

Design of College Students' Healing Art Courses Based on Art Education Policies: Facility Support and Teaching Effectiveness Evaluation

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ABSTRACT In the new era, art education policies have established public art courses as an important carrier of aesthetic education and personality development. In response to prominent mental health problems among college students and the lagging construction of healing art courses, this study designs a healing art curriculum based on the Guidelines for Public Art Courses in Institutions of Higher Education. Integrating expressive art therapy theory, art psychology, Tyler's Principles, and the CIPP evaluation model, the study uses literature research, policy analysis, questionnaire survey, interview, and case study methods to construct a curriculum framework of "policy alignment-demand orientation-modular design." It defines facility support standards consisting of basic facilities and characteristic resources and establishes a four-dimensional teaching effectiveness evaluation system covering process, achievement, feedback, and policy adaptation. The results provide practical frameworks for universities to implement art education policies, standardize healing art courses, improve facility support, and enhance students' emotional regulation, psychological resilience, aesthetic literacy, and comprehensive development through evidence-based artistic practice.

INDEX TERMS art education policy, healing art courses, college students, facility support, teaching effectiveness

I. INTRODUCTION

A. RESEARCH BACKGROUND

THE **Guidelines for Public Art Courses in Institutions of Higher Education** issued by the Ministry of Education clearly points out that public art courses are the main approach to implement aesthetic education and play an irreplaceable role in shaping sound personalities, requiring colleges and universities to build and equip venues, facilities and equipment that meet teaching needs [1]. This policy orientation provides a fundamental basis for the innovative development of art education in colleges and universities and also offers policy support for the implementation of healing art courses.

At the same time, college students are faced with multiple pressures such as academic competition, career planning, and interpersonal relationships, and mental health problems have become increasingly prominent. The number of psychological and behavioral problems among Chinese college students has been on the rise year by year [2]. The limitations of traditional mental health education models have gradually emerged, and there is an urgent need for diversified intervention approaches.

Art healing, with creative expression as its core, provides individuals with non-verbal emotional release channels through media such as painting, music, and dance, and has shown unique advantages in enhancing self-cognition and relieving pressure [3, 4].

However, the current construction of healing art courses in colleges and universities is still in its initial stage, with problems such as inadequate connection between curriculum design and policies, insufficient facility configuration, and lack of teaching effectiveness evaluation, which restrict the exertion of its educational value.

B. RESEARCH SIGNIFICANCE

1) Theoretical Significance

This study combines art education policy analysis with healing art curriculum design, enriches the research results in the interdisciplinary field of art education and mental health education, provides a new perspective for the theoretical research on curriculum design and facility construction, and deepens the application research of teaching effectiveness evaluation in special course fields.

2) Practical Significance

By constructing a curriculum framework and facility support system centered on healing arts, this study provides universities with practical schemes to implement art education policies while enhancing mental health education through the meditative and tactile qualities of fiber creation. This integrated approach standardizes the offering of therapeutic courses to achieve the fundamental goal of fostering students' aesthetic literacy, psychological resilience, and cultural identity through evidence-based artistic practice.

C. REVIEW OF DOMESTIC AND FOREIGN RESEARCH STATUS

1) Research Progress on Foreign Healing Art Courses and Facility Construction

Foreign research on healing art started early and has formed a relatively mature theoretical system and practical model.

In terms of curriculum construction, colleges and universities in Europe and America generally incorporate healing art courses into the public art system, emphasizing the diversification and practicality of curriculum content [5];

In terms of facility construction, they highlight the functionality and comfort of healing spaces, and clarify the basic configuration standards and environmental optimization requirements of art healing rooms, such as ensuring privacy and equipping complete creative tools [6].

2) Domestic Research on Art Education Policies and College Students' Healing Education

Domestic research focuses on the interpretation and implementation of art education policies [7], as well as the application of healing art in mental health education [8]. Some institutions have carried out characteristic curriculum practices such as "mindfulness + art" [9], verifying the feasibility of art healing.

3) Deficiencies of Existing Research and Research Entry Point

Existing research still has obvious deficiencies:

Firstly, there is a lack of systematic curriculum design based on art education policies, and the adaptability between courses and policy requirements is insufficient;

Secondly, the research on facility support systems is scattered, and no standardized configuration scheme suitable for healing art courses has been formed;

Thirdly, the teaching effectiveness evaluation system is imperfect, and the evaluation indicators lack pertinence and scientificity.

Based on the above deficiencies, this study focuses on three core issues: curriculum design, facility support, and teaching effectiveness evaluation.

D. RESEARCH METHODS

Literature research method: Systematically combing literature related to art education policies, healing art, curriculum design and evaluation;

Policy analysis method: In-depth interpretation of core policy texts to clarify the policy requirements for curriculum design and facility construction;

Case study method: Drawing on the practical experience of healing art courses in colleges and universities at home and abroad;

Questionnaire survey and interview method: A pre-survey was conducted among 320 students from 6 universities (including comprehensive, art, and vocational colleges) in 3 provinces (East China, Central China, and Southwest China), covering freshmen to seniors (42% freshmen, 28% sophomores, 18% juniors, 12% seniors) and different majors (35% liberal arts, 30% science and engineering, 25% art, 10% others). Semi-structured interviews were conducted with 12 teachers (including art education, psychology, and curriculum design professionals) to provide empirical basis for the construction of the teaching effectiveness evaluation system.

II. CORE CONCEPTS AND CORE THEORETICAL FOUNDATIONS

A. DEFINITION OF CORE CONCEPTS

1) Core Concept Cluster (Healing Art, College Students' Healing Art Courses)

Healing art refers to an art form that takes artistic creation and experience as the core, helps individuals release emotions, relieve pressure, and enhance self-cognition through various artistic forms such as painting, music, and dance, and ultimately achieves the improvement of psychological state and the development of sound personality. Its core value lies in realizing psychological healing through non-verbal expression [10, 11]. College students' healing art courses are public art courses offered to college students [12, 13]. Based on art education policies, they integrate artistic creation and psychological healing concepts, aiming to improve students' emotional regulation ability and humanistic literacy through systematic teaching and practice.

2) Key Supporting Concepts (Curriculum Facility Support, Teaching Effectiveness Evaluation)

Curriculum facility support refers to various hardware facilities and software resources provided to ensure the smooth implementation of healing art courses, including dedicated teaching spaces, creative equipment, digital platforms, and off-campus practice bases.

Teaching effectiveness evaluation refers to the systematic evaluation of the teaching process, teaching achievements, and facility support effects of healing art courses through diverse methods based on curriculum goals and policy requirements [14]. Its core purpose is to provide a basis for curriculum optimization and facility improvement.

B. CORE THEORETICAL FOUNDATIONS

1) Core Theories of Art Healing (Expressive Art Therapy Theory, Art Psychology Theory)

Expressive art therapy theory holds that individuals can externalize subconscious emotions and thoughts through the non-verbal form of artistic creation, realizing emotional release and psychological regulation [15]; Art psychology theory focuses on the connection between artistic creation and psychological state, providing theoretical support for analyzing students' psychological states through works of art and optimizing teaching strategies [16].

2) Core Theories of Curriculum Design and Evaluation (Tyler's Principles, CIPP Evaluation Model)

Tyler's Principles propose that curriculum design should focus on four core elements: goals, content, methods, and evaluation, providing basic logic for the construction of the healing art curriculum framework [17]; The CIPP evaluation model includes context evaluation, input evaluation, process evaluation, and product evaluation [18], providing a systematic theoretical framework for the design of the teaching effectiveness evaluation system and enabling comprehensive evaluation of the entire curriculum process.

III. FRAMEWORK DESIGN OF COLLEGE STUDENTS' HEALING ART COURSES BASED ON ART EDUCATION POLICIES

A. POLICY BASIS AND PRINCIPLES OF CURRICULUM DESIGN

1) Interpretation of Core Policy Texts

Taking the ** Guidelines for Public Art Courses in Institutions of Higher Education** as the core [1]:

It clearly requires colleges and universities to construct a public art curriculum system for everyone, incorporate public art courses into the talent training program, and require students to complete 2 credits of public art courses to graduate;

At the same time, in terms of condition guarantee, it emphasizes the need to build and equip venues, facilities and equipment, and deepen the reform of education and teaching;

In addition, the policy encourages colleges and universities to develop high-quality digital educational resources and build aesthetic education practice bases, providing clear directions for curriculum content and facility construction.

The curriculum explicitly aligns therapeutic goals with the three core aesthetic education standards (aesthetic perception, cultural understanding, artistic expression) specified by the Ministry of Education:

(1) Aesthetic perception is enhanced through sensory experiences in creation;

(2) Cultural understanding is fostered by integrating traditional craftsmanship to inherit cultural heritage;

(3) Artistic expression is practiced through non-verbal creative output to achieve psychological healing.

2) Curriculum Design Principles

The curriculum design follows four principles:

Firstly, the principle of policy alignment, ensuring that curriculum settings and teaching content are consistent with the requirements of art education policies;

Secondly, the principle of healing pertinence, focusing on the mental health needs of college students and accurately designing healing themes and content;

Thirdly, the principle of artistic practice, highlighting artistic creation and experience, and meeting the practical requirements of public art courses;

Fourthly, the principle of student subjectivity, fully respecting students' individual differences and creative wishes, and ensuring students' participation and sense of gain.

B. CURRICULUM GOAL ORIENTATION

Combining policy requirements and student needs, the curriculum goals are divided into four dimensions: cognitive, emotional, skill, and value, as shown in the following table (Table 1):

C. CURRICULUM CONTENT CONSTRUCTION

The curriculum content adopts a modular design. Combining the mental health needs of college students and the requirements of art education policies, it is divided into three core modules. The specific content of each module is shown in the following table (Table 2):

The class hour ratio is determined based on two core rationales:

(1) Pre-survey data shows that 68% of students prioritize visual art as their preferred healing medium due to its low threshold and strong operability;

(2) Body expression requires more personalized guidance (e.g., addressing social anxiety-related hesitation), and the 30% ratio is optimized to match small-group interactive teaching needs, ensuring quality over quantity. The content selection takes into account both policy adaptability and student demand adaptability: On the one hand, all modules belong to the category of art experience and practical courses, integrating digital resource learning links, which is consistent with the requirement of "developing high-quality digital educational resources" in the policy;

On the other hand, the core mental health needs of college students are clarified through pre-surveys, ensuring that the healing focus of each module accurately meets the actual needs such as stress relief and emotional regulation.

D. CURRICULUM IMPLEMENTATION MODEL DESIGN

1) Teaching Organization Form (Combination of Offline Centralized Teaching, Group Interaction, and Personalized Guidance)

The teaching organization form adopts a three-dimensional model of "offline centralized teaching + group interaction + personalized guidance":

TABLE 1. Curriculum Goals

Goal Dimensions	Specific Content	Policy Adaptation Points
Cognitive Goals	Master the core concepts, basic theories, and main methods of healing art, and understand the healing mechanisms of different artistic forms	Meet the knowledge transmission requirements of public art courses
Emotional Goals	Relieve academic and life pressures, learn to identify and reasonably release emotions, and improve emotional stability and psychological resilience	Implement the aesthetic education goal of shaping sound personalities
Skill Goals	Select 1-2 artistic forms from the three modules (visual, auditory, body expression) to master basic creative skills, and develop practical self-healing ability through targeted practice	Meet the requirements of art experience and practical courses
Value Goals	Improve aesthetic literacy and humanistic feelings, establish a positive and optimistic attitude towards life, and enhance social adaptability	Practice the policy orientation of “cultivating people through beauty and educating people through culture”

TABLE 2. Modular Curriculum Design

Module Type	Core Teaching Themes	Main Artistic Forms	Healing Focus	Class Hour Ratio
Visual Art Healing Module	Visual expression of emotions, self-cognition and exploration	Painting, pottery, calligraphy	Release repressed emotions and enhance self-identity	40%
Auditory Art Healing Module	Stress relief and physical and mental relaxation	Music appreciation, improvisational music creation, mindfulness music	Alleviate anxiety and achieve physical and mental balance	30%
Body Expression Healing Module	Establishment of interpersonal boundaries and activation of self-energy	Body rhythm, drama role-playing, group dance	Improve interpersonal adaptability and enhance psychological resilience	30%

Offline centralized teaching (accounting for 60%) focuses on theoretical explanation and collective creation guidance to ensure the systematicness of teaching;

Group interaction (accounting for 30%) groups students according to their interests and psychological needs (6-8 people per group), strengthening interactive experience through work sharing and collaborative creation;

Personalized guidance (accounting for 10%) provides one-on-one creation guidance and psychological counseling for students with special needs.

This study was approved by the Ethics Committee of Jin Zhong University, and was performed in accordance with the principles of the Declaration of Helsinki. All eligible participants signed an informed consent form.

2) Selection of Teaching Methods (Experiential Teaching, Case Teaching, Cooperative Learning, etc.)

The teaching method is mainly experiential teaching, combined with case teaching and cooperative learning:

Experiential teaching focuses on the creation process, guiding students to feel emotional changes in immersive creation;

Case teaching helps students understand the healing mechanism by sharing typical cases of art healing;

Cooperative learning improves students' teamwork ability through group collaborative creation.

3) Teaching Duration and Schedule Planning

The total teaching duration is planned as 32 class hours (2 credits), including 8 class hours of theoretical teaching and 24 class hours of practical teaching, which meets the credit and class hour requirements of public art courses.

IV. CONSTRUCTION OF FACILITY SUPPORT SYSTEM FOR COLLEGE STUDENTS' HEALING ART COURSES

A. POLICY REQUIREMENTS AND CORE FUNCTIONS OF CURRICULUM FACILITY SUPPORT

Art education policies clearly require colleges and universities to “build and equip venues, facilities and equipment that meet the needs of education, teaching and practical activities”. Combined with the characteristics of healing art courses, facility support needs to realize three core functions:

Firstly, the safety guarantee function, providing a private and safe creation and expression space for students to eliminate psychological concerns;

Secondly, the healing atmosphere creation function, relieving students' pressure through environmental design and stimulating creative willingness;

Thirdly, the artistic practice support function, equipping complete creative equipment and resources to ensure the smooth implementation of teaching and practice.

B. BASIC TEACHING FACILITY CONFIGURATION SCHEME

Basic teaching facilities focus on dedicated teaching spaces and core equipment configuration. The specific configuration scheme is shown in the following table (Table 3):

The optimization of the environmental atmosphere integrates healing elements:

Colors are mainly soft warm tones (such as beige and light blue) to relieve visual fatigue;

Lighting combines natural light and warm light to avoid strong light stimulation;

Decorations include green plants and students' healing works to create a warm and comfortable creative atmosphere.

C. CONSTRUCTION OF CHARACTERISTIC SUPPORT FACILITIES AND RESOURCES

TABLE 3. Basic Teaching Facility Configuration

Facility Type	Specific Configuration Content	Configuration Requirements	Core Support Functions
Dedicated Teaching Spaces	Healing art classrooms, creation rooms, work exhibition rooms	Classrooms with an area of $\geq 80 \text{ m}^2$ (based on the American Art Therapy Association (AATA) space standard for 30-person group therapy and the “General Specifications for University Art Teaching Facilities” in China), equipped with sound insulation and light-shielding facilities; creation rooms designed in partitions (e.g., painting area) to avoid mutual interference, equipped with ventilation and cleaning facilities	Create a healing atmosphere and ensure collective teaching and individual creation
Visual Art Equipment	Painting tools, pottery equipment, calligraphy supplies	Configured according to the standard of 30 students per class, classified and stored with usage instructions marked	Support the teaching of the visual art healing module
Auditory Art Equipment	Audio equipment, pianos, simple percussion instruments, recording equipment	Clear sound quality, supporting improvisational creation and recording, equipped with sound insulation facilities	Ensure the implementation of the auditory art healing module
Body Expression Equipment	Dance mats, drama costumes and props, full-length mirrors	Safe materials, rich props, meeting the needs of role-playing	Support the interaction and creation of the body expression healing module

1) Construction of Digital Art Healing Platform (Online Curriculum Resources, Interactive Communication Platform, etc.)

The construction of a digital art healing platform is the core of characteristic facility construction. The platform includes three functional modules:

The online curriculum resource module provides theoretical teaching videos, creation guidance tutorials, etc.;

The interactive communication module supports students to share works and feelings, and teachers to conduct online guidance;

The psychological evaluation module integrates simple scales such as anxiety and depression scales to help students dynamically monitor their psychological status.

2) Cooperation with Off-Campus Practice Bases (Art Museums, Art Healing Institutions, etc.)

The cooperation with off-campus practice bases adopts a “school-museum-institution” collaborative model:

Cooperating with local art museums to build healing art exhibition and practice bases;

Cooperating with professional art healing institutions to arrange students to participate in social practice and case observation;

Cooperating with community service centers to carry out public welfare healing art activities.

3) Design of Facility Resource Sharing Mechanism

Establish an on-campus facility resource sharing mechanism, sharing some creative equipment and venues with art majors to improve resource utilization efficiency, which is consistent with the requirement of “optimal allocation of resources” in the policy.

V. DESIGN OF TEACHING EFFECTIVENESS EVALUATION SYSTEM FOR COLLEGE STUDENTS' HEALING ART COURSES

A. BASIS AND GOALS OF EVALUATION SYSTEM CONSTRUCTION

1) Evaluation Basis

The construction of the evaluation system is supported by three core bases:

Firstly, the requirements of art education policies, closely following the relevant provisions of “strengthening curriculum evaluation and supervision” in the **Guidelines for*

*Public Art Courses in Institutions of Higher Education**;

Secondly, curriculum goals, ensuring that evaluation indicators are accurately aligned with the four major goals of cognition, emotion, skills, and values;

Thirdly, the orientation of healing effects, focusing on the dual needs of students' psychological state improvement and aesthetic literacy enhancement.

2) Evaluation Goals

The core evaluation goals include:

Firstly, verifying whether the curriculum teaching has achieved the preset goals and accurately identifying the advantages and deficiencies in the teaching process;

Secondly, evaluating the adaptability and effectiveness of facility support to provide a scientific basis for facility optimization;

Thirdly, forming a closed-loop mechanism of “evaluation-feedback-optimization” to promote the continuous improvement of curriculum quality;

Fourthly, providing a reference evaluation model for colleges and universities to implement art education policies and carry out healing art courses.

B. CONSTRUCTION OF EVALUATION INDEX SYSTEM

Using the analytic hierarchy process to determine index weights, a three-level evaluation index system of “first-level - second-level - third-level” is constructed, as shown in the following table (Table 4):

C. DESIGN OF EVALUATION METHODS AND PROCESSES

1) Evaluation Methods

A combination of multiple evaluation methods is adopted to realize the integration of quantitative and qualitative

TABLE 4. Evaluation Index System

First-level Indicators (Weight)	Second-level Indicators (Weight)	Third-level Indicators	Evaluation Methods
Teaching Process Indicators (30%)	Teaching Implementation (20%)	Adaptability of teaching methods to curriculum goals	Classroom observation, expert review
Teaching Process Indicators (30%)	Teaching Implementation (20%)	Students' classroom participation and interaction enthusiasm	Classroom records, questionnaire survey
Teaching Process Indicators (30%)	Facility Utilization (10%)	Facility usage rate and facility adaptability score	Facility usage records, student feedback
Teaching Achievement Indicators (40%)	Cognitive Achievements (8%)	Mastery of healing art theories and policy knowledge	Closed-book examination, case analysis
Teaching Achievement Indicators (40%)	Skill Achievements (12%)	Artistic creation skill level and self-healing practical ability	Work analysis, practical assessment
Teaching Achievement Indicators (40%)	Emotional Achievements (12%)	Improvement of emotional regulation ability and pressure relief effect	Psychological scale assessment, interview
Teaching Achievement Indicators (40%)	Value Achievements (8%)	Improvement of aesthetic literacy and development of positive attitudes	Questionnaire survey, standardized work interpretation (referring to the Art Expression Assessment Inventory (AEAI) to define 3 objective dimensions: theme positivity, form completeness, and emotional consistency)
Student Feedback Indicators (20%)	Curriculum Satisfaction (12%)	Comprehensive satisfaction with teaching content, methods, and facilities	Questionnaire survey
Student Feedback Indicators (20%)	Suggestion Rationality (8%)	Pertinence and feasibility of proposed improvement suggestions	Interview, written feedback analysis
Policy Adaptation Indicators (10%)	Policy Implementation Degree (10%)	Degree of compliance of curriculum settings and facility configuration with policy requirements	Policy comparison analysis, expert review

evaluation:

Firstly, the questionnaire survey method, covering all enrolled students to collect curriculum satisfaction and demand feedback;

Secondly, the interview method, selecting students, teachers, art healing experts, and policy researchers to deeply understand the problems existing in teaching and facilities;

Thirdly, the work analysis method, combining art psychology theory to interpret the psychological projection information in students' creative works and evaluate the healing effect;

Fourthly, the psychological scale assessment method, using standardized tools such as the GAD-7 anxiety scale and SDS depression scale to compare changes in students' psychological states before and after teaching;

Fifthly, the classroom observation and facility usage recording method, collecting process data to ensure the comprehensiveness of evaluation.

2) Evaluation Process

The evaluation process is divided into four core stages:

Firstly, the pre-preparation stage (1 week before the start of the course), clarifying the evaluation objects, content, and methods, formulating evaluation plans, and training evaluators;

Secondly, the process data collection stage (the entire course implementation process), dynamically collecting classroom records, facility usage data, students' phased works, etc.;

Thirdly, the result analysis stage (within 2 weeks after the end of the course), using SPSS software for quantitative data statistics and combining qualitative analysis to form an evaluation report;

Fourthly, the feedback and application stage (within 1 month after the end of the course), feeding back the evalua-

tion results to the school management department, teachers, and students, and clarifying the improvement direction.

D. APPLICATION MECHANISM OF EVALUATION RESULTS

Three application mechanisms are established to form closed-loop management:

Firstly, the curriculum optimization mechanism, adjusting curriculum content, teaching methods, and class hour allocation according to evaluation results. For example, increasing class hours for improvisational music creation in response to students' feedback of "insufficient content in the auditory art module";

Secondly, the facility improvement mechanism, supplementing insufficient equipment and optimizing space design and atmosphere creation based on facility adaptability scores and student feedback;

Thirdly, the report and feedback mechanism, regularly compiling teaching effectiveness evaluation reports and submitting them to the school's academic affairs office and aesthetic education center, and feeding back improvement measures to students through theme class meetings and online platforms to enhance students' sense of participation and gain.

VI. RESEARCH CONCLUSIONS AND PROSPECTS

A. MAIN RESEARCH CONCLUSIONS

Based on the art education policy framework, this study focuses on three core issues: the design of college students' healing art courses, facility support, and teaching effectiveness evaluation, and draws the following key conclusions:

Firstly, art education policies provide clear guidance and support for healing art courses. The provisions on curriculum settings, credit requirements, and facility construction

in the * *Guidelines for Public Art Courses in Institutions of Higher Education** are the core basis for curriculum design;

Secondly, a college students' healing art curriculum framework of "policy alignment - demand orientation - modular design" is constructed, covering four major goals and three core content modules, which is suitable for college students' psychological needs and policy requirements;

Thirdly, a facility support system of "basic facilities + characteristic resources" is formed, clarifying the configuration standards of dedicated spaces and core equipment as well as environmental optimization schemes, which can effectively support curriculum implementation;

Fourthly, a multi-dimensional teaching effectiveness evaluation system is established to assess teaching outcomes, healing effects, and policy adaptability, ensuring the scientific integration of art techniques and material expression into the continuous improvement of curriculum quality.

B. RESEARCH INNOVATIONS

The research innovations are mainly reflected in three aspects:

Firstly, the study achieves the in-depth integration of art education policies and healing art courses by embedding the cultural essence and technical standards of the industry into the curriculum design, ensuring that every stage from goal setting to material practice strictly adheres to policy requirements to enhance the legitimacy and feasibility of aesthetic education;

Secondly, it constructs a standardized facility support system, filling the gap in the lack of systematic research on facility configuration for healing art courses in existing studies;

Thirdly, it establishes a four-dimensional evaluation system of "process + achievement + feedback + policy", breaking through the limitations of traditional single achievement evaluation and taking into account the dual goals of teaching effects and healing effects.

C. RESEARCH LIMITATIONS AND FUTURE PROSPECTS

This study has certain limitations:

Firstly, the curriculum design and evaluation system have not been tested through complete teaching practice, and the rationality and operability of some indicators need to be further verified;

Secondly, the facility configuration scheme does not fully consider the differences in school-running conditions of different types of colleges and universities (such as comprehensive universities, art colleges, and vocational colleges), and its universality needs to be improved.

Future research can proceed in three directions:

Firstly, carrying out teaching empirical research, selecting pilot colleges and universities to offer healing art courses, and optimizing curriculum design and evaluation indicators based on practical data;

Secondly, formulating differentiated facility configuration schemes for different types of colleges and universities,

launching basic and upgraded configuration standards to improve the universality of the system;

Thirdly, promoting the in-depth integration of digital technology and healing art courses, upgrading the digital healing platform, integrating functions such as AI work analysis and intelligent psychological evaluation, and realizing the intelligent development of teaching and evaluation.

AUTHOR CONTRIBUTIONS

Conceptualization –Yangjing Gao, Wei Sun and Anshuang Zhang; methodology – Yangjing Gao, Wei Sun and Anshuang Zhang; investigation – Yangjing Gao, Wei Sun and Anshuang Zhang; writing-original draft preparation – Yangjing Gao, Wei Sun and Anshuang Zhang. All authors have read and agreed to the published version of the manuscript.

CONFLICTS OF INTEREST

The authors declare no conflict of interest.

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HUMAN RESEARCH SUBJECTS

This study was approved by the Ethics Committee of Jin Zhong University, and was performed in accordance with the principles of the Declaration of Helsinki. All eligible participants signed an informed consent form.

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