

# Exploring Art and Design Students' Satisfaction with Folk Art Workshops: A Case Study from Neijiang, China

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## Abstract

**Purpose:** This study investigates the effects of six experiential factors, perceived communication, perceived trust, service, product, social value, and emotional value, on student satisfaction in folk art sales workshops, and examines changes following an educational intervention. **Research design, data and methodology:** A two-stage quantitative design was applied. First, a survey was distributed to 110 art and design students. Instrument validity was assessed using the Item-Objective Congruence (IOC) index, and a pilot test (n=30) confirmed reliability. Multiple linear regression analysis was conducted to determine the influence of the six independent variables on student satisfaction. Subsequently, a workshop-based intervention spanning eight weeks was implemented with 30 students to enhance experiential dimensions. Paired-sample t-tests were then used to evaluate pre- and post-intervention changes. **Results:** Regression results indicated that perceived communication ( $\beta=0.345$ ), perceived trust ( $\beta=0.293$ ), service ( $\beta=0.191$ ), product ( $\beta=-0.136$ ), and emotional value ( $\beta=0.197$ ) significantly influenced satisfaction ( $R^2=0.82$ ), while social value had no significant effect ( $\beta=0.081$ ). Paired-sample t-tests revealed statistically significant improvements in all satisfaction dimensions, including overall student satisfaction, from pre- to post-intervention. **Conclusions:** This study offers practical insights for enhancing student satisfaction in folk art education by identifying key experiential factors. It also provides a theoretical foundation for improving workshop design and fostering more engaging, value-driven learning experiences in art and design education.

**Keywords:** Student Satisfaction, Art Design Student, Folk Art Exhibition, Higher Education

**JEL Classification Code:** I23, L82, O30, Z11

## 1. Introduction

This study explores the factors influencing art and design students' satisfaction with folk art workshops in Neijiang City, China. It not only analyzes satisfaction levels but also examines how these workshops enhance students' understanding of traditional crafts and foster innovation through collaboration between academic institutions and local artisans.

Amid China's cultural renaissance, folk art has gained renewed attention as both a cultural asset and educational resource (Liu, 2021). Neijiang's rich folk traditions,

preserved across generations, offer valuable learning experiences for design students and present opportunities for cultural revitalization (Zhou, 2021). Collaborations between universities and workshops create mutual benefits: while students gain exposure to traditional practices, artisans receive fresh, innovative input to improve product offerings and market relevance (Feng, 2021).

Research suggests that integrating folk art into contemporary design education enhances students' cultural awareness, creative expression, and applied design thinking (Chen & Zhao, 2021). This type of engagement enriches students' academic and professional development, fosters

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real-world learning, broadens career perspectives, and deepens cultural appreciation, benefits widely supported in the design education literature (Wang & Li, 2020).

To guide the investigation, this study sets out the following objectives:

1) To examine the effect of perceived communication, trust, service, product, social value, and emotional value on student satisfaction.

2) To evaluate whether a structured workshop intervention improves student satisfaction.

Accordingly, the research addresses two questions:

1) Which experiential factors significantly influence art and design students' satisfaction with folk art workshops?

2) Does participation in an enhanced folk art workshop intervention significantly improve student satisfaction levels?

## 2. Literature Review

### 2.1 Students' Satisfaction

Satisfaction is commonly defined as an individual's overall evaluation of an experience. However, in more specific studies, satisfaction refers to a person's sensory response or attitude toward various influencing factors in a particular context (Petter et al., 2013). In other words, it is the cumulative result of an individual's satisfaction across multiple components, such as perceived trust, product quality, service, value, and communication (Veloutsou et al., 2005). Customer satisfaction is often used as a key measure of customer loyalty (Parasuraman et al., 1991) and behavioral intention (Cronin et al., 2000). The factors influencing satisfaction vary depending on the research context. For products, elements such as quality (Anderson & Sullivan, 1993), function (Kotler, 2000), and price are typically the main determinants of satisfaction.

In service marketing, customer satisfaction is viewed as the overall evaluation of intangible elements experienced after receiving a specific service (Bolton & Drew, 1991; Cronin & Taylor, 1992; Liljander & Strandvik, 1997). Key influencing factors include service quality (Parasuraman et al., 1994), emotional perception of the service (Kassim, 2009), service environment, and service integrity.

For online shopping contexts, satisfaction is influenced by various technological and experiential factors, including the online environment (Lindgaard, 2007), information systems (Aldebei et al., 2015), information quality (Aljukhadar et al., 2010; Kim & Lennon, 2010), online reviews (Papathanassis & Knolle, 2011), customer interaction and communication (Gunawardena et al., 1997), website quality (Bai et al., 2008), and trust (Aldebei et al., 2015; Moriuchi & Takahashi, 2018).

In terms of value satisfaction, Zeithaml (1988) defines value as the consumer's perception of receiving benefits relative to the cost, suggesting that value satisfaction is derived from meeting demands at a perceived low price. Trust has also been shown to be a critical factor in determining satisfaction. According to Moriuchi and Takahashi (2018), trust plays a decisive role in shaping customer satisfaction outcomes. Overall, prior research consistently shows that satisfaction is influenced by a range of experiential factors such as communication, trust, service, product, and value, which form the basis for the hypotheses in this study.

### 2.2 Perceived Communication

Duncan and Moriarty (1998) highlighted that communication is an interactive process involving elements of dialogue and engagement, playing a critical role in initiating and maintaining relationships between businesses and customers (Odekerken-Schröder et al., 2003). In particular, two-way communication has been widely recognized as a pivotal strategy for enhancing interactions between enterprises and customers (Holland & Baker, 2001; McMillan et al., 2005; Saxton & Guo, 2007). Communicators influence the behavior of others by transmitting stimulating information (Fishbein & Ajzen, 1975). Depending on the content, consumer characteristics, and situational context, recipients process information based on their level of engagement or perceived relevance (Mowen, 1987). Moreover, Morgan and Hunt (1994) emphasized that communication fosters the development of shared values and authentic behavior, thereby serving as a powerful tool in building mutual trust. Ball et al. (2004) also demonstrated that perceived communication has a significant marketing effect on customer satisfaction. The literature establishes perceived communication as a key relational factor that enhances satisfaction by promoting trust, engagement, and meaningful interaction, thereby supporting H1.

**H1:** Perceived communication significantly impacts the satisfaction of art and design students with folk art exhibition sales workshops.

### 2.3 Perceived Trust

Trust is an indispensable component of social interaction (Gambetta, 1988), serving as a cornerstone of stable social relationships. As a foundational element of social relations and contractual principles, trust significantly shapes interaction patterns between individuals or institutions (Blau, 1964; Deutsch, 1958). Extensive interdisciplinary research has demonstrated the critical role of trust in effective relationship management across a variety of institutional

and organizational contexts (Bruning & Ledingham, 1999; Hon & Grunig, 1999).

Trust is commonly defined as the mutual willingness of parties to rely on each other in order to build long-term, high-quality relationships (Moorman et al., 1993). It helps reduce complexity, foster cooperation, and cultivate a positive attitude that supports the continuity of the relationship (Chen et al., 2011). Rousseau et al. (1998) further argue that mutual trust is grounded in perceptions of reliability and credibility. High-trust relationships are closely linked to enhanced relationship satisfaction and improved business outcomes (Johnston et al., 2004). Taken together, these studies confirm that perceived trust plays a central role in enhancing relationship quality and satisfaction, thus justifying the development of H2.

**H2:** Perceived trust significantly impacts the satisfaction of art and design students with folk art exhibition sales workshops.

## 2.4 Service

The evaluation of service quality is fundamentally grounded in the excellence of the services delivered. Service quality can be defined as the overall assessment of the superiority or excellence of a service as perceived by customers (Zeithaml, 1988). This evaluation typically involves comparing customer expectations with their actual perceptions of the received service (Grönroos, 1982; Parasuraman et al., 1988, 1991).

Garvin (1984) and Jacoby and Olson (1985) distinguished between perceived quality and objective quality. Perceived quality refers to the subjective evaluation of the service experience by the customer, while objective quality involves measurable attributes such as materials, manufacturing processes, technology, and design. Zeithaml et al. (1985) suggested that service quality is closely tied to the level of perceived value experienced by the customer.

Customer perceptions of service quality are shaped through their interactions with service providers (Svensson, 2006). These evaluations are further influenced by factors such as employee integrity (Ineson et al., 2011), perceived service fairness (Seiders & Berry, 1998), and employee affect (Söderlund & Rosengren, 2004; Wong, 2004). High-quality services are instrumental in building trust and enhancing customer satisfaction (Eisingerich & Bell, 2008; Kassim & Abdullah, 2010; Wang et al., 2003). The literature clearly links perceived service quality to satisfaction outcomes, supporting H3.

**H3:** Service significantly impacts the satisfaction of art and design students with folk art exhibition sales workshops.

## 2.5 Product

According to the definition provided by UNESCO (1997), handicrafts should exhibit the following attributes: they are created by artisans; the production process is entirely or partially manual, often aided by tools; the raw materials used are sustainably sourced; and the products possess distinct characteristics such as practicality, aesthetics, artistry, creativity, cultural significance, decorative value, functionality, tradition, religious importance, and social symbolic meaning. Handicraft products, adhering to the principles of "use" and "aesthetics" (Lin & Lin, 2022), embody unique qualities, including specific working paradigms and artistic forms (Risatti, 2007). Arnould (2006) posits that consumers base their life experiences on personal needs and express or transform themselves through the consumption of handicrafts. Van Der Westhuizen and Kuhn (2024) further argue that consumers articulate their inner expectations through handicrafts, leading to satisfaction when those expectations are met. Product quality has a direct impact on consumer satisfaction. Previous research has also shown that product price significantly influences satisfaction (Abdul-Muhmin, 2002; Cater & Cater, 2009). Additionally, product innovation is recognized as another critical factor affecting consumer satisfaction. Overall, literature confirms that when products fulfill both aesthetic and functional expectations, they contribute meaningfully to customer satisfaction, thus forming the basis for H4.

**H4:** Product significantly impacts the satisfaction of art and design students with folk art exhibition sales workshops.

## 2.6 Social Value

Sheth et al. (1991) defined social value as "the perceived utility derived from being associated with a particular social group." Bearden and Netemeyer (1999) expanded on this concept, emphasizing its role in enhancing an individual's self-image and social recognition through product use. Kim et al. (2011) further examined social value in relation to symbolic meaning, social relationships, and consumer identity. Previous research has consistently integrated social value into the broader framework of perceived value. Notably, Sheth et al. (1991), Pura (2005), and Sweeney and Soutar (2001) all identified social value as a key dimension within perceived value theory. Sweeney and Soutar (2001) specifically defined social value as the benefit consumers perceive a product to have in enhancing their social acceptance and interpersonal connections. In essence, the evaluation of a product's social value is typically based on a comparison of the perceived social benefits it provides. Social value can therefore be conceptualized as the differential utility perceived by members of a social group

from a product that enhances their social standing or relationships. Empirical studies have demonstrated that social value positively influences customer satisfaction (Williams & Soutar, 2009). This relationship has been confirmed across various sectors, including supermarkets (Slack et al., 2020), tourism (Kul et al., 2023), and retail (Wang et al., 2023). These findings suggest that perceived social value contributes to satisfaction through enhanced identity and social recognition, providing the rationale for H5.

**H5:** Social value significantly impacts the satisfaction of art and design students with folk art exhibition sales workshops.

## 2.7 Emotional Value

The concept of emotional value generally refers to the evaluation of emotions and their associated benefits. Although scholars offer varying definitions, they consistently emphasize that emotional value stems from the emotional states evoked by products or services and the subsequent benefits perceived by consumers. Sheth et al. (1991) characterized emotional value as a "socio-psychological dimension," while Sweeney and Soutar (2001) defined it as "obtained utility," and Petrick (2002) described it as a "felt emotional return."

Emotions are commonly divided into positive and negative categories (Richins, 1997). Accordingly, the emotional value derived from an emotional response can be classified as either positive or negative. Positive emotions lead to positive emotional value, whereas negative emotions result in negative emotional value. Ortony et al. (1988) noted that "the specific nature of an emotion depends on how the triggering situation is constructed." Duman and Mattila (2005) emphasized that emotional value is a key determinant of service experience satisfaction.

When encountering products, services, or environments, consumers undergo a cognitive process that moves from perception to understanding, and finally to experience. During this process, emotions are inevitably generated, influencing perception, reaction, and judgment (Barlow & Maul, 2000). As a result of these emotional responses during consumption, consumers may experience a range of emotions, from positive (e.g., happiness, excitement, calmness, optimism, enthusiasm) to negative (e.g., anger, annoyance, depression, anxiety, dissatisfaction) (Souki et al., 2019). Chinelato et al. (2023) further assert that positive emotions significantly enhance experience satisfaction. In summary, emotional value plays a pivotal role in shaping consumer satisfaction through emotionally rewarding experiences, thus supporting H6.

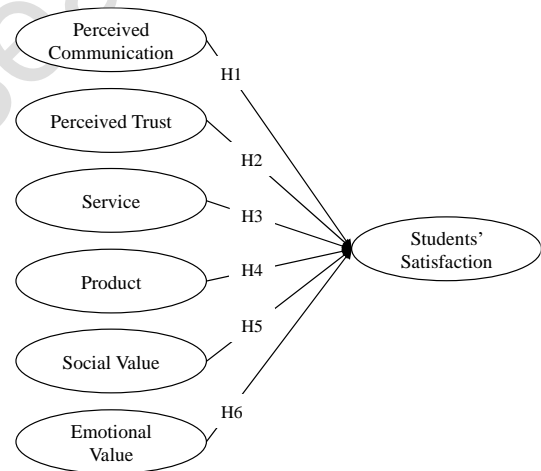
**H6:** Emotional value significantly impacts the satisfaction of art and design students with folk art exhibition sales workshops.

## 3. Research Methods and Materials

### 3.1 Research Framework

The theoretical foundation of this study is based on four established models. The first is the art marketing research framework developed by Massoud et al. (2022). The second is the customer satisfaction model proposed by Song et al. (2017). The third framework is derived from Cao et al. (2018), which explores the impact of after-sales service in online shopping on customers' future purchase intentions. The fourth framework is presented by Lee (2020), focusing on the relationship between perceived value and customer satisfaction in exhibition services.

The conceptual framework constructed for this study is informed by these existing research models. It integrates key insights to guide the investigation of factors influencing student satisfaction. The framework is illustrated in Figure 1.



**Figure 1:** Conceptual Framework

H1: Perceived communication significantly impacts the satisfaction of art and design students with folk art exhibition sales workshops.

H2: Perceived trust significantly impacts the satisfaction of art and design students with folk art exhibition sales workshops.

H3: Service significantly impacts the satisfaction of art and design students with folk art exhibition sales workshops.



H4: Product significantly impacts the satisfaction of art and design students with folk art exhibition sales workshops.

H5: Social value significantly impacts the satisfaction of art and design students with folk art exhibition sales workshops.

H6: Emotional value significantly impacts the satisfaction of art and design students with folk art exhibition sales workshops.

### 3.2 Research Methodology

This research is structured into three phases: pre-IDI, IDI, and post-IDI. In the pre-IDI phase, questionnaire items corresponding to the variables in the hypothesized relationships were systematically developed and validated. Through a comprehensive literature review, the study identified and selected questionnaires that met rigorous measurement criteria for each variable.

The validation process followed a three-step approach. First, an Item-Objective Congruence (IOC) test was conducted by a panel of three experts to ensure alignment between questionnaire items and research objectives; items failing to meet the standard were eliminated. Second, all questionnaire items were formatted using a 5-point Likert scale and pilot-tested on a sample of 30 individuals from the target population. The reliability and validity of the questionnaire were assessed using Cronbach's Alpha (Hartog & Verburg, 2004), and items with reliability scores below 0.7 were discarded. Finally, the remaining validated items were administered to a larger sample of 110 individuals from the target population, and multiple linear regression analysis was used to test the hypothesized relationships. This phase established the baseline effects of key experiential variables on student satisfaction, allowing the identification of significant predictors. Hypotheses with p-values greater than 0.05 were excluded from further analysis. This rigorous validation process ensured that the final set of questionnaire items used in the pre-IDI phase was both reliable and valid.

The second phase, the IDI (Intervention Design Implementation) process, involved an intervention targeting art and design students. Specifically, thirty students participated in visits and interviews at five folk art workshops in Neijiang City, engaging directly with workshop staff and customers. The intervention spanned eight weeks and included preparatory planning, group discussions, field visits to workshops featuring crafts such as bamboo weaving and wood carving, and reflective dialogue on design practices. Activities were designed to expose students to the variables under study, such as service quality, emotional value, and perceived communication.

In the post-IDI phase, data were collected and analyzed to evaluate the effects of the intervention. Measurement

questionnaires were distributed to the same group of students who participated in the IDI, using a 5-point Likert scale. Subsequently, t-values for each variable were calculated using the Jamovi data analysis software to assess significant changes before and after the intervention. Paired-sample t-tests were employed to measure whether student perceptions changed significantly post-intervention. By combining regression analysis in the pre-IDI phase with t-tests in the post-IDI phase, the study was able to first identify key predictors of satisfaction and then determine the effectiveness of the intervention in enhancing those factors.

This study received ethical approval from the affiliated university's institutional review board. All participants were informed about the study purpose and voluntarily provided their consent.

### 3.3 Research Population, Sample Size, and Sampling Procedures

#### 3.3.1 Research Population

This study focused on students majoring in Art Design at Neijiang Vocational and Technical College as the research subjects. As of September 2023, there were four classes in the Art Design program, comprising a total of 225 students. According to Hair et al. (2019), the sample size should be at least 10 times the number of study variables. Therefore, the researcher randomly selected a sample of 110 students from across all classes using probability sampling, as shown in the following table:

**Table 1:** Population and sample size of art design students in Neijiang Vocational and Technical College

Classes of Art Design Major	Population Size	Proportional Sample Size
Graphic Design - class 1	67	33
Graphic Design - class 2	66	32
Digital Media Design - class 1	53	26
Digital Media Design - class 2	39	19
<b>Total</b>	<b>225</b>	<b>110</b>

Source: Teaching Office of Neijiang Vocational and Technical College

#### 3.3.2 Sample Size

The researchers randomly selected 30 individuals for a pilot survey to test the reliability and validity of the questionnaire. Subsequently, valid questionnaires were distributed to a sample of 110 participants, and multiple linear regression analysis was conducted to test the hypothesized relationships and examine the connections between independent and dependent variables. Finally, 30 students majoring in Art Design were selected through convenience sampling for voluntary participation in the intervention stage.

### 3.3.3 Sampling Procedure

The researcher implemented the following sampling strategies:

#### Sampling 1: Sample Population Selection

The researchers employed probability sampling to select a sample of 110 students from the Art Design classes at Neijiang Vocational and Technical College for this study.

#### Sampling 2: Pilot Testing Sample

For the pilot test, the researchers randomly selected 30 students from the initial sample population. These participants completed a questionnaire designed to assess the reliability of the influencing factors. Following the pilot test, the full sample of 110 students received the finalized measurement questionnaires to facilitate multiple linear regression analysis and evaluate support for the hypothesized relationships.

#### Sampling 3: Intervention Process Sample

To conduct the intervention experiment, the researchers employed convenience sampling to recruit 30 voluntary participants.

## 3.4 Research Instruments

### 3.4.1 Design of Questionnaire

The researchers developed the questionnaire in three steps.

Step 1: The structure and content of the questionnaire were derived from four published studies (Cao et al., 2018; Lee, 2020; Massoud et al., 2022; Song et al., 2017).

Step 2: The questionnaire was then adjusted and refined to align with the local context of folk art workshops in Neijiang City, ensuring its applicability and relevance.

Step 3: Three experts in relevant fields were invited to conduct an Item-Objective Congruence (IOC) test to ensure consistency between questionnaire items and research objectives.

### 3.4.2 Components of Questionnaire

The questionnaire consists of three parts:

Part 1: Questionnaire Instructions. This section provides guidelines for completing the survey and outlines ethical considerations, including informed consent and confidentiality assurances.

Part 2: Basic Information. This section collects demographic data from participants, such as gender and major.

Part 3: Pre-Survey Questions. This section is designed to assess the current levels of both independent and dependent variables among the student sample.

### 3.4.3 IOC Results

The researchers invited three experts to conduct an IOC (Item-Objective Congruence) test on the questionnaire. The first expert was an associate professor of art and design, the second an associate professor of Chinese painting at a key university, and the third an associate dean of the School of Art. In the IOC process, each item was rated for its consistency with the research objectives using a scale of "+1" (clearly consistent), "0" (uncertain), or "-1" (clearly inconsistent). According to accepted guidelines, an item is considered valid if its average IOC score is greater than 0.67 (Rovinelli & Hambleton, 1977). In this study, the mean IOC value for all questionnaire items was required to exceed this threshold. As a result, item EV3, which had a mean IOC score of 0.33, was excluded from the final questionnaire.

### 3.4.4 Reliability and Validity

The researcher randomly distributed questionnaires to 30 students to conduct internal consistency and reliability testing. According to accepted standards, a Cronbach's Alpha value of 0.70 or higher is considered acceptable for measuring reliability (Nunnally & Bernstein, 1994). Based on this criterion, item PC1 was removed from the study due to insufficient reliability. The final reliability results for the various questionnaire sections used in this study are presented as follows:

**Table 2:** Pilot Test Result

Variable	No. of Items	Cronbach's Alpha	Strength of Association
Perceived Communication	2	0.817	Very good
Perceived Trust	3	0.975	Excellent
Service	4	0.893	Very good
Product	3	0.967	Excellent
Social Value	3	0.706	Good
Emotional Value	2	0.714	Good
Students' Satisfaction	4	0.978	Excellent

Source: Created by the author

## 4. Results and Discussion

### 4.1 Demographic Profile

The researchers first presented the demographic characteristics of the full sample group ( $n = 110$ ), followed by those of the student group who participated in the intervention experiment ( $n = 30$ ), as shown in Table 3.

**Table 3:** Demographic Information

Entire Research Population ( $n=110$ )		Frequency	Percentage
Gender	Female	70	63.6
	Male	40	36.4
IDI Participants ( $n=30$ )		Frequency	Percentage
Gender	Female	18	60.0
	Male	12	40.0

## 4.2 Multiple Linear Regression

This section employs multiple linear regression analysis to test the hypothesized relationships. In this study, the six dimensions of the independent variables, as well as the dependent variable, are treated as continuous variables. Therefore, multiple linear regression was applied to analyze the hypothesized relationships. The analysis results are presented in the following table:

**Table 4:** The MLR Results on Students' Satisfaction (n=110)

Variable	Standardized Coefficients Beta Value	t-value	p-value	R <sup>2</sup>
Perceived Communication	0.345	4.289	<0.01*	0.82
Perceived Trust	0.293	3.288	0.001*	
Service	0.191	2.579	0.011*	
Product	-0.136	-2.051	0.043*	
Social Value	0.081	0.962	0.338	
Emotional Value	0.197	2.471	0.015*	
Dependent Variable: Students' Satisfaction				

Note: p-value <0.05\*

According to the multiple linear regression (MLR) results analyzed using Jamovi (Table 4), the social value of folk art sales workshops did not significantly impact the satisfaction of art and design students ( $p > 0.05$ ). In contrast, the other hypothesized relationships were supported by the data ( $p < 0.05$ ). The test results indicate an  $R^2$  value of 0.82, meaning that the independent variables explain 82% of the variance in the dependent variable. Based on the standardized beta coefficients, perceived communication, perceived trust, service, and emotional value were found to positively influence student satisfaction.

However, an unexpected finding emerged with the variable "product," which showed a statistically significant but negative coefficient ( $\beta = -0.136$ ). This suggests that higher student ratings of product-related aspects were associated with lower overall satisfaction. One possible explanation is that students may have perceived the products in the workshops as traditional or outdated, lacking innovation or modern relevance, which could have led to a mismatch between product expectations and educational or creative aspirations. Alternatively, students may have been more critical of product quality due to their training in design, leading to stricter evaluations.

To assess whether multicollinearity affected this result, the Variance Inflation Factor (VIF) values were reviewed and found to be within acceptable limits (all VIFs < 5), suggesting that multicollinearity is unlikely to have distorted the regression coefficients significantly.

Accordingly, hypotheses H1, H2, H3, H4, and H6 are supported. The independent variable (social value) associated with hypothesis H5 was excluded due to lack of significance. Based on these multiple linear regression

findings, the researchers developed the final staged IDI hypothesis.

H7: There is a significant difference in Perceived Communication pre-IDI and post-IDI.

H8: There is a significant difference in Perceived Trust pre-IDI and post-IDI.

H9: There is a significant difference in Service pre-IDI and post-IDI.

H10: There is a significant difference in Product pre-IDI and post-IDI.

H11: There is a significant difference in Emotional Value pre-IDI and post-IDI.

H12: There is a significant difference in Student's Satisfaction pre-IDI and post-IDI.

## 4.3 IDI Intervention Stage

Based on the pre-intervention data results, the IDI intervention in this study was conducted over an eight-week period. Through field visits and interviews at folk art workshops in Neijiang City, the intervention was implemented for students majoring in art design. The primary objective was to observe changes in the independent variable factors before and after the IDI intervention. This approach enabled the researchers to evaluate the effectiveness of the intervention and draw meaningful conclusions from the study. The IDI intervention plan was developed in chronological order, as shown in the table below.

**Table 5:** Implementation Time and Activities as IDI

No.	Time and Duration	Implementation Brief
1	Week 1	Complete IDI preparation coordination and teacher interview.
2	Week 2	Develop specific research plans, Questionnaire data collection and student group discussion before IDI completion.
3	Week 3-7	The affected students were organized to investigate and interview 5 folk art exhibition sales workshops in Neijiang City. During this process, the variables in this study were intervened.
4	Week 8	Discuss the research situation and complete the research record, complete the research summary.

Source: Created by the author

## 4.4 Results Comparison between Pre-IDI and Post-IDI

The remaining six variables were analyzed using a paired-sample t-test. This analysis was conducted to evaluate whether there were significant differences in the factors influencing art and design students' satisfaction with folk art workshops in Neijiang City before and after the IDI intervention. Additionally, it aimed to determine whether

overall student satisfaction changed significantly as a result of the intervention. The results of the paired-sample t-test analysis for all variables are summarized in the following table.

**Table 6:** Paired-sample T-test Results

Variable		Mean	SD	SE	p-value
Perceived Communication	Pre-IDI	4.67	0.442	0.123	<0.001
	Post-IDI	2.45	0.674	0.081	
Perceived Trust	Pre-IDI	2.33	0.619	0.113	<0.001
	Post-IDI	4.61	0.480	0.088	
Service	Pre-IDI	2.39	0.608	0.111	<0.001
	Post-IDI	4.60	0.403	0.074	
Product	Pre-IDI	2.43	0.534	0.097	<0.001
	Post-IDI	4.61	0.421	0.077	
Emotional Value	Pre-IDI	2.45	0.834	0.152	<0.001
	Post-IDI	4.70	0.337	0.062	
Students' Satisfaction	Pre-IDI	2.33	0.466	0.085	<0.001
	Post-IDI	4.60	0.494	0.091	

Table 6 illustrates the results of the paired-sample t-test analysis comparing pre-IDI and post-IDI stages as follows:

**Perceived Communication:** The post-IDI stage ( $M = 4.67$ ,  $SD = 0.442$ ,  $SE = 0.0807$ ) showed a significant improvement compared to the pre-IDI stage ( $M = 2.45$ ,  $SD = 0.674$ ,  $SE = 0.1231$ ). The difference was statistically significant ( $p < 0.001$ ), with an average difference of 2.22. These results support Hypothesis H7, indicating a significant increase in students' perceived communication after the intervention.

**Perceived Trust:** The post-IDI stage ( $M = 4.61$ ,  $SD = 0.480$ ,  $SE = 0.0877$ ) showed a significant improvement over the pre-IDI stage ( $M = 2.33$ ,  $SD = 0.619$ ,  $SE = 0.1130$ ). The difference was statistically significant ( $p < 0.001$ ), with an average difference of 2.28. Therefore, the findings support Hypothesis H8, confirming significant changes in students' perceived trust following the intervention.

**Service:** The post-IDI stage ( $M = 4.60$ ,  $SD = 0.403$ ,  $SE = 0.0735$ ) showed a significant improvement compared to the pre-IDI stage ( $M = 2.39$ ,  $SD = 0.608$ ,  $SE = 0.1110$ ). The difference was statistically significant ( $p < 0.001$ ), with an average difference of 2.21. These results support Hypothesis H9, indicating a significant change in students' service perception after the intervention.

**Product:** The post-IDI stage ( $M = 4.61$ ,  $SD = 0.421$ ,  $SE = 0.0768$ ) showed a significant improvement over the pre-IDI stage ( $M = 2.43$ ,  $SD = 0.534$ ,  $SE = 0.0974$ ). The difference was statistically significant ( $p < 0.001$ ), with an average difference of 2.28. Thus, the findings support Hypothesis H10, suggesting a significant improvement in students' product evaluations after the intervention.

**Emotional Value:** The post-IDI stage ( $M = 4.75$ ,  $SD = 0.337$ ,  $SE = 0.0616$ ) showed a significant increase compared to the pre-IDI stage ( $M = 2.45$ ,  $SD = 0.834$ ,  $SE = 0.1523$ ). The difference was statistically significant ( $p < 0.001$ ), with

an average difference of 2.25. These results support Hypothesis H11, confirming a significant change in how students experience emotional value post-intervention.

**Student Satisfaction:** The post-IDI stage ( $M = 4.60$ ,  $SD = 0.494$ ,  $SE = 0.0902$ ) showed a significant improvement over the pre-IDI stage ( $M = 2.33$ ,  $SD = 0.466$ ,  $SE = 0.0850$ ). The difference was statistically significant ( $p < 0.001$ ), with an average difference of 2.27. Accordingly, the results support Hypothesis H12, indicating a significant increase in overall student satisfaction after the intervention.

## 5. Conclusions and Recommendation

### 5.1 Conclusions

This study examined how six experiential factors, perceived communication, perceived trust, service quality, product quality, social value, and emotional value, influence student satisfaction with folk art workshops. Focusing on art and design students at Neijiang Vocational and Technical College, the research employed a structured methodology including validated questionnaires, pilot testing, and multiple linear regression analysis.

Five variables, perceived communication, trust, service, product, and emotional value were found to significantly affect satisfaction. Social value, however, was not significant, possibly because students viewed the workshops more as educational experiences than social ones. With limited peer interaction or public sharing, social identity may have been less relevant, and students may have prioritized individual learning and cultural appreciation over social recognition.

Interestingly, product quality had a negative coefficient despite its significance, suggesting a possible gap between students' academic expectations and the traditional products observed. It may also reflect students' stronger valuation of experiential and relational elements over product attributes.

An eight-week intervention involving 30 students was implemented, including direct visits and engagement with local folk art workshops. Post-intervention results showed significant improvements in all five retained variables, especially in product and service quality. This suggests that immersive, hands-on experiences helped students better understand and appreciate these aspects.

In summary, the study highlights five key factors that shape student satisfaction and demonstrates the effectiveness of experiential interventions in cultural education. The absence of social value's influence points to the unique motivations in learning-focused contexts.

These findings align with broader shifts in arts education. As digital platforms expand access to cultural content, this study underscores the continuing value of localized, face-to-



face engagement for fostering authenticity, cultural understanding, and deeper design thinking.

## 5.2 Recommendations

Based on the findings of this study, the folk art exhibition and sales workshops in Neijiang City have significant potential to enhance student satisfaction, particularly among art and design students. The following recommendations are proposed across five key areas identified as influential:

**Perceived Communication:** To improve satisfaction with communication, workshops should expand and modernize their communication channels. Leveraging digital tools—such as WeChat public accounts, video-sharing platforms, and live-streaming services—can create broader and more interactive spaces for engagement. These platforms allow students to exchange ideas freely, regardless of physical boundaries (Ahmad et al., 2015). Furthermore, the Neijiang Folk Artists Association should play a central role in organizing communication efforts by establishing an official platform and hosting both online and offline exchange activities. Partnering with universities to offer lectures, exhibitions, and seminar-style discussions would further strengthen mutual understanding and cultural exchange between students and folk artists.

**Perceived Trust:** Building student trust requires more than reliable after-sales service and artist credibility. Workshops should also reinforce the academic and cultural foundations of folk art through structured content. By developing comprehensive presentations that integrate historical, humanistic, and technical perspectives, the workshops can elevate their credibility and cultivate a more professional and trustworthy image. This educational enrichment deepens students' understanding and builds confidence in the workshop's value and authenticity.

**Service Quality:** Given that many workshop staff are skilled folk artisans but lack formal service training, improving service standardization is essential. Attention to service details—such as polite communication, dress code, etiquette, and professional conduct—can greatly influence students' perceptions. Moreover, workshops should better support students' experiential learning by offering structured projects, well-prepared materials, and hands-on opportunities tailored to their academic and creative needs.

**Product Innovation:** To address students' evolving aesthetic expectations, workshops should seek a balance between traditional craftsmanship and modern design. By creating innovative works that maintain the essence of traditional techniques while incorporating contemporary style, workshops can inspire students and provide design references aligned with current trends. This also offers students technical support and creative inspiration for transforming their ideas into tangible outcomes.

**Emotional Value:** The workshop environment should actively support students' emotional and psychological well-being. Recognizing student effort, providing encouragement, and fostering a relaxed and engaging learning atmosphere can significantly boost students' confidence and sense of achievement. A positive emotional experience not only enhances satisfaction but also strengthens motivation for creative exploration and long-term engagement.

## 5.3 Limitation and Further Study

This study has several limitations that suggest opportunities for future research. First, the scope of the sample is limited. Future studies should include a broader population, such as students from multiple universities and disciplines—beyond art and design—including those in science, engineering, humanities, and the general public.

Second, the research setting is limited to five high-performing folk art exhibition sales workshops in Neijiang City. While these workshops are representative and well-regarded, their overall satisfaction ratings may not reflect the full range of workshop quality. Future studies should include mid- and lower-tier workshops to ensure more realistic and generalizable findings.

Third, there is a limited body of literature on folk art-related research, which restricted the development and refinement of variables and measurement tools. Consequently, the study's dependent variable outcomes are influenced by the limited scope of independent variables. Future research should explore a wider range of influencing factors to deepen the understanding of satisfaction with folk art exhibition workshops in Neijiang City.

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