

Exploring the Internationalization of Traditional Culture Curriculum in the Context of Vocational Education Going Overseas

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Abstract: Under the strategic background of "One Belt, One Road" and "Vocational Education Going Abroad", the international dissemination of China's excellent traditional culture still faces difficulties such as cultural deviation and single dissemination path. As an important carrier of cultural dissemination, vocational education has great significance for promoting cultural dissemination by constructing international standards for traditional culture courses. This study takes the art cultivation course in the traditional culture course as the starting point, based on the cross-cultural principle and the principle of cultural universality, reconstructs the One Belt, One Road curriculum system (the source of art, the form of art, and the charm of art) and the 6E promotion teaching model, and proposes three curriculum construction paths with "digital empowerment of cultural dissemination", "co-construction of Sino-foreign cooperative resources", and "localized differentiation plan" as the core for the construction of vocational traditional culture courses. It designs a cultural dissemination plan with Chinese transplantation characteristics and international universality, aiming to cultivate talents with international vision and cross-cultural qualities, promote the international dissemination of China's excellent traditional culture, enhance the country's cultural soft power, and develop China's image.

Keywords: Enter key words or phrases in alphabetical order, separated by commas.

1. Introduction

The Chinese nation has gone through development and nurtured a brilliant and excellent traditional culture. Driven by the "Belt and Road" initiative and the "vocational education going global" strategy, the international dissemination of Chinese traditional culture has become an important path to enhance the country's cultural soft power and deepen exchanges and mutual learning among civilizations. The report of the 20th National Congress of the Communist Party of China clearly proposed to enhance the international influence of Chinese civilization and promote Chinese culture to the world better [1]. However, the current international dissemination of Chinese traditional culture still faces challenges such as Western cultural hegemony and extreme religious ideas, as well as cultural differences, lack of teachers, and a single cultural dissemination path. These problems have limited the depth and breadth of cultural dissemination in the internationalization of vocational education [2-3]. Although my country has made preliminary construction of the internationalization of vocational education through projects such as the "Luban Workshop", how to use vocational education as a carrier to innovate the cultural course dissemination model is an urgent problem to be solved. With the development of the internationalization of vocational education, the country has deepened its attention to traditional cultural courses. Among them, art cultivation courses, as an important part of the basic education of humanities and general knowledge in design majors, have the dual functions of cultural inheritance and cultivating cross-cultural talents. In the context of globalization, art cultivation courses absorb the essence of China's excellent traditional culture, enhance students' artistic literacy and aesthetic values,

and cultivate international talents[4]. However, the existing art cultivation courses in vocational education have not formed good international standards, and the system of cultural communication needs to be strengthened.

2. Literature Review

The inevitable trend driven by the Belt and Road Initiative and economic globalization is not only an important measure to promote the high-quality development of vocational education in my country, but also a key path for vocational education to spread Chinese traditional culture and deepen exchanges and cooperation between China and foreign countries [5]. Up to now, my country's vocational education has carried out extensive cooperation with countries along the Belt and Road through Sino-foreign cooperative education, independent overseas education, and curriculum standard output. There are more than 400 higher vocational colleges, which have made positive contributions to the internationalization of talents and cultural communication [6-7]. Zong Cheng (2024) pointed out that the internationalization of vocational education is centered on brand building, and the global competitiveness of the "China Solution" is enhanced by developing professional standards, curriculum standards and technical standards with international influence [5]. However, Zhou Wang (2024) and others found that the internationalization of vocational education faces challenges such as insufficient labor, homogeneity of majors, and serious imperfect evaluation systems. In particular, the development of higher vocational education standards and curriculum resources lags behind, making it difficult to adapt to the diversified needs of the countries along the Belt and Road. [7] Wang Liangcun (2024) further pointed out that although "heterogeneous actors" such

as curriculum standards and international Chinese education in overseas schools have gradually joined the international network, their quantity and quality are obviously insufficient, and the promotion of professional teaching standards and the service capabilities of enterprises need to be improved. [6] In the dimension of cultural communication, vocational colleges actively respond to national strategies and promote the overseas dissemination of China's excellent traditional culture through "introducing" and "going out" emphasizing the path of civilization. [8] Li Jianting (2019) focuses on the channels and talent training of vocational education "going out", and proposes to build a practical framework for the harmonious development of cultural communication and vocational education. [9] Liu Yang (2024) pointed out the importance of cross-civilization dialogue to the globalization of Chinese culture, and that cultural communication needs to be integrated with the national image [10]. However, existing research focuses on the macro-policies of education internationalization or the practice of a single field, and lacks professional research on the deep integration of cultural communication and vocational education. Although scholars such as Lin Bo (2019) and Yi Meiyan (2020) have studied from the perspectives of teaching design and regional cultural Carl of art cultivation courses, their research focuses on improving classroom teaching efficiency or optimizing technology, and lacks relevant exploration of the construction of international standards for courses [11-12].

At present, there is progress in the research on the internationalization of vocational education and cultural communication, but the good integration of cultural communication and vocational education, such as how to carry out cultural communication in vocational education-related courses?

3. Cultural Communication Under the Strategy of Vocational Education Going Global

3.1. Challenges and Opportunities in Intercultural Communication

Driven by the "Belt and Road" initiative and the "vocational education going global" strategy, the international dissemination of China's excellent traditional culture is in a critical period of coexistence of opportunities and challenges. National strategic support and global events (Confucius Institutes, the Beijing Olympics, Luban Workshop, etc.) have significantly enhanced the international appeal of Chinese traditional culture and promoted the international dissemination of culture [13]. At present, the number of people learning Chinese has exceeded 30 million worldwide, which has promoted the popularization of Chinese education overseas. With the economic globalization, new cultural dissemination needs have gradually emerged [14]. However, the dissemination of Chinese traditional culture is still facing multiple difficulties. The main difficulties are the limitations of the cultural dissemination path and the challenges of the external environment [14-15]. In terms of the cultural dissemination path, the first point is the issue of teachers. Overseas cultural education relies on teachers and volunteers sent by China, but there are also large differences in teachers' professional ability and cultural adaptability. The second point is insufficient brand building. Although there are successful brands such as Confucius Institutes and Luban

Workshops, their cultural dissemination is superficial, and their explanation of cultural connotations, creative expression and local integration are slightly inferior. As for the challenges of the external environment, the first point is cultural prejudice. People are wary of the spread of Chinese culture, and there is a risk of cross-cultural conflict. The second point is the problem of audience imbalance. At present, cultural dissemination is mostly concentrated in developed regions and Chinese communities, and the penetration of local people along the "Belt and Road" is insufficient, and there is no exclusive plan for the education system of different countries.

In the field of vocational education, the above dilemma is particularly prominent. The artistic cultivation level and cultural cognition of overseas student groups vary significantly. Limited by the level of regional economic development, uneven distribution of educational resources and a single curriculum system, the artistic cultivation courses in vocational education in many countries have become formalities and cannot cultivate students' cross-cultural understanding ability [14]. This is an opportunity for the international dissemination of Chinese traditional culture, and it also provides an opportunity for vocational education to reconstruct the curriculum system based on artistic cultivation courses to achieve cultural dissemination.

3.2. Cultural and educational needs under a diversified education system

The cultural diversity and educational system differences of countries along the Belt and Road have put forward requirements for the dissemination of Chinese traditional culture in a refined and localized manner. The language barriers and cognitive habits differences between different civilizations can easily lead to cultural misunderstandings, and cultural prejudices need to be avoided through an adapted education system [16]. For example, the Chinese textbooks designed by my country for the Philippines help them learn basic language education. However, in the context of the new era, the course content must be innovated and upgraded to adapt to the needs of digitalization and cross-cultural integration [17].

The countries along the Belt and Road should achieve peaceful coexistence and mutual understanding of cultural customs and preferences to narrow the gap, carry out cooperation, achieve mutual integration, and ultimately achieve respect for other cultures [18]. In the field of vocational education, the dissemination needs of China's excellent traditional culture are mainly manifested in the cultivation of cross-cultural talents, the improvement of teacher capabilities, and brand competition. First, Chinese-funded enterprises are facing a shortage of compound talents with "Chinese language + professional skills" in the construction of the Belt and Road. They are in urgent need of cross-cultural professionals with cultural literacy and professional technical capabilities who can meet the needs of enterprise development [19]. The second point is the teaching staff. At present, international Chinese teachers generally lack cross-cultural communication skills training. There is an urgent need for a group of cross-cultural professionals who understand the local culture and are familiar with the characteristics of local students and can use the students' native language and Chinese fluently [20]. The third point is that the Chinese vocational education brand needs to compete with other national cultural brands (Alliance Française,

Goethe Institute) and highlight its own characteristics[21].

4. Construction of International Standards for Art Cultivation Courses

4.1. Core Principles of Course Construction

Under the background of “One Belt, One Road” and “Vocational Education Going Abroad”, the overseas dissemination of Chinese culture needs to be inclusive of overseas cultures. This requires that when designing courses, we should not only consider the needs of domestic students, but also analyze the current situation of vocational education in the target country. Through the systematic cultivation of cross-cultural competence, we can build a curriculum teaching system with both cultural depth and universality. Based on this, the core principles of this course construction follow the cross-cultural principle and the cultural universality principle for design.

Cross-cultural competence has become an important part of the country's training of foreign exchange talents. Cross-cultural competence includes "respecting the diversity of world cultures, having cross-cultural empathy and critical cultural awareness; mastering basic cross-cultural research theoretical knowledge and analysis methods, understanding the basic characteristics and similarities and differences between Chinese and foreign cultures; being able to interpret and evaluate different cultural phenomena, texts and products; being able to communicate effectively and appropriately across cultures; being able to help people from different backgrounds communicate effectively across cultures [22]. With the continuous implementation of national policies, the number of Chinese universities cooperating with foreign countries and the number of international students studying in China are increasing. Due to their large scale and diverse source countries, Cross-cultural education is needed to increase recognition, adaptation and communication between different cultures. Cross-cultural education is not only about recognizing, understanding and respecting the world's diverse cultures, but also about spreading excellent local culture through mutual communication [23]. We must strengthen support for cross-cultural education and cultivate cross-cultural international talents with Chinese characteristics through project-based education, cultural exchanges, curriculum reconstruction, standard development, etc. In the process of cultural communication, in order to avoid being considered by some countries as exporting ideology and engaging in cultural hegemony, we must carry out universal cultural communication, not just expressing the particularity of Chinese traditional culture, but also spreading it to the world. We should tell Chinese stories well to the world, seek universal applicability, get rid of the limitations of "self-orientalization" in the international dissemination of Chinese traditional culture, and break foreign stereotypes and prejudices. We should have a multicultural education curriculum system, cross-border education reform, build a Chinese vocational education cultural brand, and enhance the international influence of culture[24]. In teaching, in order to avoid ideological disputes that may arise in cultural output, it is necessary to extract the universal values of Chinese traditional culture that have global resonance in curriculum design. The design of art cultivation courses should take into account the cultural differences of students in different regions. It is necessary to ensure that the course content

combines Chinese cultural elements and has It should have cultural connotations, introduce foreign cultural concepts, adopt universal language, strengthen exchanges and references between countries, regions, nationalities, and cultures, and ensure the cultivation of students' cross-cultural abilities. At present, more and more schools are constantly adjusting and improving curriculum design and teaching methods to strengthen the cultivation of students' cross-cultural abilities. For example, Hao Xiaoning (2021) proposed a new teaching design and concept framework based on the output-oriented method and cross-cultural ability model to improve students' quality. Liang Yueqian (2021) proposed a cross-cultural teaching concept rooted in Chinese culture, intending to enhance cultural confidence through cultural comparison by supplementing Chinese cultural knowledge [22].

4.2. Course Modules and Content Design

The design of the art cultivation course adopts a modular design, which is divided into three major modules (the source of art, the form of art, and the charm of art) and eight sub-modules to form a systematic teaching system, and build a variety of data and case libraries to support teaching. In order to better serve the overseas vocational education, the 6E progressive teaching model is adopted. Through phased and multi-level teaching design, the teaching time and space are extended to comprehensively improve students' learning experience and comprehensive ability. During the teaching stage, interest-based learning is carried out before class, and four stages of cooperative exploration, analysis-driven learning, in-depth consolidation, and output evaluation are carried out in class. After class, expansion and extension of learning are used to improve students' mastery of culture. The core modules and characteristic modules of the course design are explained as follows.

4.2.1. Core Modules

The core module is designed to explain the basics of traditional culture and art, such as the regional culture of Huashan rock paintings, the origin, composition, and characteristic patterns of Dunhuang flower tiles, the beauty of geometric patterns of ceramics and bronze, and the explanation of traditional patterns, etc. The explanation of traditional culture covers a rich general explanation of bronze, flower tiles, clothing, porcelain, customs, Chinese characters, paintings, etc., interspersed with aesthetic knowledge such as two-way continuity and formal beauty rules, which can stimulate students' interest in Chinese traditional culture and enable students to have a better learning experience.

Taking the module of Traditional Costumes as an example, the core module design includes Chinese traditional costumes, typical traditional patterns, and two-sided continuous patterns. Through the explanation of the development history of Chinese traditional costumes, typical traditional patterns are introduced. From robes to simple straight collars to large sleeves, in the development of cheongsam, the living background and popular wear of the people at that time are understood. The decorative patterns on different costumes are analyzed, such as the meaning and form of scroll patterns, treasure patterns, and linked beads. The concepts and design methods of two-sided continuous and four-sided continuous patterns in pattern design are understood, and digitalization is used to give full play to one's subjective initiative to innovate traditional patterns through pattern design methods. The course teaching path and practice path are shown in Figure 1.

As for the practical path, we first select clothing pattern elements from traditional clothing, conduct the initial extraction of pattern elements, and then flip, overlay, copy, delete and other processes on the extracted patterns to form new pattern elements. Through technical means, we perform

two-way continuous artistic processing on the new pattern elements to obtain cultural and creative patterns. The patterns are then transferred to notebooks, canvas bags and other items to complete the rebirth of traditional clothing patterns with ancient charm.

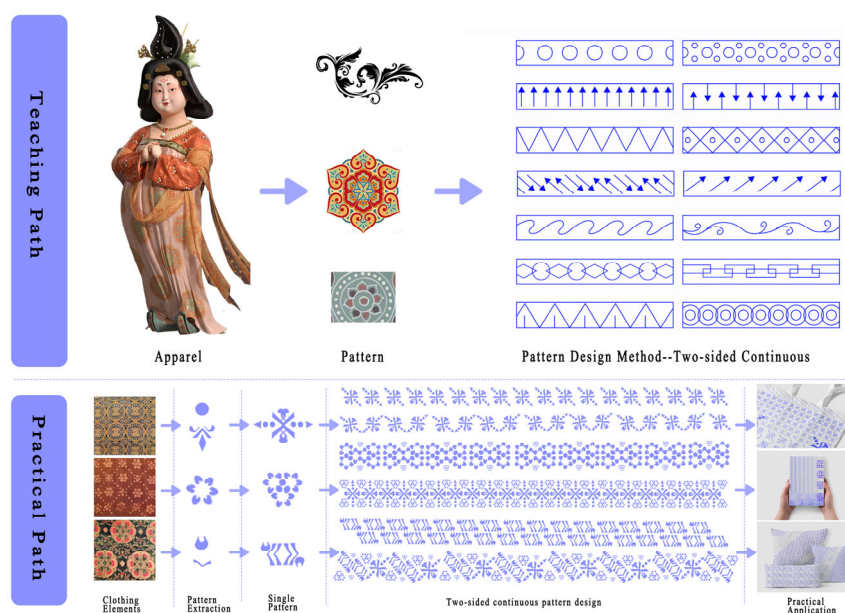


Figure 1. The course teaching path and practice path

In the study of each module, there are art appreciation sessions before and after class, which can not only arouse students' interest before class, but also review and enhance the knowledge after class. For example, in the explanation of bronze ware, there will be pictures of animal face patterns, and in porcelain, there will be pictures and videos of Sumaliqing and related large and small group patterns such as group dragon, group wind, and group longevity, so that students can better understand the formal beauty rules such as symmetry and balance, diversity and unity, and unit shape combination. In order to let students strengthen their understanding of cultural connotations and enhance their experience, practical links are added in the classroom. For example, when learning Dunhuang tiles, students experience and draw patterns (phoenix patterns, animal patterns, etc.) and make them into badges; in the porcelain class, in addition to

the history of porcelain development, representative shapes and patterns of different dynasties in Song, Yuan, Ming and Qing dynasties, there are also aesthetic explanations of the formal beauty rules, and practical cases of porcelain plate design are used to increase students' acceptance of porcelain. In traditional customs, in addition to the explanation of the five colors, there is also the description of the twenty-four solar terms, and colors are used to express spring, summer, autumn and winter, from the bright warmth of spring to the weak cold of winter, subtly spreading traditional culture in the classroom. In practice, we first use mind maps to diverge our thinking, make creative associations, draw pictures and make calendars to express the twenty-four solar terms, enriching students' classroom experience. The practical display of the twenty-four solar terms course is shown in Figure 2.



Figure 2. The twenty-four solar terms course

4.2.2. Featured Modules

In the featured module, the particularity of Chinese traditional culture and art is mainly demonstrated through comparison, as shown in Figure 3. For example, when talking about the 24 solar terms, it will be compared with the four seasons of spring, summer, autumn and winter commonly used in the West. When talking about Chinese character art, in addition to the description of the country's pictographic characters, there are also comparisons with the explanations of other countries' phonetic characters (Arabic characters,

Latin characters), etc., and the description of the stroke changes in calligraphy art. Through comparison, it is easier for students to understand cultural differences and enhance cultural identity. In terms of traditional painting, it is necessary not only to express the pursuit of artistic conception in traditional Chinese landscape painting, but also to compare the persistence of Western oil painting in realism. Through such comparative studies, students can better understand the connotation of Chinese traditional culture, absorb the essence of Western culture and art, and empower artistic creation.

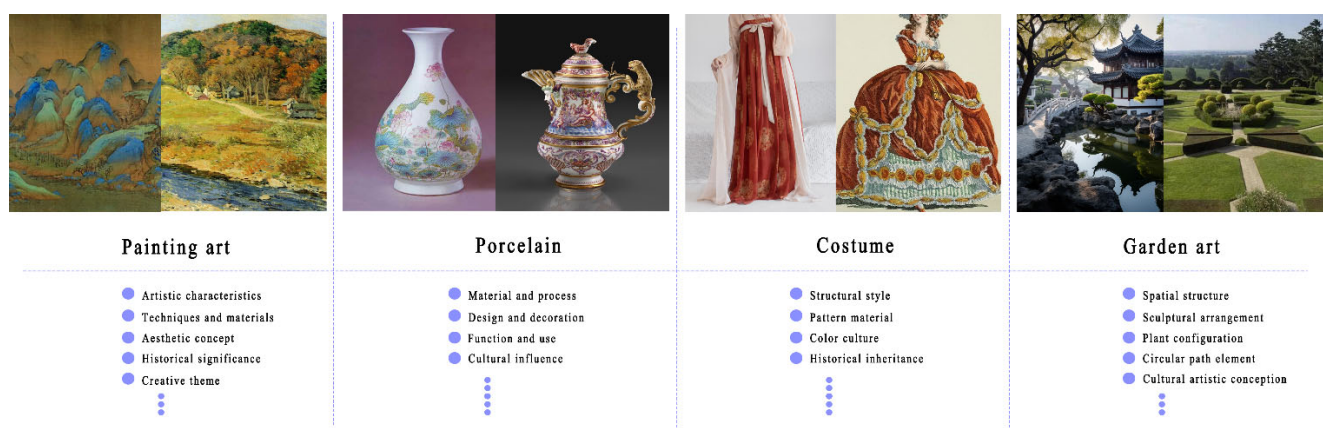


Figure 3. Some characteristic contrast modules are displayed

The comparative cognition in the featured modules can not only deepen students' cultural understanding, but also provide an innovative entry point for digital technology to empower traditional culture. For example, 3D modeling is used for three-dimensional display of Dunhuang tiles, allowing students to immerse themselves in cultural explanations, and animation is used to change the patterns in them, making their development history clear and easy to understand. For example, in the explanation of the traditional five-color view, virtual reality (AR) can be used to visualize the five-color image, attract students' interest in traditional culture, and increase their self-motivation for learning. In addition, in the practical stage, digital art tools can also be used to integrate modern aesthetics with traditional cultural elements for artistic creation, such as the use of AI, PS and other technologies to produce dynamic posters of the twenty-four solar terms, and the changes in different ball flowers in the group flower pattern, which attract students while promoting the international dissemination of culture.

4.3. Curriculum Implementation

In the specific implementation process, it is mainly divided into three links: pre-class introduction, in-class penetration, and post-class improvement. In the pre-class introduction link, the main focus is on stimulating students' interest through the appreciation of traditional culture. In the in-class penetration link, the main focus is on understanding the background of the project and analyzing the cultural elements through the study of classic cases and historical stories, and then reproducing the cultural elements through hand-painting techniques, so as to achieve a superficial understanding of graphic elements and a deep understanding of the graphic

meaning, and then creatively design them in the post-class improvement stage, so that students can understand culture and art from the outside to the inside, from the shallow to the deep. And throughout the 4C classroom ideological and political education, students' cultural literacy and ideological quality are also improved.

In the three-part teaching, bilingual teaching is adopted. On the one hand, when explaining theoretical knowledge, professional terms of culture and art are simultaneously given accurate expressions in Chinese and English, creating a good bilingual environment for students, allowing them to deeply understand professional knowledge under the bilingual system and cultivate international professional talents. On the other hand, in classroom discussions and homework practice, students are supported to communicate and answer in both Chinese and English, strengthening their language ability and enhancing their self-confidence.

The course design adopts modular and project-based design. Taking Jingtianweidi-Traditional Costumes as an example, it belongs to the Art Form module, which is divided into three basic projects: the history of the development of Chinese costumes, Baoxiang patterns, and two-way continuity. Students can understand the development and changes of costumes, the basic framework of Baoxiang patterns, and different types of two-way continuity. Through their own continuous thinking, analysis and practice, they can deepen their understanding of traditional costumes. After the project is completed, students can appreciate the works independently and tell others the stories of their own cultural and artistic works to enhance their own learning effects. The course design ideas are shown in Figure 4.

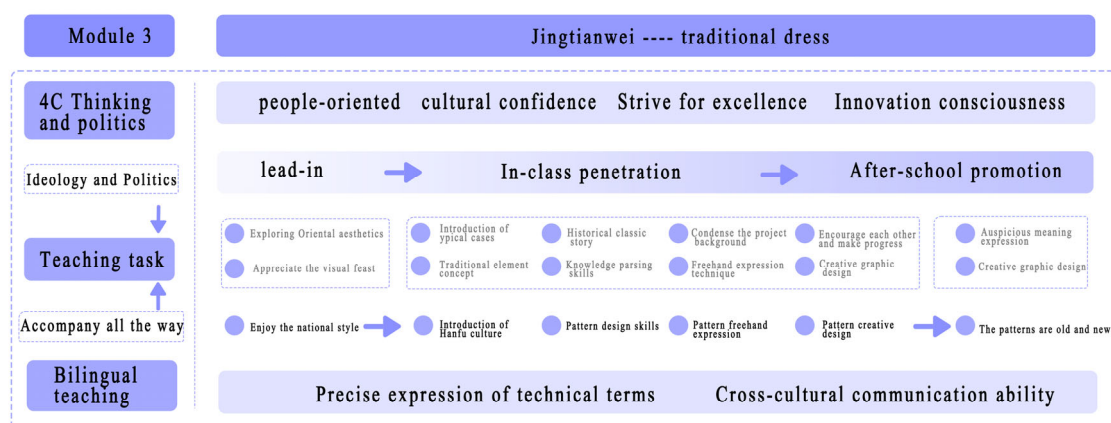


Figure 4. The course design ideas

4.4. Evaluation system

A scientific and reasonable diversified course quality evaluation mechanism is a necessary means to test course objectives, teaching design, teachers' teaching level, and teaching effectiveness [25]. The evaluation system is based on three stages: before class, during class, and after class, and systematically conducts a comprehensive evaluation of ideological and political literacy, knowledge learning, and project skills. Before class, the main focus is on evaluating students' preparation for the course and the degree of their learning autonomy. During class, on the one hand, the degree of students' understanding of cultural knowledge will be checked through questions, discussions, and small tests. On the other hand, attention will be paid to the cultivation of students' ideological and political awareness, and whether students have correct values and cultural attitudes towards culture and respect for the needs of multiculturalism. After class, students are mainly evaluated through the display of homework and project results. Learning outcomes are tested from different angles, and students' knowledge acquisition,

professional skills growth, and personal quality improvement in the learning process are truly and completely tested.

In order to make the evaluation obtained more objective, a learning labor active classification system is established, with teacher evaluation as the main body, integrating student mutual evaluation, foreign teacher evaluation and platform visualization data, to achieve multi-dimensional and multi-subject evaluation. Teacher evaluation improves the fairness of evaluation, student mutual evaluation cultivates students' critical spirit and cooperative spirit, foreign teacher evaluation can improve students' cross-cultural communication ability, and platform visualization data provides objective data support for evaluation through technical tracking. When the evaluation results are obtained, the evaluation results will be checked for deficiencies and gaps, common problems will be emphasized, and one-on-one counseling will be implemented for individual problems to ensure that the evaluation results can effectively promote the continuous improvement of teaching quality. The multi-dimensional and multi-dimensional evaluation system is shown in Figure 5.

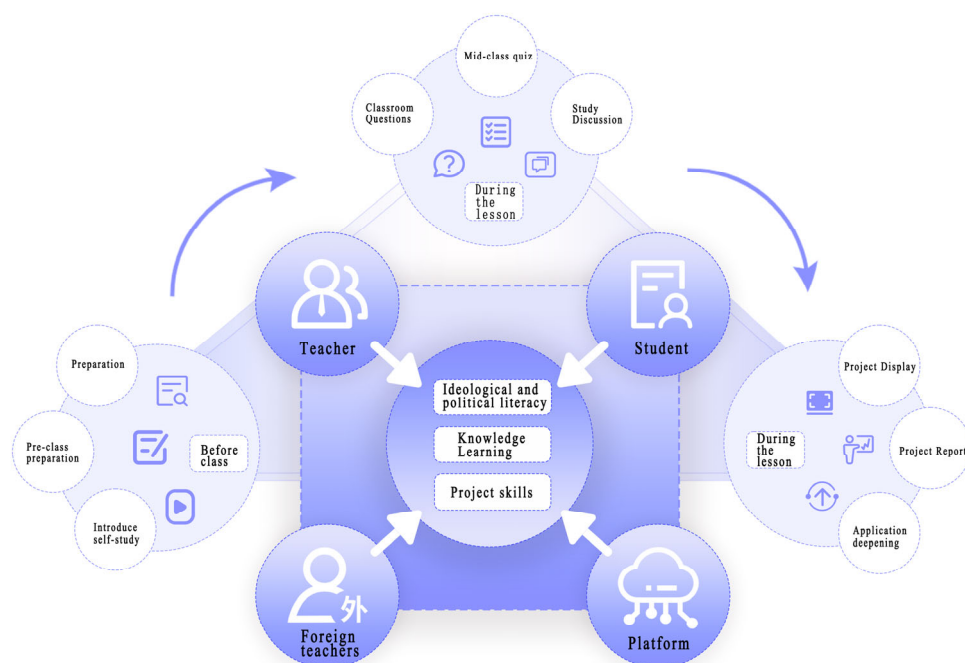


Figure 5. The multi-dimensional and multi-dimensional evaluation system

5. Exploration of Cultural Communication Paths for Art Cultivation Courses

5.1. Digitalization empowers cultural communication

The embedding of digital technology in the field of cultural communication has broken the physical boundaries of traditional cultural communication, spawned many new media carriers, and created a modern cultural communication system in the interaction between tradition and modernity, virtuality and reality, and time and space. With the rapid development of digital technology, people's lifestyles have undergone tremendous changes, which has also promoted the advent of the digital intelligence era. In this process, digital technology has been cleverly applied to cultural inheritance, promoting the development of cultural digitization and networking with new concepts and new formats[26].

Nowadays, colleges and universities can use new media technology to conduct cultural teaching. It has the characteristics of strong immersive experience, strong interactive feeling, high-tech intelligence, etc., and has become an important tool for teaching innovation. Through the dissemination of non-verbal symbols such as images, animations, and sounds, students' cultural experience can be enhanced [23]. Through digitalization, immersive course teaching can be created, and VR/AR technology can be used to reproduce traditional cultural scenes such as ancient Dunhuang and ancient buildings. Through the appreciation of their patterns and craftsmanship, the vision of immersive teaching can be realized. For example, when explaining the Huashan Rock Paintings in the first module, technical means can be used to create a virtual Huashan to help students break through the spatial limitations of traditional classrooms, better observe the graphic images of the Huashan Rock Paintings, and experience the beauty of its totems in person.

At the same time, the integration of AI technology can provide learners with personalized services, such as the "AI digital cultural relics guide" of the Palace Museum, and the Zhengzhou Shangdu Ruins Museum's use of VR/AR to reproduce the production process of Shang Dynasty bronzes, which are all vivid practices of digital technology in the cultural field. We can learn from it and apply it to course design to enrich teaching practice and improve teaching results.

With the continuous development of technology, online platforms and social media have also become the main battlefields for overseas cultural dissemination. On the one hand, modern media elements and technologies such as 5G and digital tracking are used to allow traditional cultural relics to be immersively disseminated through online platforms to enhance cultural appeal. On the other hand, the IP image of traditional culture is created to attract users in the form of micro-films and short videos, and the scope of cultural dissemination is expanded through users' forwarding and likes. The cultural products designed for the IP image can enhance the cultural appeal and promote the sustainable dissemination of culture. Taking Huashan rock paintings as an example, creative design can be carried out for its images to form a unique IP image, which can be widely disseminated on online platforms through dynamic display, and then related cultural and creative blind boxes and other derivatives can be

designed to stimulate users' emotional resonance.

The development of artificial intelligence technology has provided strong technical support for the "going global" of Chinese culture, making cross-language and cross-cultural communication more efficient and accurate. In addition, the development of intelligent translation systems has also promoted the cross-language communication of Chinese culture[27]. The popularization of the Internet has provided a broad space for the dissemination of educational resources. Online education platforms use intelligent translation to break language barriers, allowing learners from different countries and regions to acquire knowledge and realize the borderless dissemination of education. At the same time, in the face of the trend of foreigners learning Chinese culture and Chinese through the Internet, we should pay more attention to the application of new media technology in cultural communication, build an online Chinese service platform, and broaden the international dissemination channels of Chinese culture.

5.2. Establish overseas cooperation and exchange mechanism

5.2.1. Organize exchange activities

Regular exchange activities are held to provide students with a platform to experience Chinese culture. The activities are not limited to offline activities, but can also be carried out online simultaneously. Offline activities can be used to carry out simple cultural design practices, such as making Dunhuang pattern badges and painting blue and white porcelain plates. Online activities focus on explaining cultural techniques to help students understand Chinese culture and inspire their enthusiasm for spreading Chinese culture. In addition, with the development of globalization, universities have begun to explore joint models that transcend national boundaries and seek broader, deeper, and more diverse regional, intercontinental, and even global cooperation, such as the East Asian Research University Alliance and the "Belt and Road" University Alliance. [28] With the help of these international exchange platforms, a wide range of academic exchange activities can be carried out to promote exchanges and cooperation between Chinese and foreign vocational education, jointly cultivate cross-cultural talents with an international perspective, and promote the international dissemination of culture.

5.2.2. Develop Chinese and foreign cultural and educational resources

The rational introduction and effective use of high-quality foreign higher education resources are crucial to improving the level and quality of Sino-foreign cooperative education[29]. China and Southeast Asian countries have established overseas universities to provide talent and intellectual support for the construction of the Belt and Road Initiative. The faculty of overseas branches of higher vocational colleges is mainly composed of Chinese and foreign teachers. Chinese teachers need to learn the local language and culture in teaching, while foreign teachers are responsible for daily teaching tasks. At the same time, Chinese teachers should strive to learn advanced teaching methods and management experience and continuously improve their professional teaching ability. Cooperating with vocational colleges in target countries to jointly develop art cultivation courses is an effective way to promote cultural

communication and exchange. In the process of course development, professional teachers from both schools participate together, combining the characteristics of art education and cultural background of their respective countries to form a professional curriculum system[30]. For example, the curriculum of the Sino-Romanian International Art School is jointly agreed upon by both parties, and gradually refined in the process of running the school, improving the curriculum standards, and improving the quality of schooling, adopting a 2+1+1 integrated talent training operation model.

5.2.3. Strengthening humanities and arts education

Art is the common language and cultural carrier of mankind. With its special language and intuitive expression, it communicates human aesthetic emotions and expresses the common pursuit of truth, goodness and beauty. Art's expression of culture cannot be replaced by any other means. Art plays an important role in cultural exchanges [30]. In the process of secondary vocational education "going global", especially in the context of the "Belt and Road Initiative", due to the significant differences between different countries and regions due to the influence of religion, customs, etc., there should be mutual understanding, respect and tolerance in cultural exchanges and cooperation [30]. Adhering to the concept of "people-to-people connectivity and humanities first", we should attach importance to the selection of humanities and arts majors in school running. By integrating the school resources of both sides, we can jointly develop cultural and educational resources and cultivate cross-cultural talents with artistic literacy. This will not only enhance the understanding and respect between different cultures, but also help the international dissemination of culture.

5.3. Localized and differentiated training program

Globalization does not necessarily mean the disappearance of localization, but rather the realization of re-localization in a new interconnected system[31]. Under the background of the continuous advancement of the "Belt and Road" initiative, my country's cultural exchanges and educational cooperation with Southeast Asian countries are deepening. Although the Southeast Asian region has formed a stable talent training model, it is limited by the local special geographical and cultural background and the talents trained cannot meet its own needs. In addition, due to the different levels of culture, education, and economic development in various countries, exploring local training programs that are in line with the actual conditions of Southeast Asian countries is of great significance to promoting regional development[32].

As Southeast Asian countries increase their investment in Chinese education, the education of compound talents is developing rapidly. The "Chinese + Professional Literacy" project has spawned many special school-running projects, covering high-speed rail, tourism, technology and other majors. In the teaching process, we attach importance to local tutoring, adopt personalized teaching, case analysis and other means, combine local cultural characteristics and teaching resources, provide professional guidance for learners, and improve their cultural and professional literacy[32]. Taking Thailand as an example, Thai education focuses on cultivating students' hands-on and creative abilities. Influenced by religious beliefs, Thai education pays great attention to the moral education of students. The goal of its education is to cultivate a good citizen with a sound

personality and strong social adaptability, which can be summarized as "survival education" and "adult education" [34]. Classrooms are mainly based on teacher-student discussions, which can effectively stimulate students' learning motivation. Therefore, when spreading Chinese culture in Thailand, we should avoid the "Chinese-style" teaching method, but design teaching activities based on the Thai cultural background and students' individual characteristics, increase the fun of the classroom, stimulate students' independent learning, and let students feel the external expression and cultural connotation of Chinese culture in a subtle way.

6. Conclusion

Under the tide of the era of "One Belt, One Road" and "Vocational Education Going Abroad", this paper takes the internationalization of Chinese traditional culture courses as the starting point to promote the internationalization of Chinese traditional culture. The internationalization of Chinese culture still faces challenges. In the field of vocational education, there are significant differences in the artistic accomplishment and cultural cognition levels of foreign students, which poses new challenges to the teaching system and also prompts us to explore innovative education models, thereby opening up new paths for cultural communication. It is necessary to carry out localized and targeted curriculum design for different countries to meet the cultural and educational needs of the target countries. Based on this, this study constructs the internationalization standard of the art accomplishment course, follows the principle of cross-culturalism and the principle of cultural universality, and the educational goal is to cultivate students' cross-cultural ability. In terms of course module and content design, through modularization and 6E progressive teaching mode, digital technology is used to enhance the attractiveness and appeal of the course. And a multi-dimensional and multi-dimensional evaluation system is established to test teaching results and promote their improvement. The study proposes to empower cultural communication with digital technology, create immersive classroom teaching and traditional cultural IP image to broaden the international communication channels of Chinese traditional culture. At the same time, we also need to establish overseas cooperation and exchange mechanisms, design localized training programs, build platforms for overseas cultural dissemination, promote vocational education between China and Southeast Asian countries, and cultivate cross-cultural talents with an international perspective. In the future, as the curriculum system of traditional culture in the internationalization of vocational education is gradually improved, international cooperation is gradually strengthened, and the teaching staff is continuously optimized, Chinese traditional culture will surely show its unique charm on the global vocational education stage.

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