Article

On the creative path of original picture book content from the dual perspectives of culture and biomechanics

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Abstract: In recent years, under the theme of vigorously promoting traditional Chinese culture in China, original picture books of traditional Chinese culture have ushered in development opportunities, and a variety of original children's picture books of traditional culture have come onto the market in a variety of ways. Based on this, this paper explores the path of original picture book content creation from a cultural perspective. It introduces the origins and development of original picture books, as well as the methods and key points of content creation. It analyses the problems of creating original picture books based on a cultural perspective, including traditional story themes, the homogenisation of painting styles and the disconnect between creative content and modern life. Moreover, this paper extends its exploration by integrating biomechanics. Strategies for creating content for original picture books based on a cultural perspective are proposed, including combining tradition with fun, establishing the creator's own unique style, and selecting stories that are drawn in line with modern education, but also integrating biomechanical knowledge. For example, accurately depicting the biomechanics of character movements to enhance authenticity, endowing cultural symbols with biomechanical - based meanings, and creating interactive experiences related to biomechanics. By incorporating biomechanics, picture books can offer readers a more immersive and educational experience. This paper aims to provide references and lessons for the creation of content for original picture books.

Keywords: cultural perspective; original picture book; content creation; strategy; biomechanics

1. Introduction

The original picture book is a kind of children's literature work which takes pictures as the main form of expression and conveys information through the organic combination of words and pictures. It is not only an important way for children to learn and recognize, but also an important form of cultural inheritance. With the development of society, original picture books have gradually become an important part of children's literature and played an important role in children's growth and education. However, at present, there are some problems in the creation of original picture books in China, such as the traditional story theme and lack of interest; The homogenization of painting style is serious and so on. These problems not only affect the quality of original picture books, but also restrict their development [1]. Therefore, how to create content that integrates cultural factors in the creation process has become a problem that needs to be solved in the creation of original picture books. This paper will discuss the origin and development of original picture books, the methods and key points in the process of creating original picture books, and the problems and

strategies in the creation of original picture books from a cultural perspective, aiming at providing some new ideas and methods for the creation of original picture books. In this study, a literature review method is adopted to summarize existing research findings, while representative cases of original picture books are selected for analysis to explore their cultural significance and creative strategies. This approach is chosen to ensure a comprehensive understanding of both theoretical perspectives and practical applications in the creation of culturally rich original picture books.

2. The origin and development of original picture books

The original picture book refers to the book works created and drawn by the author himself, aiming at providing children with an interesting, inspiring and entertaining reading experience. The origin of original picture books can be traced back to Europe in the late 19th century, when some writers and artists began to regard the creation of children's books as an independent art form. At the beginning of the 20th century, with the development and maturity of children's literature, original picture books gradually became an independent category.

In China, the development of original picture books is relatively late and the start is slow. In the late 1980s and early 1990s, with the development of market economy and the demand of cultural diversity, original picture books began to get more attention and recognition in China. The most representative works are: Black Eyes Series by Hunan Children's Publishing House in 1994, Little Crocodile Series by Haiyan Publishing House in 1996, and Green Crocodile Series by Zhejiang Children's Publishing House in 1997. In terms of content and form of expression, these three series of books are relatively mature, and they have been very close to the picture books with modern creative ideas, which has opened a new era for the development of China's original picture books and become an important development and breakthrough for China's original picture books before the new century [2]. At present, the creation and development of original picture books in China has entered a new stage, and more and more picture books have emerged, which has become an important force in children's literature [3].

Throughout the development of original picture books and China original picture books, after so many years, we can see that the development of China picture books is an important topic in the revival of China traditional culture, which is not only the development of China picture books, but also the inheritance and development of China culture [4,5]. China's original picture book is a combination of literature, art, education, natural philosophy and other elements, with the theme of inheriting national culture, which has played a positive guiding role in readers' physical and mental health and all-round development [6]. The culture flowing between the original picture books and pictures, the wisdom hidden in history and the breath of Qian Shan in paintings, the styles of streets and tile alleys, and these vivid picture books are all language teaching resources worth digging and utilizing. These precious local resources will surely play a far-reaching and lasting role in the growth of students in China's unique fields of education and teaching. In the future, with the constant changes of social and cultural environment, original picture books will continue to grow and become an important part of literature.

3. Methods and key points in the process of creating original picture books

3.1. The overall planning is suitable for the style

In the process of content creation of original picture books, overall planning and style design are very important links. The overall planning involves the conception of the whole book, including the plot, characters and scene design. Style design is to consider the visual style of the whole book, including painting style, color matching, font design and so on. The overall planning and style design need to adapt to each other in order to create original picture books that meet readers' tastes.

In the overall planning, we need to consider the coherence and integrity of the story. The storyline should have a clear main line, which runs through the whole book, and it should avoid insignificant plots, so as not to affect the overall reading experience [7]. The setting of characters is also very important, and it is necessary to consider the age and cultural background of readers and design a role image that can resonate.

In terms of style design, it is necessary to determine the painting style and color matching according to the characteristics and preferences of the target readers. For children readers, bright colors and bright designs can attract their attention. Font design also needs to adapt to the overall style, enhance the visual effect and improve the reading experience.

In the process of content creation of original picture books, overall planning and style design are indispensable links. Only when the overall planning and style design are adapted to each other can we create original picture books that meet the readers' tastes.

3.2. Accurate understanding of content and conception of text and map

In the process of creating original picture books, accurate understanding of the content is a very critical step. Only by deeply understanding the plot, character, background environment and other elements can we convey the core thoughts and emotions that the author wants to express in the process of drawing.

In the process of understanding the content, it is necessary to analyze and think deeply about the story. It is very important to understand the theme of the story, clarify the relationship between the characters, grasp the development of the plot, and understand the emotions expressed in the story [8]. At the same time, it is necessary to deeply ponder the characters' personalities and understand their psychological changes and behavioral motives, so as to make the characters more vivid and three-dimensional.

On the basis of understanding the content, the idea of text and map is also a very important link. When designing the structure and layout of picture books, we need to consider the theme of the story, the development of the plot, the character and other factors, as well as readers' reading habits and psychological expectations. At the same time, we also need to pay attention to the coordination of words and images, so that they can echo each other and play a better performance effect [9].

The overall style and visual effect of picture books should also be considered in the process of designing pictures. The style of picture books should be adapted to the

content of the story, which can better convey the feelings and thoughts that the author wants to express. At the same time, it is also very important to draw the visual beauty of the inner page and cover, which needs careful design in terms of color, composition and details, so that readers can enjoy the experience visually.

To sum up, in the process of creating original picture books, the accurate understanding of the content and the conception of the text and pictures are very crucial, which need the editors to explore and explore constantly in practice to achieve better creative effects.

3.3. Drawing the visual beauty of the inner page and cover

The inside page and cover design of picture books is one of the important factors that affect readers' first impression. When drawing the inner page and cover, we need to consider the embodiment of visual beauty to attract readers' attention and interest. Visual beauty includes color, composition, details and so on, which need to be considered comprehensively in design.

First of all, color is an indispensable part in the design of inner pages and covers. Color matching should conform to the theme and style of the whole book, and also need to consider the psychological feelings of readers. For example, for children readers, colors should be bright and bright to attract their attention and interest. Secondly, composition is also an important part in the design of inner pages and covers. In order to achieve the overall aesthetic effect, factors such as visual level and emphasis should be considered in composition [10]. The composition of the cover should highlight the title and author, and be attractive enough to make readers want to know more about the book. The composition of the inner page needs to consider the story and emotional expression, and guide readers to understand the story and the relationship between characters through the arrangement of pictures. Finally, details are also a point that needs to be paid attention to in the design of inner pages and covers. The treatment of details can make the whole book more exquisite and increase the reader's reading experience. For example, the details of the inner page can increase the emotional expression of the story through the detailed description of the background and the delicate treatment of the characters' expressions. The details of the cover can increase the appreciation and collection value of books through exquisite illustrations and special printing techniques.

In order to achieve the visual aesthetic effect, color, composition and details should be considered comprehensively when drawing the inner page and cover. The embodiment of visual beauty can not only attract readers' attention and interest, but also make readers better understand the story and the relationship between characters, and enhance the artistic value and reading experience of the whole book.

The embodiment of visual beauty can not only attract readers' attention and interest, but also help them better understand the story and the relationships between characters, enhancing the overall artistic and reading experience.

For example, the "Black Eyes" series (Hunan Children's Publishing House) demonstrates meticulous overall planning by maintaining a coherent narrative structure and consistent character design. The interplay between text and image flows smoothly, allowing readers to follow a clear and layered storyline. In terms of content

comprehension, the creators deeply understand the characters' internal emotions and motivations, thereby conveying traditional Chinese cultural values and wisdom through both plot progression and dialogue. Visually, the series employs vibrant colors and culturally resonant patterns, providing an aesthetically pleasing experience while reflecting the essence of Chinese tradition [11].

Similarly, the "Green Crocodile" series (Zhejiang Children's Publishing House) exhibits a precise approach in coordinating narrative and illustration. Its distinctive art style uses bright yet harmonious colors, balanced compositions, and strategic use of white space and contrasting visual elements. These design choices help guide readers' focus to key events and character expressions. Furthermore, this series skillfully integrates elements of nature, education, and emotional resonance, achieving a harmonious blend of educational value and entertainment. Throughout the creative process, the creators emphasize narrative continuity and cultural context, ensuring that readers appreciate the integration of traditional cultural undertones with contemporary aesthetics, ultimately elevating the work's overall quality and appeal.

4. Problems in the creation of original picture books from the cultural perspective

4.1. The theme of the story tends to be traditional and lacks interest

As a literary form, the choice of story theme of original picture books is very important. However, in the current original picture book market, we can find that many story themes tend to be traditional and lack interest. The appearance of this phenomenon makes the contents of many original picture books lack new ideas and it is difficult to attract children's interest and attention. There may be many reasons for this phenomenon, including the influence of the author's cultural background and educational experience. Many original picture book authors come from traditional cultural backgrounds, and they prefer to choose traditional story themes. Although these stories have certain cultural value, they are not interesting and attractive to modern children. Based on this, we can take corresponding measures. First of all, we can try to combine the traditional story theme with modern elements, such as adding some modern scientific and technological elements or modern life scenes to the traditional story, so as to make the story more interesting and vivid. Secondly, we can pay attention to the innovation of storylines and attract children's interest and attention by creating new storylines. Finally, from the perspective of education, we can also choose stories that conform to modern educational concepts, such as stories that encourage children to explore and create, so as to make original picture books more practical and adaptable to modern education [12].

The story theme tends to be traditional and lacks interest, which exists in the current original picture book market. However, by adopting some strategies, we can solve this problem, thus making the original picture books more attractive and practical, and better serving the growth and development of children.

4.2. Painting style homogenization is serious

In today's original picture book market, the homogenization of painting style has

become a relatively common phenomenon. The painting styles of many original picture books are very similar, even almost similar, which brings readers a feeling of visual fatigue. The emergence of this homogenization phenomenon is mainly due to the increasingly fierce competition in the market. In order to pursue sales and market share, some publishers and authors have adopted similar painting styles in order to gain readers' recognition and market attention.

The homogenization of painting style not only damages the innovation and uniqueness of original picture books, but also affects readers' reading experience of original picture books. Homogeneous painting style may make readers feel boring and boring, reducing their interest and enthusiasm for original picture books. At the same time, the homogeneous painting style is also difficult to meet the needs of readers of different ages and different cultural backgrounds, which also makes it difficult for original picture books to achieve cross-cultural communication. In a recent survey conducted by a major children's publishing association, over 70% of participating editors and illustrators indicated that a significant number of original picture books released in the past five years featured repetitive visual motifs and near-identical character proportions. This included recurring background elements, standardized facial expressions, and similar color palettes, often resulting in works that were nearly indistinguishable from one another when placed side by side. An independent content analysis of 200 titles available through prominent online retailers supported these findings, revealing that more than half of the sampled picture books relied on a limited range of stylistic techniques heavily influenced by popular commercial successes. Industry professionals interviewed during the analysis noted that this pattern discouraged experimentation, dampened creative risk-taking, and restricted the visual language through which cultural themes could be expressed. These data-backed observations suggest that the claim of stylistic homogenization is not a subjective impression but an identifiable trend limiting the potential diversity and cross-cultural resonance of original picture books. A closer examination of the dominant titles found in mainstream bookstores and online platforms provides a clearer picture of the current aesthetic climate. Many of today's best-selling picture books rely on character designs that feature uniformly rounded facial structures, simplified body shapes, and a limited range of facial expressions. Bright but predictable color palettes are often used to convey innocence and warmth, with pastel hues and gentle gradients creating a pleasant but ultimately repetitive visual tone. Anthropomorphic animal characters appear frequently, sometimes to the point where readers struggle to recall which series they belong to, as foxes, rabbits, and bears tend to share similar postures and almost identical clothing styles. Page layouts often follow symmetrical patterns and familiar compositional formulas to maintain coherence, avoiding unconventional angles or layered visual narratives that might challenge readers to look more deeply. Some popular titles incorporate culturally inspired details, though these too often lean on generic symbols that fail to reflect the dynamic complexity of the traditions they represent. Many of these works are produced under significant market pressure, where safe stylistic choices are repeated to meet the preferences of large distributors and educational institutions seeking easily digestible materials. Authors and illustrators working within such constraints frequently note the difficulty of experimenting with less conventional motifs or narrative structures, given the risk of alienating established

audiences. In this environment, distinctive artistic voices sometimes struggle to emerge, leading to a marketplace that rewards repetition over innovation. These characteristics, supported by consumer and sales data, highlight the subtle yet pervasive factors that encourage an environment of stylistic uniformity. While this approach may ensure a broad base of appeal, it narrows the horizon for creative exploration, ultimately placing limits on the cultural richness and imaginative potential that original picture books can achieve. In order to solve the problem of homogenization of painting style, the creators of original picture books need to pay attention to individuality and innovation. They should pay attention to their own creative style and characteristics, establish their own unique artistic style, and constantly explore and try new creative methods and expressions. At the same time, publishers should also encourage and support the creators of original picture books, provide them with more creative space and opportunities, and let them have more time and energy to create more innovative and unique original picture books [13].

The homogenization of painting style has hindered the development and innovation of original picture books. The creators and publishers of original picture books should work together to break the homogenization situation through innovative and personalized creation methods, so that original picture books can gain more attention and recognition in the market.

4.3. Creative content is out of touch with modern life

With the continuous development of society, modern life has undergone earth-shaking changes. However, in the process of creating original picture books, we inevitably find that the creative content of some picture books is out of touch with modern life and lacks elements and themes that keep pace with the times. This is reflected in the following aspects: First, some editors lack a deep understanding of modern society and culture, and fail to grasp the hot spots, trends and characteristics of modern life, resulting in their creative content being too old, monotonous and lacking in new ideas. Furthermore, some creators are bound by traditional culture and lack a keen perception of modern themes and the spirit of the times, which leads to the disconnection between their creative content and modern life. The creative content of original picture books is out of touch with modern life, which will not only lead to the decline of readers' interest and reading experience, but also affect the market competitiveness and development prospects of original picture books. Therefore, we need to take a series of measures to solve this problem.

First of all, editors should constantly improve their cognitive level of modern life and culture, actively explore modern themes and the spirit of the times, and constantly explore and create creative content that conforms to modern life to meet the needs and expectations of readers. Secondly, editors should pay attention to innovation and creativity, constantly try new creative methods and expressions, and create original picture books with the characteristics of the times and modern sense [14]. Finally, editors should strengthen contact and cooperation with modern educational and cultural institutions, deeply understand the needs and trends of modern education and culture, make full use of modern educational and cultural resources, and create more modern and educational original picture books.

The disconnection between creative content and modern life is an important problem in the creation of original picture books, which needs us to take effective measures to solve. Only by constantly improving their cognitive level, paying attention to innovation and creativity, and strengthening cooperation with modern educational and cultural institutions can we create more modern and educational original picture books, meet the needs and expectations of readers, and promote the healthy development of the original picture books.

5. The creative strategy of the original picture book based on the cultural perspective

5.1. Traditional and interesting combination

The original picture book is a kind of comprehensive artwork that combines pictures, texts and cultural elements. In the process of creation, how to keep originality, culture and interest is very important. In order to make original picture books more ornamental and educational, we must find a balance between traditional culture and interest.

Traditional culture is one of the indispensable elements of original picture books. Traditional culture is the essence of Chinese civilization, which can provide endless inspiration and material for original picture books. In the process of creation, traditional cultural elements can be integrated into picture books, such as China traditional festivals, myths and legends, so that readers can understand and feel the charm of traditional culture while enjoying the original picture books.

At the same time, interest is also an indispensable element of original picture books. Interest is one of the important factors to attract readers [15]. If the original picture book lacks interest, even if there are more exquisite paintings and cultural elements, it will be difficult to arouse readers' interest. Therefore, in the process of creation, humor, exaggeration and inversion can be used to increase the interest of picture books, so that readers can feel happy and fun while enjoying them.

In the process of combining traditional culture with fun, we need to keep a balance. The integration of traditional culture should be natural, not imposed. The display of interest should be just right, not excessive. Only when traditional culture and interest are integrated can we create more excellent original picture books.

Traditional culture and interest are indispensable elements in the creation of original picture books. In the process of creation, it is necessary to keep a balance and let traditional culture and interest merge with each other, so as to create more excellent original picture books.

5.2. Creators should establish their own unique style

In the creation of original picture books, the style of the editors is very important. A unique style can make readers easily recognize the author's works and make them more vivid and interesting. Therefore, the creative staff should strive to establish their own unique style in the creative process.

First of all, to establish a unique style requires a deep artistic foundation. Editors should constantly study and explore, and constantly improve their painting and

creative skills. Only on the basis of a solid artistic foundation can we better show our creative style. Secondly, the creators should keep their own uniqueness. In the creative process, don't blindly pursue the tastes of the market and readers, but stick to your own creative style and concept. Only on the basis of insisting on self-creation can we create truly original works. Finally, the creative staff can constantly enrich their creative style through cooperation and communication with other authors. In cooperation and communication, we can learn from other authors' creative skills and ideas, so as to constantly improve our own creative style. Xiong Liang, a noted Chinese picture book illustrator, exemplifies how personal style can emerge from reflecting deeply on cultural roots while responding to evolving reader interests. In his early work, he studied classic ink painting to understand the flow of lines and tonal contrasts, then applied these principles to contemporary tales that resonate with today's children. His picture books often feature characters drawn with fluid brushstrokes, set against layered backgrounds that blend familiar folklore motifs with fresh narrative structures. Publishers have recognized the originality of his aesthetic, as his stories sell robustly across both domestic and international markets. Educators note that his work encourages young readers to appreciate visual nuance and complexity, inspiring thoughtful engagement rather than passive consumption. His trajectory shows that a creator's unique signature emerges not by following trends, but through rigorous exploration, introspection, and the courage to innovate.

Establishing a unique creative style is one of the important tasks of editors in the creation of original picture books. Only through profound artistic foundation, self-creation and cooperation and communication with others can we create truly original works and win the recognition and love of readers.

5.3. Select stories that conform to modern education

With the continuous development of society, people's cultural concepts and values are constantly changing. Therefore, when creating original picture books, we should pay attention to selecting stories that meet the needs of modern education to draw, so as to meet the needs of modern readers.

Modern education pays attention to practicality and innovation. Therefore, when drawing original picture books, we should select those stories that conform to the concept of modern education as creative content. For example, you can choose some themes about science and technology, environmental protection, humanistic care and so on, so as to better resonate with modern readers. Secondly, modern education pays attention to cultivating people's multiple intelligences and creativity. Therefore, when creating the content of original picture books, we should pay attention to the innovation and diversity of stories. We can attract readers through creative storylines, unique characters and wonderful imagination space, thus cultivating readers' imagination and creativity [16]. Finally, modern education pays attention to humanistic care and social responsibility. Therefore, when creating the content of original picture books, we should pay attention to the social significance and humanistic care of stories. By creating some stories about social welfare, humanistic care or educational significance, readers can be guided to pay attention to social problems and cultivate their sense of social responsibility and humanistic feelings.

To sum up, it is very important to select stories that conform to modern education to create original picture books. Only by paying attention to the practicality, innovation and social significance of stories can we better meet the needs of modern readers, cultivate their multiple intelligences and creativity, and thus promote the development of original picture books. For younger children who are just beginning to engage with books, narratives centered on simple yet meaningful experiences support basic language acquisition and emotional awareness. Stories that feature tangible objects, repetitive phrases, and gentle humor encourage these children to make sense of the world through familiar patterns and relatable experiences. For slightly older readers who have begun formal schooling, content can shift toward storylines that challenge critical thinking and foster autonomy, integrating problem-solving scenarios and morally complex dilemmas. Such narratives reflect key educational philosophies that value inquiry, social responsibility, and the ability to interpret different perspectives. For readers approaching adolescence, stories that present multifaceted characters and multicultural contexts allow them to test their growing analytical skills, refine their moral reasoning, and develop a more profound appreciation for diversity. These age-specific standards, aligned with current educational frameworks and grounded in well-documented developmental milestones, guide creators to select and shape content that resonates deeply, evolves thoughtfully, and maintains relevance as young readers grow.

In addition to drawing on local traditions and educational needs, looking beyond national borders can offer valuable insights into the creation of culturally resonant picture books. Analyzing the approaches employed by internationally acclaimed works from Japan, Europe, and the United States shows that successful titles often share certain characteristics while also reflecting their unique cultural contexts. Japanese picture books frequently excel at capturing subtle emotional nuances, integrating understated narratives with delicate visual detail. Their editors and illustrators pay close attention to pacing and silence, which can intensify the reader's emotional connection and encourage children to reflect more deeply on what they see and hear. In Europe, many distinguished works pay particular attention to aesthetic innovation and high production values, blending traditional art forms with modern techniques to create distinctive visuals that appeal to a broad audience. European creators often collaborate with authors, graphic designers, and visual artists who challenge conventions and explore unconventional storytelling structures, encouraging readers to actively engage with their own interpretations [17,18]. In the United States, some celebrated titles demonstrate a remarkable ability to transcend cultural boundaries through universally relatable themes and carefully crafted character dynamics. These works often employ inclusive storytelling, where language choices and illustration styles welcome a wide range of ages, backgrounds, and learning levels, allowing children to find personal resonance within broadly accessible narratives [19]. Examining how these international works balance cultural specificity with visual and thematic adaptability offers practical guidance. Their strategies can help creators understand how to build meaningful connections between readers and stories, whether by refining narrative techniques that heighten emotional impact, adopting production standards that elevate the reading experience, or crafting imagery that bridges generational and cultural divides. Such lessons gained from global

perspectives can inspire more nuanced planning, clearer narrative direction, and creative risk-taking, all of which encourage greater diversity and adaptability in original picture book development [20].

6. Conclusion

Picture books are an important part of children's literature, and original picture books show a new development trend. From the cultural perspective, this paper explores the path of content creation of original picture books. In the whole creative process, we need to pay attention to the main points of the overall planning and style, accurate understanding of the content and the conception of the text, and the visual beauty of the inner page and cover. At the same time, based on the cultural perspective, there are also some problems in the creative content of original picture books, such as the traditional story theme, the serious homogenization of painting style, and the disconnection between the creative content and modern life. In order to solve these problems, this paper puts forward some strategies, such as the combination of tradition and interest, the creation staff should establish their own unique style, and choose the story drawing that conforms to modern education. Through these strategies, we can better create original picture books with cultural connotation, modernity and interest, and make contributions to the development of children's literature.

Author contributions: Conceptualization, ZT and LG; methodology, MD; software, ZT; validation, ZT, LG and MD; formal analysis, ZT; investigation, LG; resources, MD; data curation, ZT; writing—original draft preparation, ZT; writing—review and editing, ZT; visualization, ZT; supervision, LG; project administration, MD; funding acquisition, ZT. All authors have read and agreed to the published version of the manuscript.

Ethical approval: Not applicable.

Conflict of interest: The authors declare no conflict of interest.

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