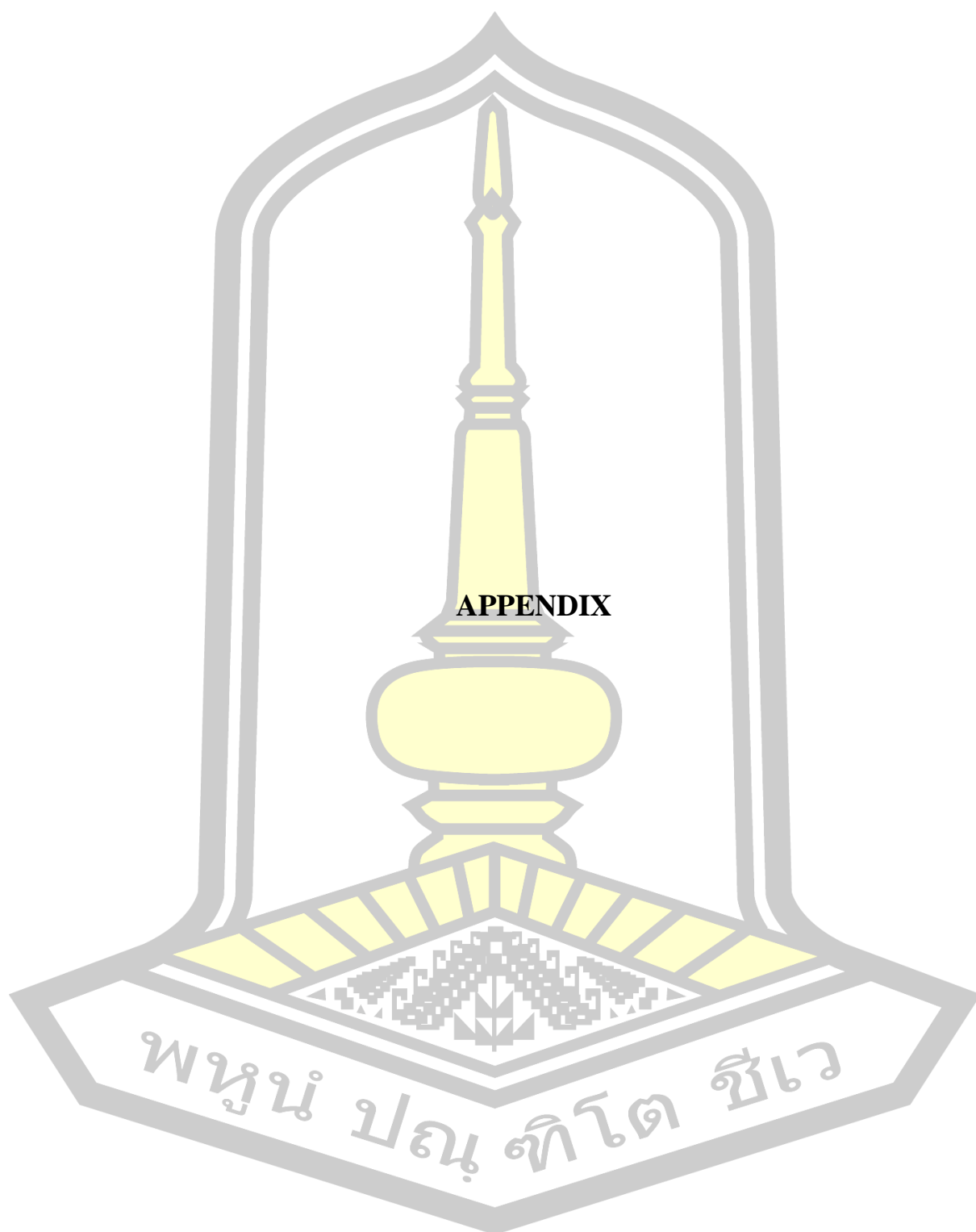
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APPENDIX

พหุณฺ์ ปณฺุ ทิโต ชีเว

Appendix A

Key Informants

Title: Mianzhu Woodblock New Year Paintings: Designs of Cultural and Creative Products the Inheritance and Development of Cultural Heritage

Location: _____ **Date:** _____

Name: _____ **Gender:** _____ **Age:** _____

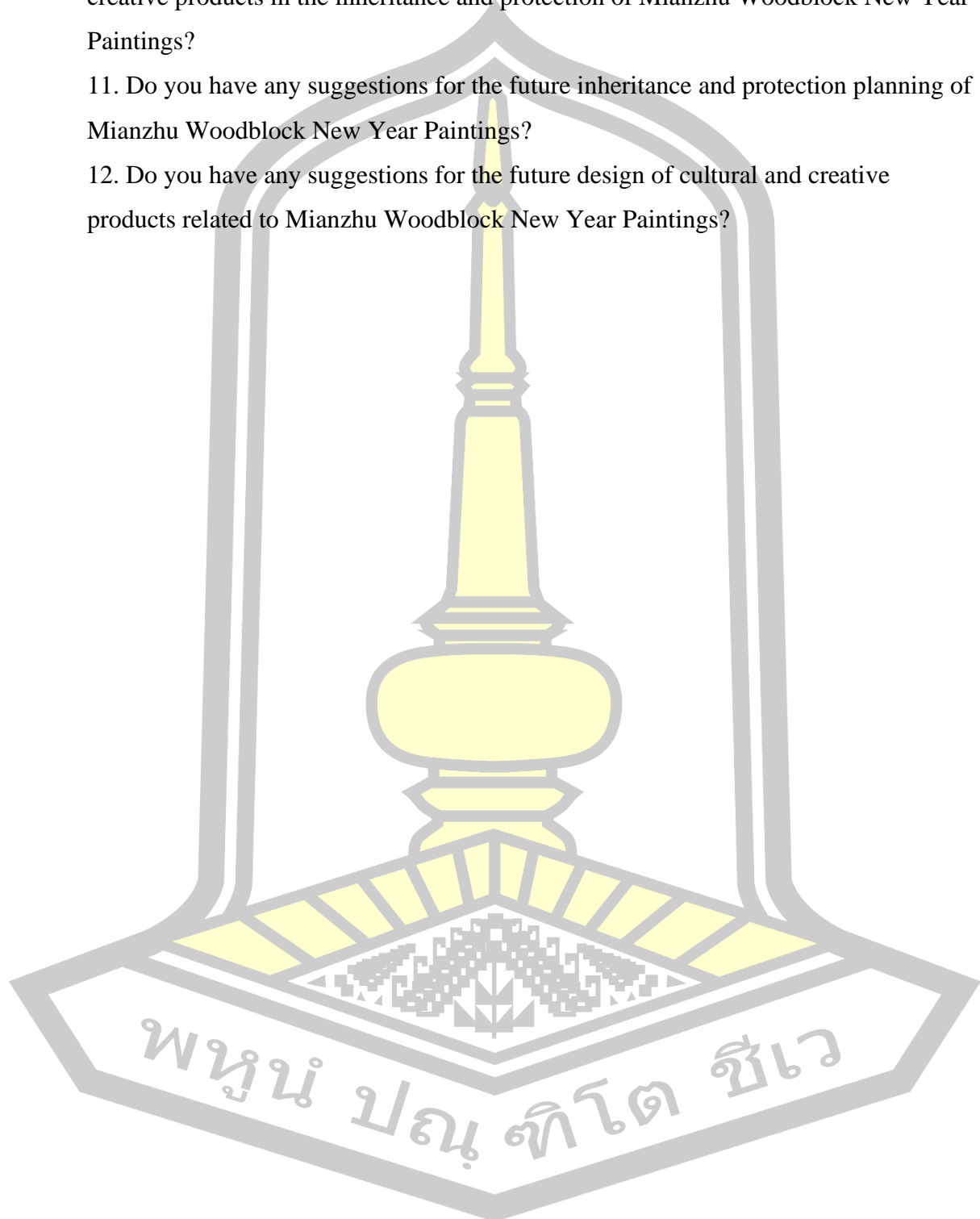
Ethnic group: _____ **Occupation:** _____ **Cultural level:** _____

1. Based on your experience and understanding, can you talk about the historical origins of Mianzhu Woodblock New Year Paintings?
2. Based on your experience and understanding, can you introduce the lifestyle of the villagers in Mianzhu New Year Paintings Village?
3. What do you think is the most representative feature of Mianzhu Woodblock New Year Paintings?
4. Does the government have any related policies for the inheritance and protection of Mianzhu Woodblock New Year Paintings? If so, please describe them.
5. Based on your experience, please talk about whether there are any problems in the inheritance and protection of Mianzhu Woodblock New Year Paintings. If so, what are the problems?
6. Based on your experience, please talk about the current status of inheritance and protection of Mianzhu Woodblock New Year Paintings. For example, what policy support does the government provide?
7. According to your understanding, currently, does the government have any related policies for the inheritance and protection of Mianzhu Woodblock New Year Paintings? If so, please introduce them.
8. Based on your experience and understanding, does the young consumer market impact the consumer market of Mianzhu Woodblock New Year Paintings? If so, can you describe it specifically?
9. According to your understanding, have cultural and creative products been applied in the inheritance and protection of Mianzhu Woodblock New Year Paintings?

10. What do you think is the key point of expression in the application of cultural and creative products in the inheritance and protection of Mianzhu Woodblock New Year Paintings?

11. Do you have any suggestions for the future inheritance and protection planning of Mianzhu Woodblock New Year Paintings?

12. Do you have any suggestions for the future design of cultural and creative products related to Mianzhu Woodblock New Year Paintings?



Casual Informants

Title: Mianzhu Woodblock New Year Paintings: Designs of Cultural and Creative Products the Inheritance and Development of Cultural Heritage

Location: _____ Date: _____

Name: _____ Gender: _____ Age: _____

Ethnic group: _____ Occupation: _____ Cultural level: _____

1. Have you studied Mianzhu Woodblock New Year Paintings?
2. When do you buy Mianzhu Woodblock New Year Paintings?
3. Do you understand the culture expressed by Mianzhu Woodblock New Year Paintings?
4. What do you think are the ways to inherit and protect Mianzhu Woodblock New Year Paintings?
5. According to your understanding, what are the unique features of Mianzhu Woodblock New Year Paintings that distinguish them from other New Year paintings?
6. Do you think the inheritance and protection of Mianzhu Woodblock New Year Paintings are important?
7. Do you think the government's policy on the inheritance and protection of Mianzhu Woodblock New Year Paintings is complete? Specifically reflected in what aspects?
8. Have you ever participated in the creation of Mianzhu Woodblock New Year Paintings?
9. Do you understand cultural and creative products?
10. Do you know about the innovative designs of cultural and creative products in the inheritance and protection of Mianzhu Woodblock New Year Paintings?
11. If you were to redesign Mianzhu Woodblock New Year Paintings, what innovative elements would you add?

General Informants

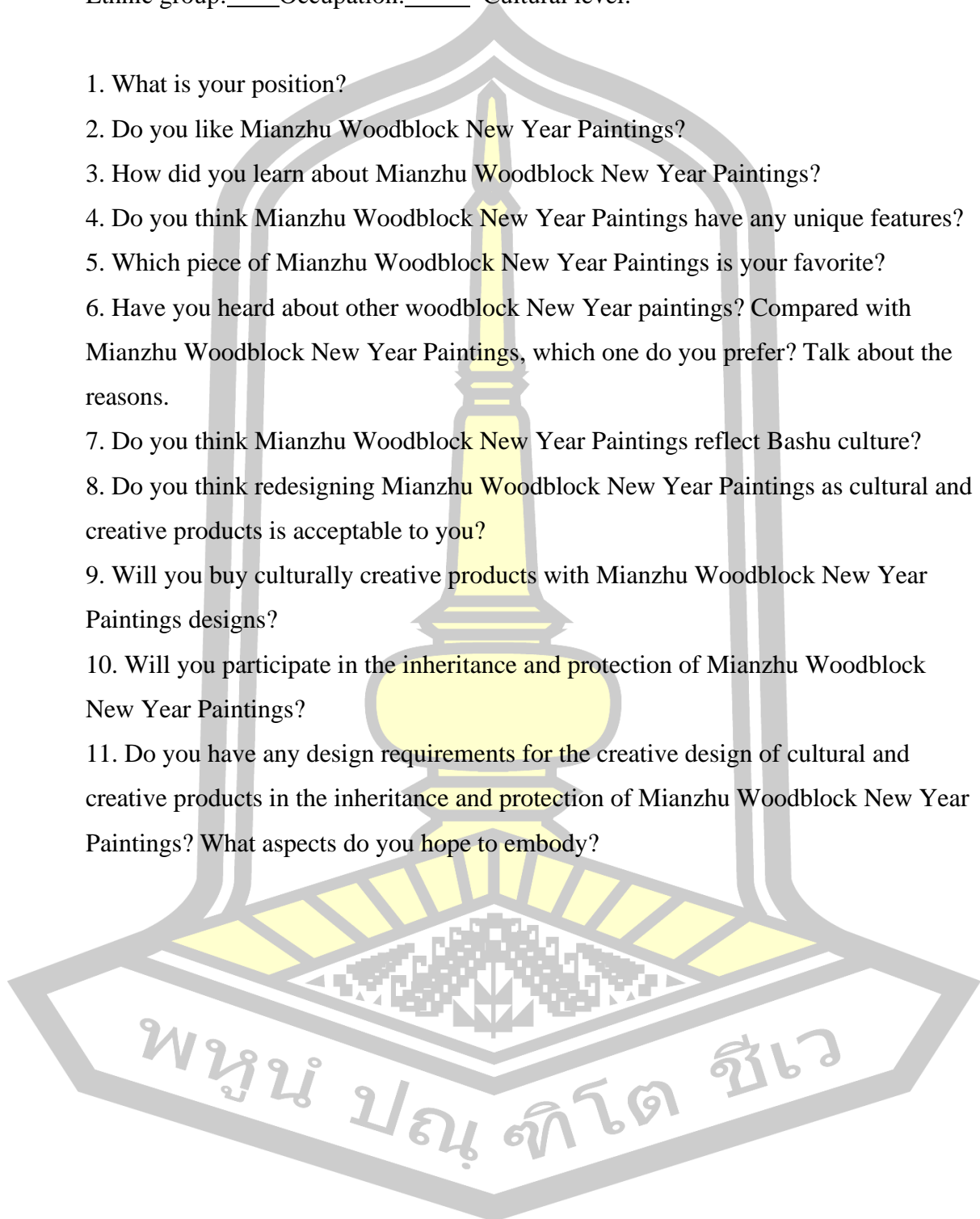
Title: Mianzhu Woodblock New Year Paintings: Designs of Cultural and Creative Products the Inheritance and Development of Cultural Heritage

Location: _____ Date: _____

Name: _____ Gender: ____ Age:

Ethnic group: _____ Occupation: _____ Cultural level:

1. What is your position?
2. Do you like Mianzhu Woodblock New Year Paintings?
3. How did you learn about Mianzhu Woodblock New Year Paintings?
4. Do you think Mianzhu Woodblock New Year Paintings have any unique features?
5. Which piece of Mianzhu Woodblock New Year Paintings is your favorite?
6. Have you heard about other woodblock New Year paintings? Compared with Mianzhu Woodblock New Year Paintings, which one do you prefer? Talk about the reasons.
7. Do you think Mianzhu Woodblock New Year Paintings reflect Bashu culture?
8. Do you think redesigning Mianzhu Woodblock New Year Paintings as cultural and creative products is acceptable to you?
9. Will you buy culturally creative products with Mianzhu Woodblock New Year Paintings designs?
10. Will you participate in the inheritance and protection of Mianzhu Woodblock New Year Paintings?
11. Do you have any design requirements for the creative design of cultural and creative products in the inheritance and protection of Mianzhu Woodblock New Year Paintings? What aspects do you hope to embody?



Survey Form

Date: _____ Day _____ Month _____ Year

Location:

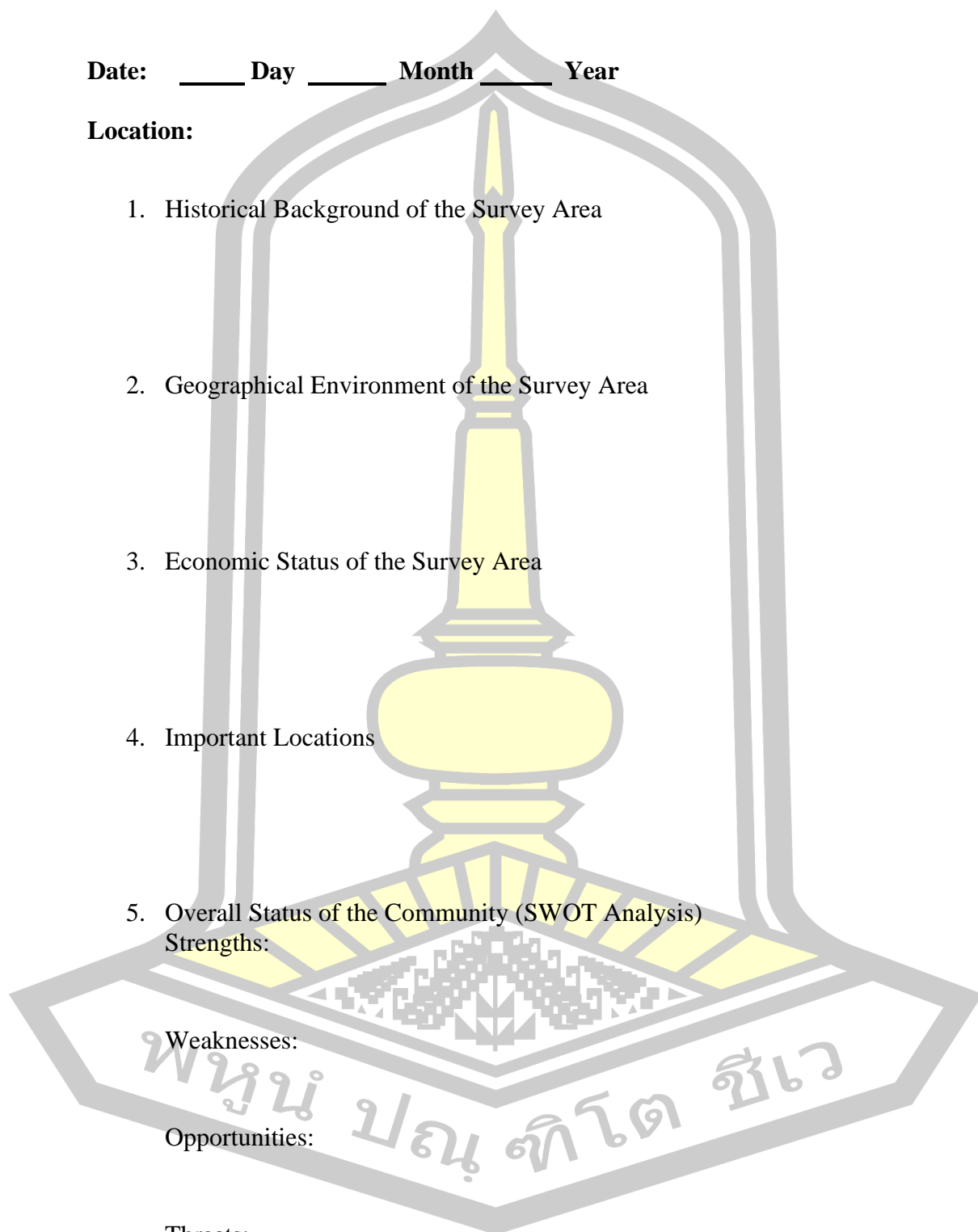
1. Historical Background of the Survey Area
2. Geographical Environment of the Survey Area
3. Economic Status of the Survey Area
4. Important Locations
5. Overall Status of the Community (SWOT Analysis)

Strengths:

Weaknesses:

Opportunities:

Threats:



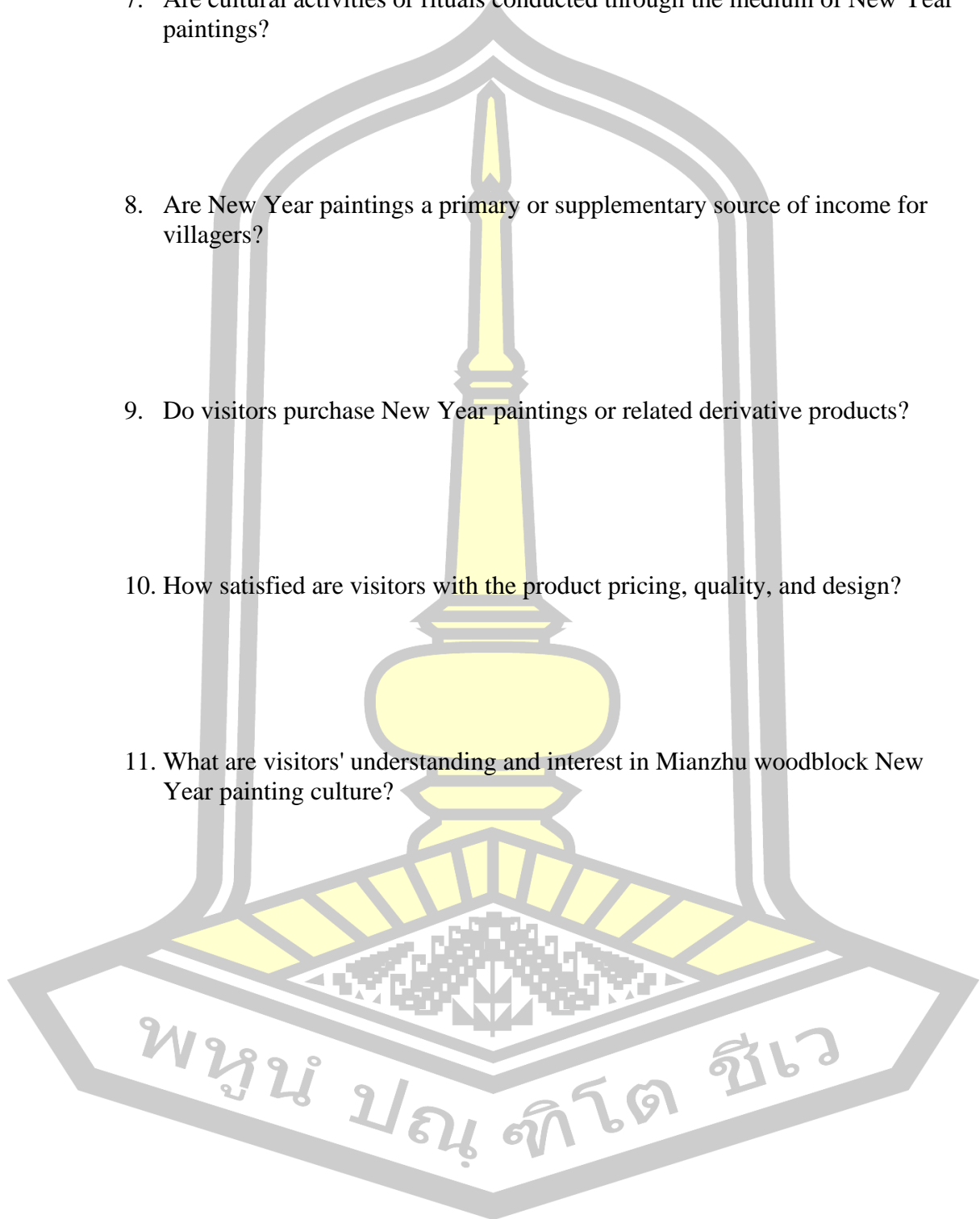
Observation Form

Date: _____ Day _____ Month _____ Year

Location:

1. What are the sources of tools and materials for Mianzhu Woodblock New Year Paintings? Are traditional techniques preserved, or are they combined with modern technology?
2. How are Mianzhu Woodblock New Year Paintings and related products displayed (e.g., booth layout, packaging design)?
3. What is the sales model like? Is it primarily through physical stores, or is it promoted via online platforms?
4. Which types or designs of New Year paintings are the most popular?
5. What is the main purpose for customers purchasing New Year paintings? Is it for decoration, collection, or as gifts?
6. Are New Year paintings integrated into the daily lives of villagers, such as for home decoration or cultural inheritance?

7. Are cultural activities or rituals conducted through the medium of New Year paintings?
8. Are New Year paintings a primary or supplementary source of income for villagers?
9. Do visitors purchase New Year paintings or related derivative products?
10. How satisfied are visitors with the product pricing, quality, and design?
11. What are visitors' understanding and interest in Mianzhu woodblock New Year painting culture?



Focus Group Discussion Record

Date: _____ Day _____ Month _____ Year

Location:

Participants:

- 1.
- 2.
- 3.
- 4.
- 5.

1. What are the strengths and weaknesses of Mianzhu Woodblock New Year Paintings? (SWOT Analysis)
2. What is the core cultural characteristics of Mianzhu Woodblock New Year Paintings? Should they remain unchanged or incorporate new elements?
3. Do the visual aspects of the products meet consumer expectations?
4. How practical are the current products (e.g., for decoration, collection, daily use)?
5. Should the product functions be expanded, such as applying the designs to cultural and creative goods, clothing, or home decor?

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6. Which classic patterns in the woodblock paintings are most appealing to consumers?

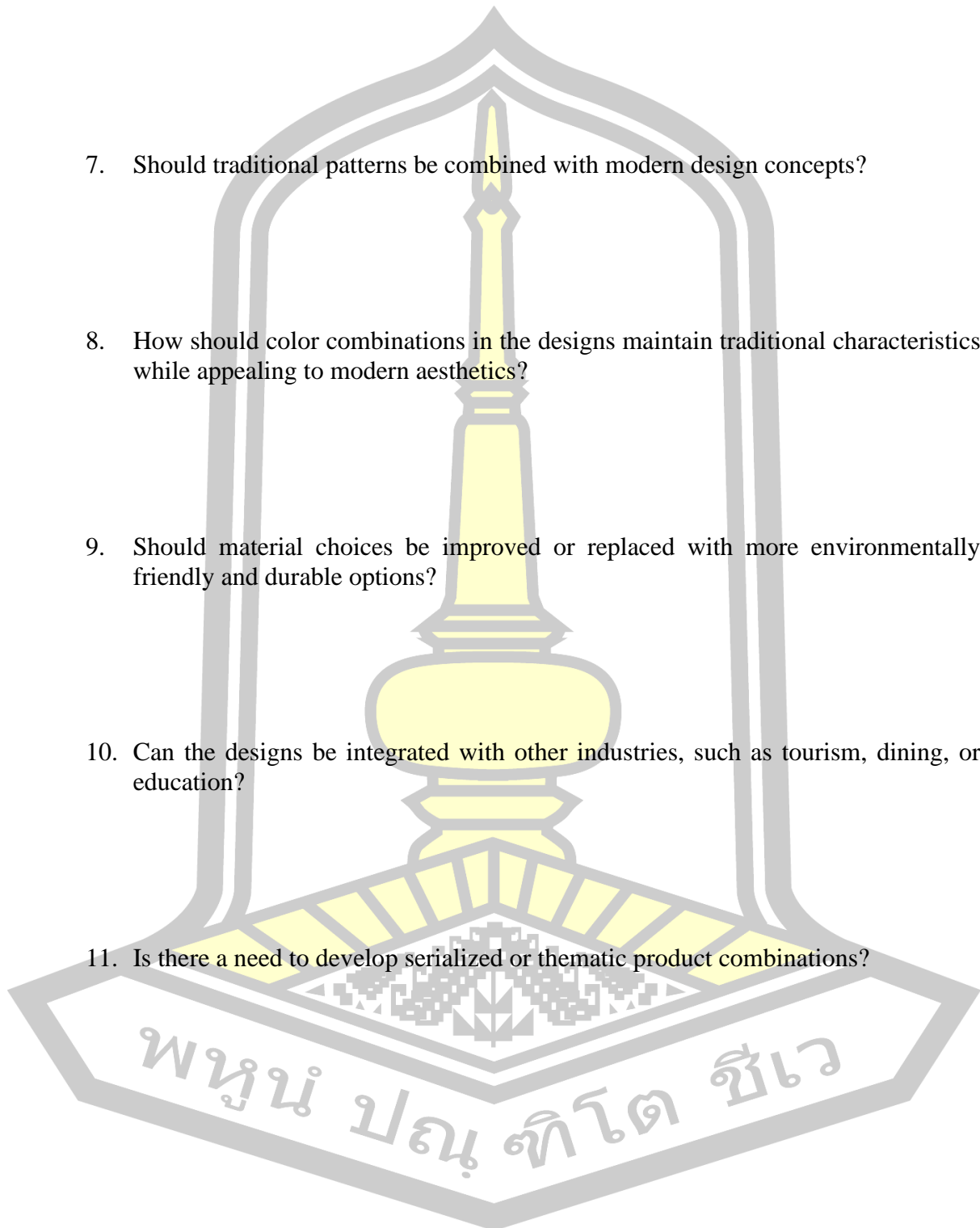
7. Should traditional patterns be combined with modern design concepts?

8. How should color combinations in the designs maintain traditional characteristics while appealing to modern aesthetics?

9. Should material choices be improved or replaced with more environmentally friendly and durable options?

10. Can the designs be integrated with other industries, such as tourism, dining, or education?

11. Is there a need to develop serialized or thematic product combinations?



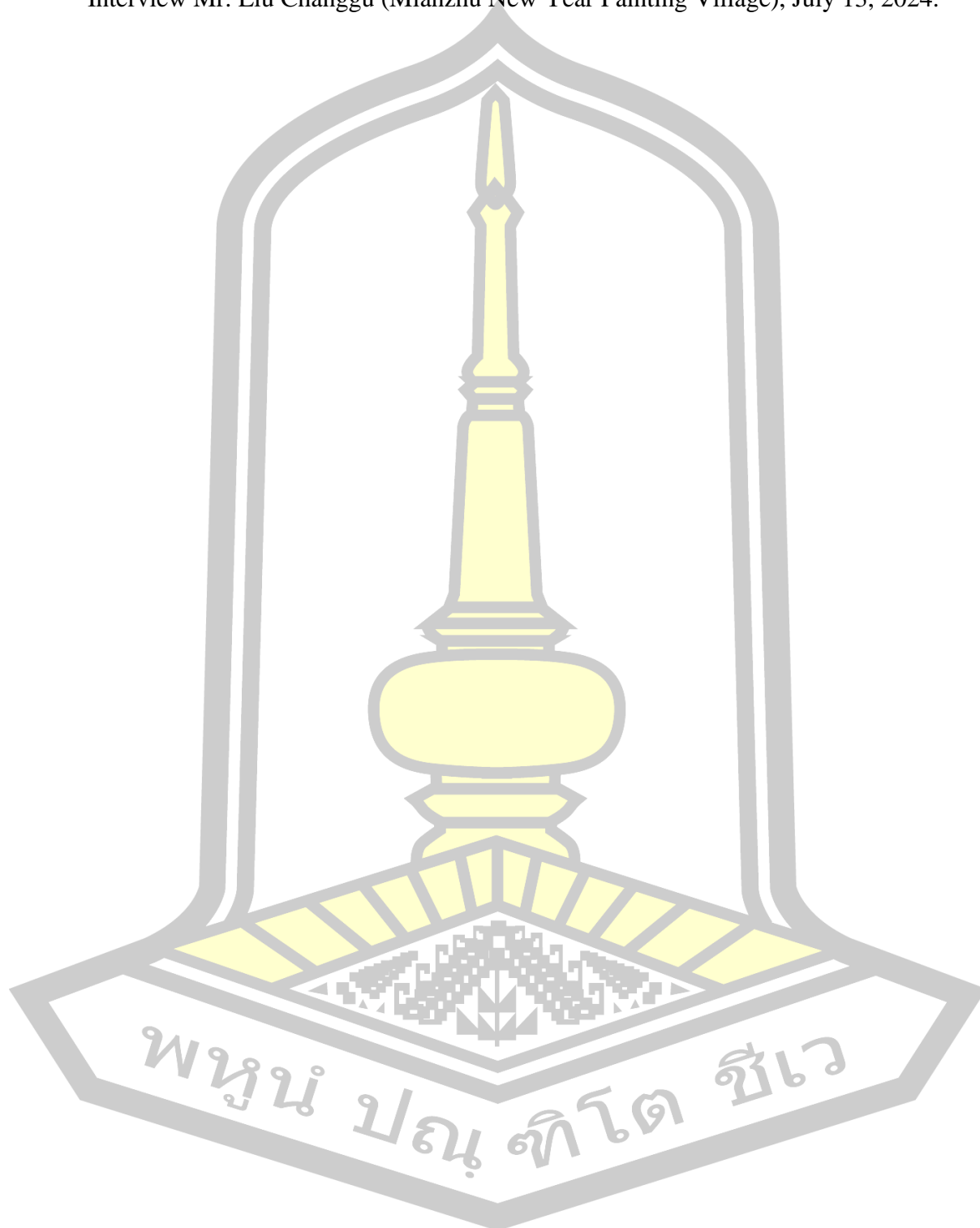
Appendix B

List of interviewees

- Interview Mr. Hu Guangkui (Mianzhu New Year Painting Museum), April 2, 2024.
- Interview Mr. Chen Gang (Mianzhu New Year Painting Village), April 5, 2024.
- Interview Mr. Jiang Yuxiang (Sichuan University), April 17, 2024.
- Interview Mr. Li Weiyan (Mianzhu New Year Painting Village), May 10, 2024.
- Interview Mr. Zhang Junrong (Mianzhu New Year Painting Village), May 10, 2024.
- Interview Mr. Wang Tao (Mianzhu New Year Painting Museum), May 13, 2024.
- Interview Ms. Chen Linlin (Mianzhu New Year Painting Village), May 17, 2024.
- Interview Ms. Zhao Haoyu (Mianzhu New Year Painting Village), May 17, 2024.
- Interview Mr. Liu Xianxu (Mianzhu New Year Painting Museum), May 20, 2024.
- Interview Ms. Sun Yuchenn (Mianzhu New Year Painting Museum), May 22, 2024.
- Interview Mr. Zhang Wei (Mianzhu New Year Painting Museum), May 22, 2024.
- Interview Ms. Wang Guoqing (Mianzhu New Year Painting Village), June 2, 2024.
- Interview Mr. Zhou Ming (Mianzhu New Year Painting Village), June 4, 2024.
- Interview Ms. Liu Yan (Mianzhu New Year Painting Museum), June 5, 2024.
- Interview Mr. Zhang Xinyu (Mianzhu New Year Painting Museum), June 7, 2024.
- Interview Ms. Yang Yujie (Mianzhu New Year Painting Museum), June 9, 2024.
- Interview Mr. Li Yix (Mianzhu New Year Painting Village), June 11, 2024.
- Interview Mr. Chen Guoqiang (Mianzhu New Year Painting Village), June 11, 2024.
- Interview Ms. Sun Minyang (Mianzhu New Year Painting Museum), June 13, 2024.
- Interview Mr. Lin Shenwen (Mianzhu New Year Painting Museum), June 15, 2024.
- Interview Ms. Liu Fangyuan (Mianzhu New Year Painting Village), June 20, 2024.
- Interview Mr. He Feiyuan (Mianzhu New Year Painting Museum), June 20, 2024.
- Interview Mr. Shi Jiajie (Mianzhu New Year Painting Village), June 24, 2024.
- Interview Mr. Ma Qing (Mianzhu New Year Painting Museum), June 24, 2024.
- Interview Ms. Guo Yifan (Mianzhu New Year Painting Museum), June 27, 2024.
- Interview Ms. Xu Pingyan (Mianzhu New Year Painting Village), June 28, 2024.
- Interview Mr. Li Nanchen (Mianzhu New Year Painting Museum), July 2, 2024.
- Interview Ms. Zhang Mingyun (Mianzhu New Year Painting Village), July 4, 2024.
- Interview Mr. Wang Huanhuan (Mianzhu New Year Painting Village), July 9, 2024.

Interview Ms. Li Xiaoqing (Mianzhu New Year Painting Village), July 13, 2024.

Interview Mr. Liu Changgu (Mianzhu New Year Painting Village), July 13, 2024.



List of interviewees

Key Informants

No.	Name	Gender	Role	Age
1	Hu Guangkui	Male	Director of Mianzhu New Year Paintings Museum	64
2	Chen Gang	Male	municipal-level inheritor of the Mianzhu Woodblock New Year Paintings	44
3	Jiang Yuxiang	Male	Professor at the School of Literature and Journalism, Sichuan University	75

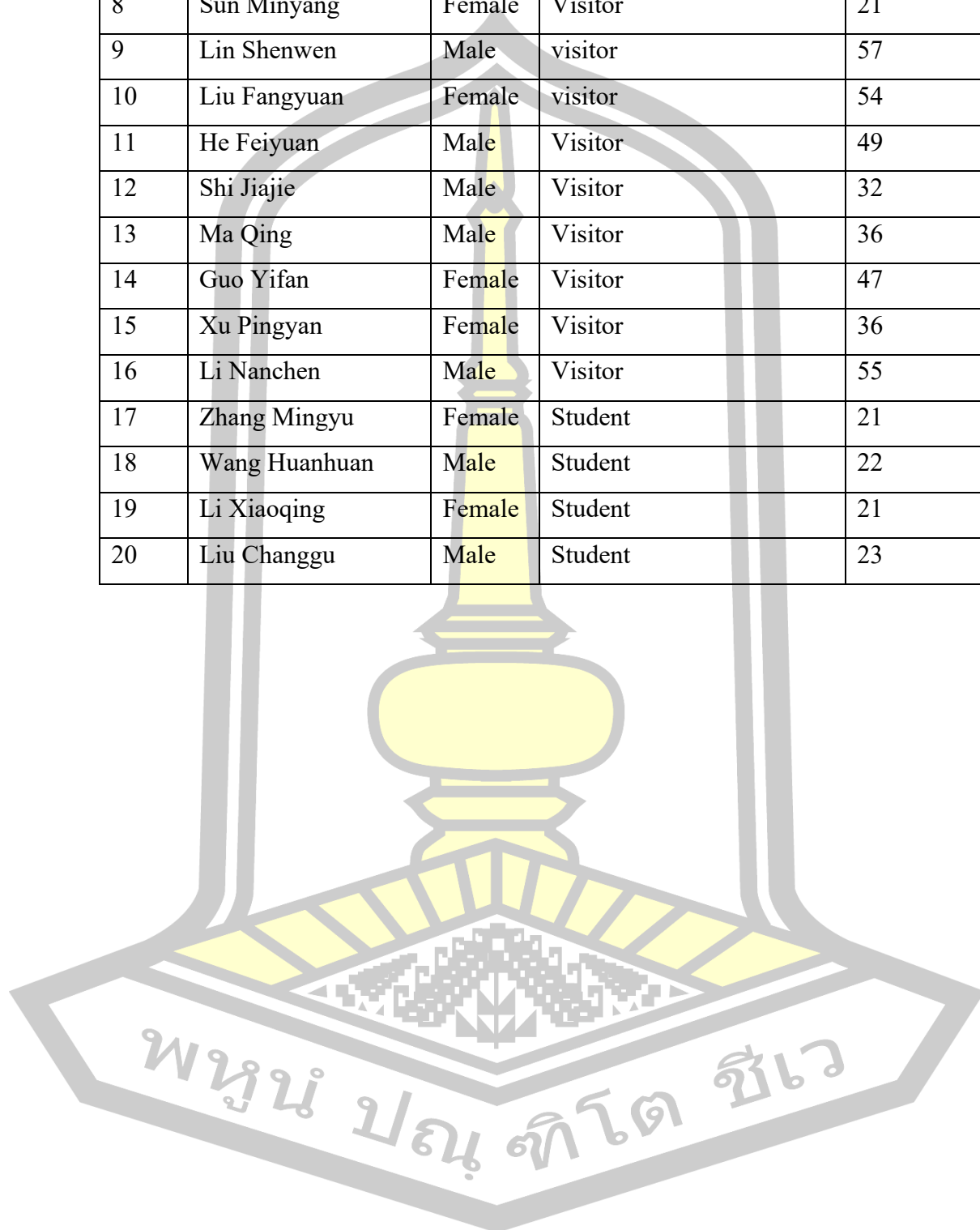
Casual Informants

No.	Name	Gender	Role	Age
1	Li Weiyan	Male	Specialist	43
2	Zhang Junrong	Male	Specialist	56
3	Wang Tao	Male	Artist	62
4	Chen Linlin	Female	Artist	47
5	Zhao Haoyu	Female	Artist	59
6	Liu Xianxu	Male	Artist	56
7	Sun Yuchen	Female	Head of cultural heritage	49
8	Zhang Wei	Male	Head of cultural heritage	51

Gasual Informants

No.	Name	Gender	Role	Age
1	Wang Guoqing	Female	Villager	45
2	Zhou Ming	Male	Villager	66
3	Liu Yan	Female	Villager	37
4	Zhang Xinyu	Male	Officer	30
5	Yang Yujie	Female	Officer	37
6	Li Yi	Male	Businessman	44

7	Chen Guoqiang	Male	Businessman	36
8	Sun Minyang	Female	Visitor	21
9	Lin Shenwen	Male	visitor	57
10	Liu Fangyuan	Female	visitor	54
11	He Feiyuan	Male	Visitor	49
12	Shi Jajie	Male	Visitor	32
13	Ma Qing	Male	Visitor	36
14	Guo Yifan	Female	Visitor	47
15	Xu Pingyan	Female	Visitor	36
16	Li Nanchen	Male	Visitor	55
17	Zhang Mingyu	Female	Student	21
18	Wang Huanhuan	Male	Student	22
19	Li Xiaoqing	Female	Student	21
20	Liu Changgu	Male	Student	23



BIOGRAPHY

NAME	Canwei Zhang
DATE OF BIRTH	27 October 1990
PLACE OF BIRTH	Ningxia
ADDRESS	Jinjiang District, Chengdu City, Sichuan Province
POSITION	None
PLACE OF WORK	Chengdu, China
EDUCATION	2010-2014 Xiamen University Tan Kah Kee College (Bachelor) 2023 - 2026 Master of Arts Program in Cultural Science Faculty of Fine - Applied Arts and Cultural Science Mahasarakham University

