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# THE IMAGES EVOLUTION OF YANGLIUQING NEW YEAR PAINTING UNDER THE INFLUENCE OF PAINTERS AND AUDIENCE FROM 1620 TO 1920

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UNDER THE INFLUENCE OF PAINTERS AND AUDIENCE  
FROM 1620 TO 1920

GUO ZAOZAO

THESIS PRESENTED TO QUALIFY FOR A DOCTOR OF PHILOSOPHY

FACULTY OF ART, SUSTAINABILITY AND CREATIVE INDUSTRY  
SULTAN IDRIS EDUCATION UNIVERSITY

2025





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## ABSTRACT

Yangliuqing New Year Painting serves as a symbolic artistic model for the Chinese people. Having evolved over 300 years, its emergence and development remain significant with its image evolution frequently discussed in historical contexts. However, Yangliuqing New Year Painting struggles to attract younger generations, who prefer digital art, reflecting a decline in the appreciation of traditional art. The purpose of this study is to explore how painters and audiences have historically shaped the evolution of images influenced by life experiences and practices. The objectives are to analyze the selection of painters and audiences, examine the influence of national development trends. It is explaining the principles governing the evolution of images and develop a new framework for their development. This study employs a descriptive qualitative method with content analysis, incorporating both text and image data. Text data were obtained from interviews with 10 individuals and analyzed using a content analysis approach. The study also collected 83 sets of image data through photographic procedures supervised by museums, collectors and publication units. Image analysis applies Panofsky's iconology, stylistics and folkloristics as supplementary approaches. Meanwhile, text analysis and historical documents serve as supporting evidence. The findings reveal that image evolution arises from the interaction between the painter's cultural ideology and the audience's general ideology. Additionally, the nation's political ideology as an external factor as influences public preferences. The conclusion demonstrates that culture, customs and political ideology interact to shape the evolution of Yangliuqing New Year Paintings. This study contributes to filling the gap in understanding the internal driving forces behind image evolution by applying the triple helix concept and developing a new framework for the evolution of the painting. This provides a theoretical foundation for contemporary heirs to continue the creative legacy. As an implication, future research can further explore the development of intangible cultural heritage in different social environments. The new framework proposed in this study providing valuable insights for its protection and continuation.





## **EVOLUSI IMEJ LUKISAN TAHUN BARU YANGLIUQING DI BAWAH PENGARUH PELUKIS DAN AUDIEN DARI 1620 HINGGA 1920**

### **ABSTRAK**

Lukisan Tahun Baru Yangliuqing berfungsi sebagai model artistik simbolik untuk orang Cina. Setelah berkembang lebih 300 tahun, kemunculan dan perkembangannya kekal signifikan dengan evolusi imejnya sering dibincangkan dalam konteks sejarah. Walau bagaimanapun, Lukisan Tahun Baru Yangliuqing bergelut untuk menarik generasi muda, yang lebih suka seni digital, mencerminkan kemerosotan dalam apresiasi seni tradisional. Tujuan kajian ini adalah untuk meneroka bagaimana pelukis dan penonton telah membentuk sejarah evolusi imej yang dipengaruhi oleh pengalaman dan amalan hidup. Objektifnya adalah untuk menganalisis pemilihan pelukis dan penonton, mengkaji pengaruh aliran pembangunan negara. Ia menerangkan prinsip yang mengawal evolusi imej dan membangunkan rangka kerja baharu untuk pembangunannya. Kajian ini menggunakan kaedah kualitatif deskriptif dengan analisis kandungan, menggabungkan kedua-dua data teks dan imej. Data teks diperoleh daripada temu bual dengan 10 individu dan dianalisis menggunakan pendekatan analisis kandungan. Kajian itu juga mengumpul 83 set data imej melalui prosedur fotografi yang diselia oleh muzium, pengumpul dan unit penerbitan. Analisis imej menggunakan ikonologi, stilistik dan folkloristik Panofsky sebagai pendekatan tambahan. Sementara itu, analisis teks dan dokumen sejarah berfungsi sebagai bukti sokongan. Penemuan mendedahkan bahawa evolusi imej timbul daripada interaksi antara ideologi budaya pelukis dan ideologi umum penonton. Selain itu, ideologi politik negara sebagai faktor luaran yang mempengaruhi pilihan orang ramai. Kesimpulannya menunjukkan bahawa budaya, adat resam dan ideologi politik berinteraksi untuk membentuk evolusi Lukisan Tahun Baru Yangliuqing. Kajian ini menyumbang kepada mengisi jurang dalam memahami daya penggerak dalaman di sebalik evolusi imej dengan menggunakan konsep triple helix dan membangunkan rangka kerja baharu untuk evolusi lukisan. Ini menyediakan asas teori untuk waris kontemporari untuk meneruskan legasi kreatif. Sebagai implikasi, penyelidikan masa depan boleh meneroka lebih lanjut pembangunan warisan budaya tidak ketara dalam persekitaran sosial yang berbeza. Rangka kerja baharu yang dicadangkan dalam kajian ini memberikan pandangan yang berharga untuk perlindungan dan kesinambungannya.



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## CHAPTER 1

### INTRODUCTION



#### 1.1 Introduction

New Year painting is an ancient Folk art in China, reflecting the customs and beliefs of Chinese people and expressing people's hopes for the future. Over the long years, with the evolution of festival customs such as praying for a bountiful harvest, sacrificing ancestors, driving away demons and monsters and extending offspring, a corresponding festival decoration art has formed. The Chinese people's belief in the two important types of door gods and kitchen gods in New Year paintings can be traced back to at least the Shang Dynasty (Wang, 2005).



The formal formation of New Year paintings was during the Song Dynasty, when they had evolved from pure hand-painted paintings to block printing, known as paper paintings at that time (Meng, 2017). Although New Year paintings were formed in the Song Dynasty, they were referred to as New Year painting and were not recorded in the notes until the late Qing Dynasty. In 1849, Li Guangting wrote a book titled *Rural Words and explain*, which included ten New Year events such as door gods, Spring Festival couplets, house sweeping, and New Year paintings. After house sweeping, New Year paintings will be pasted (Ren, 2009).

### Image 1.1

#### *Caress Baby*



Early and Mid Qing Dynasty Yangliuqing  
Collected in the Tianjin Museum, Sept.26, 2023

Starting from the mid to late Ming Dynasty, New Year pictures printing gradually emerged throughout the country. In the early Qing Dynasty, with the stability of society and the recovery and development of the economy, they gradually expanded and increased, presenting a highly prosperous and developed situation. Some of the

operators of these New Year painting production areas are farmers' side businesses, producing and selling their own products. There are also art shops and workshops with strong capital and handicraft workers. The most famous production areas are Tianjin Yangliuqing and Suzhou Taohuawu, forming the two major New Year painting centers in China's north and south (Bo, 2008), each with its own unique style.

Yangliuqing New Year Painting is an important component of the concept of Chinese New Year painting and a folk art with strong regional cultural characteristics, as shown in Image 1.1. The folk art is relative to court art and elite art. It is rooted in rural areas and nurtured in folk customs, with a strong sense of rustic and self-entertainment. It can be said that New Year Painting is the carrier of national culture and the symbol of national customs and Zeitgeist in specific regions.

### Figure 1.1

*Location of Yangliuqing Town*



Source by Author, Jan.13, 2024



Yangliuqing Town, which is a famous historical town in northern China, located in Xiqing District, Tianjin, China. It is the main place of origin of Yangliuqing New Year Painting, as shown in Figure 1.1. Due to the special geographical location, Yangliuqing Town is near the Grand Canal, Ziya River and Daqing River, which is the only waterway to Beijing. The Tianjin-Pukou railway, which was built in 1908, also passed through Yangliuqing Town, making it convenient for land transportation.

Therefore, during the Ming and Qing Dynasties, Yangliuqing has become the distribution center of Folk art in northern China and the largest production and sales center of New Year pictures in northern China. At the peak of Yangliuqing New Year painting, due to the huge number of transactions, its printing place was not limited to Yangliuqing, but included 32 villages around it. Of course, Yangliuqing Town has the most intensive industries and the highest level.

It is currently difficult to verify the exact origin of Yangliuqing New Year painting. However, according to the Dai style family tree records in the oldest Dai Lianzeng art shop. Mr. Dai Lianzeng was born in 1735, died in 1795. At that time, the Dai family was already in the ninth generation of painting business. Based on this information, it can be inferred that his opening time was around 1573 to 1620. At that time, the economy was thriving and developing, and it was also the golden age for book printmaking (Bo, 2008).





## 1.2 Research Background

The rise, spread and promotion of Yangliuqing New Year Painting are all influenced by the Zeitgeist and local customs, which are reflected in the specific performance of images. Understanding the occurrence and development of images in this art form cannot be separated from the concern of artists engaged in this art creation and the people who love this art.

Therefore, the study of Folk art must be combined with the overall feeling of human life practice, including the historical period, living environment, beliefs and customs, realistic desires, values, aesthetics. The origin of its image can not be traced without the influence of social aesthetics and cultural immersion in social life, as well as the typical characteristics of the times of this form of Folk art. The diversity of images presents multiple dimensions of the secular life of the public, which is not only the habits of the New Year picture posting activity, but also a three-dimensional representation of social humanities, folk customs, religious beliefs, and aesthetic orientations.

From the 17th century to the 20th century, great changes have taken place in China's society. The Sprouts of capitalism have begun to emerge within the feudal





society of China, which has lasted for thousands of years under the agricultural civilization. At the same time, the outbreak of the Industrial Revolution and World War, as well as the eastward spread of capitalist science and culture in Europe, had a strong social response and influence on China at that time. Yangliuqing New Year Painting emerged and developed under such historical conditions. Feng (2009) divided Yangliuqing New Year Painting into three periods in his article, the classical period (Wanli period of the Ming Dynasty -1903), the improvement period (1903-1949), and the New Year painting movement period (1949-1980).

As for the style of Yangliuqing New Year Painting, the current basic judgment of the academic circle is that it inherits the development of the style of the courtyard painting in the Song Dynasty. Because of the Jingkang incident in 1127, many of the hundred craftsmen were forced to move north (Wang, 1991). The second is that Yangliuqing is close to Beijing, which was the book engraving center in the north during the Liao and Jin dynasties (Jiang, 2016a). So based on the above two points, Yangliuqing New Year painting is inevitably influenced by both, forming a refined and delicate style.

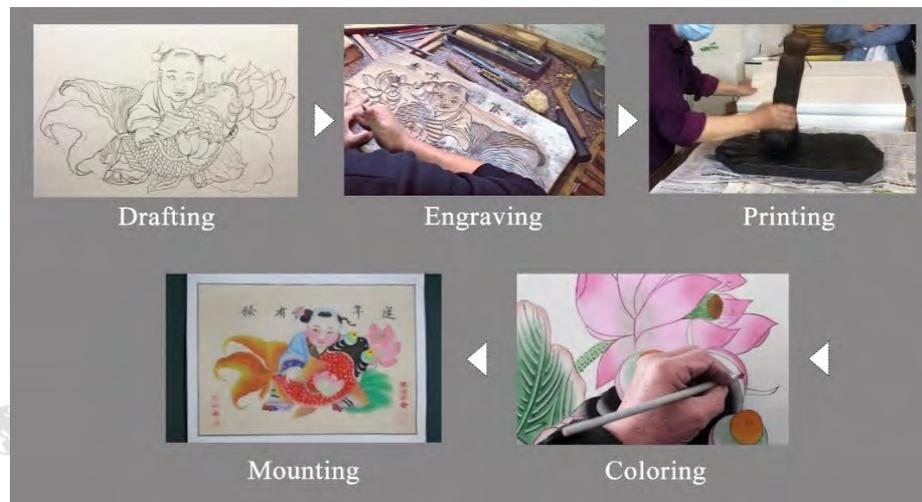
The themes of Yangliuqing New Year Painting cover a wide range of topics and can be roughly divided into six categories. For example, door gods, historical stories, traditional Chinese opera, beautiful women and children, folk life and sacrificial supplies. All the themes with a focus on reflecting real life, current affairs and customs,



historical stories (Wang, 1991). The excellent tradition of combining realism and romanticism represented by these themes has formed the mainstream of Yangliuqing New Year Painting.

**Figure 1.2**

*The Production Process of Yangliuqing New Year Painting*



Source by Author, Jan.23, 2025

Regarding the production process of Yangliuqing New Year Painting, including five steps, namely design drafting, engraving, printing, coloring and mounting (Gao, 2017), as shown in Figure 1.2. Mr. Huo Qingshun, the inheritor of the intangible cultural heritage of the Yangliuqing New Year Painting, believed that it is necessary to adhere to the pure handmade process of drafting, carving, printing, painting and mounting in the production. The scholars and contemporary practitioners have a basically consistent definition of the production process of Yangliuqing New Year Painting.

Yangliuqing New Year Painting has a wide range of themes and rich content, combined with the unique technique, making it widely recognized as the top Chinese New Year painting in the northern region. It is also famous at home and abroad for its historical massiveness and cultural continuity. It is a materialized achievement that combines spirit and practicality, history and the present world. It has important social science research value, plays the role of Living fossil in the historical process. It is also an encyclopedia of the style and features of the historical era.

### Image 1.2

#### *China National Intangible Heritage Certificate*



Collected in the Yangliuqing New Year Painting Art Museum, Jan.18, 2023

As the first batch of China's national Intangible cultural heritage, Yangliuqing New Year Painting can be said to represent the art of Chinese New Year painting, as shown in Image 1.2. It holds an important position in the development history of Chinese folk culture and Tianjin culture.



### 1.3 Problem Statement

As a representative of folk art, Yangliuqing New Year Painting has reflected the typical temporal and rheological characteristics of folk culture in its changes of 300 years (Wang, 2005). The current research achievements include research on archaeology, field investigations, production techniques and material techniques for Yangliuqing New Year Painting (Tong, 2019). There is also an analysis of lines, composition and colors in style language (Bo, 2005). And the integration of New Year painting elements with current artistic creation and product design (Zheng & Hui, 2020). Although the scope is relatively comprehensive, it is not in-depth enough, mostly based on the sorting and enumeration of art history materials (Wang, 2013). Some more in-depth Iconology studies only focus on specific works or themes. It only focuses on local issues or comparative studies of works from different regions (Qi, 2021).

For the exploration of the overall evolution of Yangliuqing New Year Painting images, research is even more limited (Wang, 2013). At present, only one doctoral thesis uses iconology for research, but this thesis has significant issues with research methods, as there is a lack of rigorous logical thinking and a complete methodological system in data collection and analysis, resulting in conclusions that do not have high credibility. In addition, some master's theses only list existing materials, lacking depth of exploration. At the same time, current research cannot form an effective theoretical guidance framework without clarifying the development logic.





The biggest problem currently encountered in the development of Yangliuqing New Year Painting is that inheritors only copy and replicate classic works of predecessors, without innovative works that are suitable for the characteristics of the times. This situation can also be summarized as a lack of in-depth understanding of the overall evolution trend of the image by the inheritor, unable to see the real driving force behind the image evolution, and lacking guiding theories on how to innovate.

The main problem encountered in the study of overall image evolution is the lack of a rigorous methodological system to explore the overall evolutionary logic in the macro historical context. Lack of a unique and in-depth perspective that can comprehensively extend and discuss elements such as images, backgrounds and humanities under the guidance of scientific methodology. At the same time, an effective framework for the development of Yangliuqing New Year Painting has not been established as a guide for practical development.

- a. The period from 1620 to 1920 was an important historical stage for the occurrence and development of Yangliuqing New Year Painting (Wang, 2005a). However, existing image research is mostly carried out within a flat perspective through image description or historical material accumulation, lacking in-depth and targeted research perspectives. Therefore, this article will start from the human that behind of the New



Year paintings. At present, research on the impact of image evolution from the perspectives of both painters and audience is a blank. The interaction between local customs, regional society and national trends related to people is also poorly studied. Therefore, there is still a lot of research space in this area. Especially after clarifying the evolution of images, it is particularly important to pay attention to how to build a new development framework for Yangliuqing New Year Painting.

- b. The art history community has developed mature methods for studying ancient painting using theories related to iconography, stylistics and anthropology (Alleva, 2006). However, compared to traditional elite art, the research level of folk art is still relatively weak (Zhang, 2018). Especially for Yangliuqing New Year Painting, current research methods are limited to the individual use of stylistics, iconology and folkloristics theories. Meanwhile, there is a lack of methods for data collection and analysis. However, it is worth noting that New Year paintings combine artistry and practicality, so the intersection and complementarity between various theories are inevitable. Therefore, there is still space for improvement in the methodology of image research in Yangliuqing New Year Painting.



## 1.4 Research Aim

Using rigorous methodology, combined with an overall understanding of the life and practice of people in the historical process of the country. Analyze and evaluate the influencing factors of Yangliuqing New Year Painting painters and audience on the evolution of images in the historical process, synthesize the essence of the impact of national development trends on evolution and sort out the overall style of Yangliuqing New Year painting image evolution from 1620 to 1920. Filling the gap in exploring the internal driving force behind the evolution of images, constructing a new framework for the development of Yangliuqing New Year Painting, providing theoretical basis for the creative ideas of inheritors in the contemporary social environment.



## 1.5 Research Objectives

- a. Analyze the self-selection of Yangliuqing New Year Painting painters, identify the relationship between the painter's own artistic literacy and image evolution.
- b. Analyze the belief system, realistic desires and folk customs of the audience, identify the impact on the evolution of the image contents of Yangliuqing New Year Painting.
- c. Evaluate the impact of national development trends during important historical





turning points on painters and audience, synthesize the driving force behind the evolution of images.

- d. Create a new development framework of Yangliuqing New Year Painting under the influence of painters and audience through image evolution.

Through problem statement, it can be found that the perspective and theory touched upon in current research are too narrow, making it difficult to form a systematic and complete knowledge system and speculative logic of image evolution. Especially during the period of 1620-1920, Yangliuqing New Year Painting began and developed significantly.



Therefore, this study sets research objectives from a new perspective which is to combine the overall experience of human. Analyze and evaluate the influencing factors of painters and audiences on the evolution of images in the historical process. Synthesize the essence of the impact of national development trends on evolution and sort out the overall style of the evolution of Yangliuqing New Year paintings from 1620 to 1920. Finally, create a new development framework of Yangliuqing New Year Painting under the influence of painters and audience through image evolution.





## 1.6 Research Questions

- a. What are the impacts of the painter's self-selection on the evolution of images in Yangliuqing New Year Painting?
- b. What are the impacts of the audience's beliefs, desires and folk customs on the expression of the image content in Yangliuqing New Year paintings?
- c. How does the national development trends affect the evolution of images by controlling painters and audience?
- d. How to create a new development framework of Yangliuqing New Year Painting under the influence of painters and audience through image evolution?



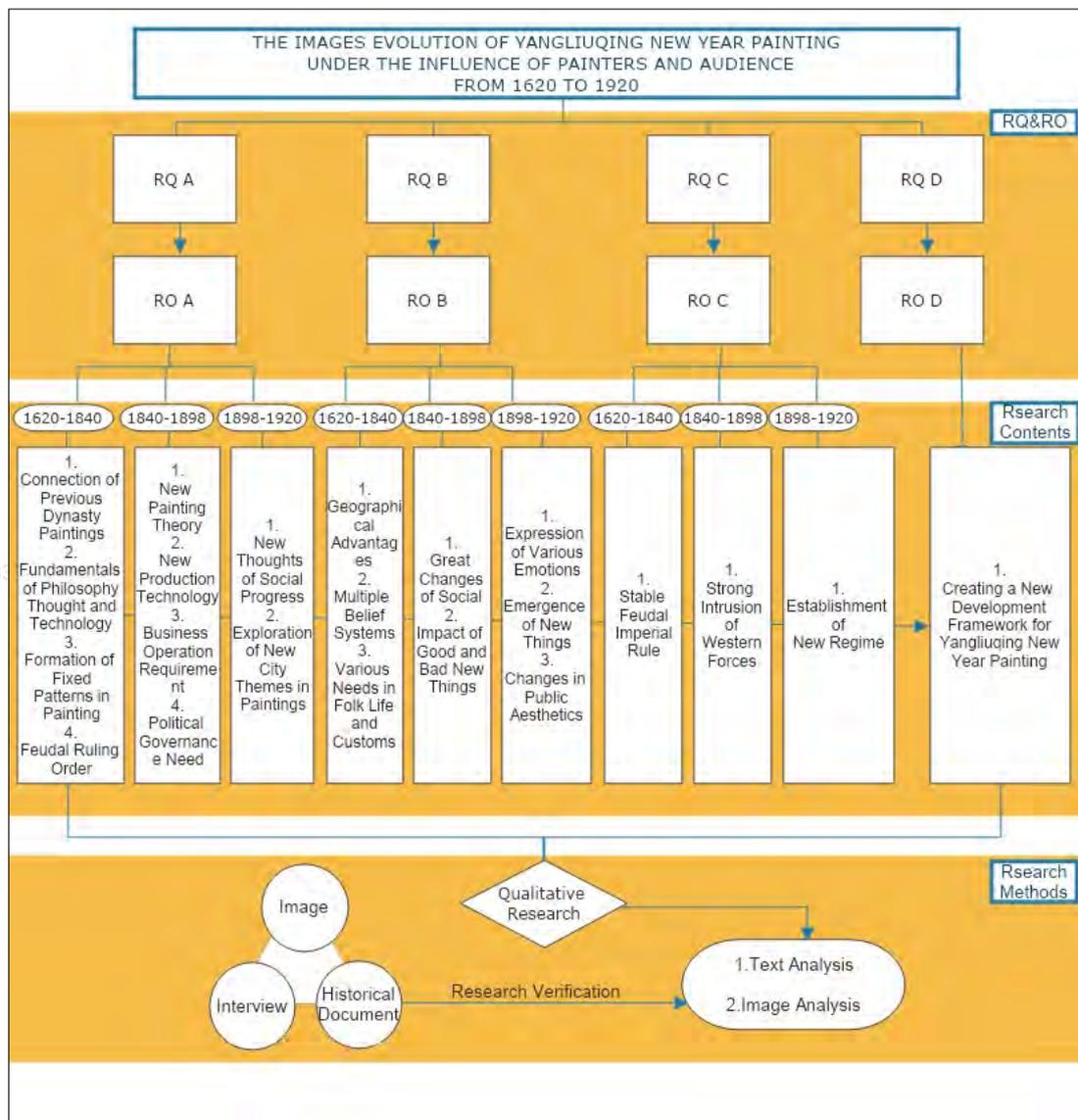
This study believes that the exploration of folk-art forms should not be limited to general descriptions and intuitive artistic aesthetic dimensions. Instead, research should be conducted from a comprehensive perspective and space. The issue of image evolution exists not only in the analysis of artistic ontology, but also in historical changes and cultural connotations. Therefore, raising research questions from the painters and audience of Yangliuqing New Year painting most relevant to images can help to pursue and explore more complete artistic cognition and presentation. The goal is to ultimately create a new development framework for Yangliuqing New Year painting.



## 1.7 Conceptual Framework

**Figure 1.3**

*Conceptual Framework*



Source by Author, Jan.23, 2025

Conceptual framework plays a crucial role in scientific research, academic writing and theoretical analysis. It is an important component of the research plan, used



to clarify the research process and theoretical basis and guide research design (Waldt, 2020). Conceptual framework for the Study of the image evolution of Yangliuqing New Year Painting under the influence of painter and audience 1620-1920 is shown in Figure 1.3. This research framework consists of three parts. Including research questions and objectives, research of contents and research of methods.

## 1.8 Operational Definition

### a. Yangliuqing New Year Painting

Full name is Yangliuqing Wooden Engraving New Year Painting, which belongs to woodblock printing and painting products, traditional folk art in Tianjin and one of China's national Intangible cultural heritages. For the sake of convenience in writing, the abbreviation of Yangliuqing New Year Painting is used in this article.

### b. Painters and Audience

The painters refer to individuals or groups who create Yangliuqing New Year Painting. Due to the constraints of traditional production, most of the works will not leave the painter's name, very few works are signed by the painter. The audience refer to the group of people in China who use and appreciate Yangliuqing New Year Painting.





#### c. From 1620 to 1920

This study was conducted by analyzing Yangliuqing New Year Painting images from 1620 to 1920. Around 1620 was approximately the time when Yangliuqing New Year Painting emerged and it has been almost lost since 1920. Although production resumed after the establishment of the People's Republic of China, apart from copying classic works, the new works have lost their soul (Wang, 2005a), that can be temporarily left out of discussion.

#### d. Techniques for Production Process

Sample refers to the initial sketch. Carving refers to the plate making of New Year paintings, including drafting and carving. Printing includes two steps, including ink line printing and color printing. Drawing refers to manual drawing. Mounted refers to the process of mounting a completed to make it smoother.

### 1.9 Research Scopes and Area

The images evolution of Yangliuqing New Year Painting from 1620 to 1920 is the main focus of this research. The influence of painters and audiences on evolution is an important point. Self-selection, beliefs, desires, folk customs and national development trends are the main specific issues of this research, all of which have varying degrees





of impact on the evolution of images. The respondents were selected from Yangliuqing New Year Painting painters and audience in China, totaling 10 people, including four painters and six audience. The images are photo from museums, collectors and publications, totaling 83 pieces, including 62 Yangliuqing New Year Paintings and 21 related works.

The author conducted face-to-face interviews with each interviewee. Choose semi-structured interviews to collect data and use thematic analysis method for manual data analysis. Each interview question is related to solving the corresponding research question. Each collected image was classified by year, event and theme for subsequent iconology analysis, supplemented and adjusted using stylistics and folkloritics. The scope is used to justify on each complication that is being restricted on the application process. This scope focuses on the factors that influence the evolution of Yangliuqing New Year painting images within a certain time frame and achieves the expected results through the analysis of texts and images. The plan is being to discover the law of evolution to support the inheritance and innovation of intangible cultural heritage.

Time range: Year 1620 was approximately the time when Yangliuqing New Year Painting emerged and it has been almost lost since 1920. Although production resumed after the establishment of the People's Republic of China, apart from copying old classic works, not within the scope of this study.





Geographical range: Yangliuqing New Year Painting is produced in Yangliuqing Town, Tianjin, China. However, due to the fact that New Year paintings are commodities and collected by foreign collectors and taken abroad, their dissemination is relatively wide. The collection locations for the works in this study are from China, Russia and Japan.

Subject range: There are a total of 10 categories, including historical story, immortals, secular life, traditional Chinese opera, current affairs news, satire and admonishment, women and children, animals and plants, scenic spots, education and patriotism.



### **1.10 Research Limitations**

The images involved in the research were mostly collected from publications, museums and collector's collections in China, with a few sources coming from museums in Russia and Japan. It is indeed powerless to deal with works scattered among collectors or museums that have not been exhibited. But this situation will hardly affect the overall effectiveness of the study, because the image data collected in this study has already covered all the themes and styles of Yangliuqing New Year Painting discovered so far, which is more than enough to seek patterns. Due to the inability to meet with every





relevant interviewee in the field, purposive sampling and data saturation principles were used for sampling. Meanwhile, due to the use of interpretive research paradigms, the subjectivity of researchers cannot be avoided. In brief, research limitations include the following three points.

- a. Limitations of sampling methods.
- b. Limitations on sample size and scope.
- c. Subjectivity in data collection and analysis.



New Year painting is an important component of Chinese folk art and Yangliuqing New Year Painting are also outstanding in Chinese New Year painting art. Its value is not the release of personal emotions by a few feudal rulers and literati, but rather represents the collective beliefs, prayers, and emotions of millions of urban and rural residents. It is loved by the general public of all ages and permeates various fields of secular life. Its content encompasses everything, whether it is depicting secular life, past and present events, or shaping heroes and immortals. Its main function is to refer to the guidance of wise and foolish and govern chaos. In terms of drawing techniques, Yangliuqing New Year Painting inherits the tradition of meticulous figure painting in the Song Dynasty.





After generations of adjustments and improvements by painters, forming an artistic characteristic suitable for its own survival.

Folk art is always rooted in a certain region and custom environment. No matter how it changes, its connotation is the symbol of folk concepts and Zeitgeist. From the perspective of iconography and Folklore studies analysis, Yangliuqing New Year Painting is not a simple two-dimensional image, but a form carrier full of various values. With the evolution from feudal society to semi feudal and semi colonial society, Yangliuqing New Year Painting, as their carriers, have undergone qualitative changes. Due to changes in audience needs and painter choices, it has even become a product of specific needs and desires.



It is necessary to understand the influence of customs and historical processes behind Yangliuqing New Year Painting on its expression. Furthermore, incorporating painters and audience into the research system enriches the exploration scope of artistic ontology. Exploring the interrelationships and interactions between various parties from a comprehensive and new perspective, as well as the characteristics and cultural significance of the times contained therein. It is a specific manifestation in theoretical exploration and creative practice. However, in the contemporary social environment, inheritors only copy classic works. This lack of innovative consciousness has led to the stagnation of the development of Yangliuqing New Year Painting. Therefore, this study will ultimately propose a new development framework to provide theoretical basis for





innovative practices. This has important practical significance for studying the protection and inheritance of intangible cultural heritage.

## 1.12 Thesis Outline

Chapter one mainly elaborates on the research background, problem statements, research aim, research objectives, research questions, conceptual Framework, operational definition, research scopes and area, limitations of research and the significance of research.



Chapter two is literature review, which is a review and summary of existing research. This includes basic research, painters and audience, iconology, folkloritics and other related art works. Clarify the knowledge correlation between these related fields and Yangliuqing New Year Painting, in order to better identify research gap in this thesis.

Chapter three is methodology. The theoretical framework and methods of this study are mainly constructed from research categories, research methods, research design, data sources, data analysis, and research validation.





Chapter four presents the results of data analysis, including text data and image data. Organize the presentation according to research questions A, B and C. Including the text data analysis results of research question A, the text data analysis results of research question B, the text data analysis results of research question C, the image data analysis results of research question A, the image data analysis results of research question B, and the comprehensive analysis results of research question C.

Chapter five constructs a new development framework for Yangliuqing New Year Painting based on the concept of triple helix, basis of summarizing the findings of research questions A, B and C.



Chapter six is about Conclusion and Recommendation. Explained achievement of research objective A, B, C and D, elaborated on research contributions and research novelty.

