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СУЧАСНІ ТЕНДЕНЦІЇ МИСТЕЦЬКО-ПЕДАГОГІЧНОЇ ОСВІТИ КНР: ПІДГОТОВКА ВЧИТЕЛІВ ОБРАЗОТВОРЧОГО МИСТЕЦТВА

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У статті представлено аналіз ключових тенденцій, які формують підготовку вчителів образотворчого мистецтва у закладах вищої та професійної освіти Китайської Народної Республіки. Ці тенденції, окреслені керівництвом країни та викладені в державних документах і промовах, відображають стратегічні пріоритети Китаю у збереженні культури, модернізації освіти та міжнародній співпраці. У дослідженні розглядається, як ці політики практично впроваджуються в освітніх закладах, сприяючи розвитку міцної та динамічної системи художньої освіти. Матеріали статті визначають декілька ключових тенденцій, зокрема інтеграцію традиційних китайських форм мистецтва із глобальними художніми рухами, акцент на інтернаціоналізацію та впровадження передових технологій, таких як штучний інтелект та цифрові інструменти, у сферу образотворчого мистецтва. Крім того, дослідження вивчає роль художньої освіти у збереженні та популяризації культурної спадщини етнічних меншин Китаю, наголошуючи на її значенні у зміцненні національної єдності та культурного розмаїття. У статті використано відкриті джерела інформації та наведено конкретні приклади з провідних університетів та професійних освітніх закладів Китаю. Зокрема, розглянуто ініціативи, реалізовані такими закладами, як Центральна академія образотворчих мистецтв і Університет малих народів Китаю, які розробили інноваційні програми для узгодження своїх навчальних планів із національними стратегіями. Ці програми акцентують увагу на міждисциплінарних підходах, практичній підготовці та інтеграції сучасних методик навчання. Аналізуючи ці тенденції та їхнє практичне застосування, стаття пропонує цінні висновки про те, як система мистецько-педагогічної освіти Китаю еволюціонує, щоб відповідати вимогам сучасного глобального та культурного простору. Отримані результати сприяють ширшому розумінню художньої освіти як ключового драйвера культурної дипломатії, інновацій та суспільного розвитку.

Ключові слова: професійна підготовка, вчителі образотворчого мистецтва, мистецько-педагогічна освіта, Ініціатива “Один пояс – Один шлях, полікультурність, інтернаціоналізація, культура китайських етнічних меншин.

MODERN TRENDS IN ART AND PEDAGOGICAL EDUCATION IN PR CHINA: TRAINING OF FINE ARTS TEACHERS

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The article provides a comprehensive analysis of the key trends shaping the preparation of fine arts teachers in higher and professional education institutions in the People's Republic of China. These trends, out-

lined by the country's leadership and articulated in state documents and speeches, reflect China's strategic priorities of cultural preservation, educational modernisation, and international collaboration. The study examines how these policies are being practically implemented across educational institutions, contributing to the development of a robust and dynamic system of art education. The analysis highlights several pivotal trends, including the integration of traditional Chinese art forms with global artistic movements, the emphasis on internationalisation and the adoption of advanced technologies, such as artificial intelligence and digital tools, in fine arts education. Furthermore, the study explores the role of art education in preserving and promoting the cultural heritage of China's ethnic minorities, underscoring its importance in fostering national unity and cultural diversity. The article relies on open-source information and presents specific examples from leading universities and professional education institutions across China. It discusses the initiatives undertaken by institutions like the Central Academy of Fine Arts and Mingzu University of China, which have developed innovative programs to align their curricula with national strategies. These programs emphasise interdisciplinary approaches, practical training, and the integration of modern teaching methodologies. By analysing these trends and their practical applications, the article offers valuable insights into how China's art and pedagogical education system is evolving to meet the demands of a rapidly changing global and cultural landscape. The findings contribute to the broader understanding of art education as a key driver of cultural diplomacy, innovation, and societal development.

Key words: professional training, fine arts teachers, art and pedagogical education, BRI Initiative, multiculturalism, internationalisation, culture of Chinese ethnic minorities.

Introduction. The training of fine arts teachers in the People's Republic of China is gaining significant attention due to its pivotal role in shaping the country's cultural identity and advancing its global cultural influence. Modern trends in art and pedagogical education in China reflect a dynamic balance between preserving traditional Chinese art forms and integrating innovative, global methodologies. As China places increasing emphasis on aesthetic education within its holistic educational reforms, understanding these trends is essential for promoting creativity, cultural sustainability, and international collaboration.

For Ukraine, the relevance of this problem is heightened by the need to actively promote its own cultural identity on the global stage amidst the ongoing challenge of Russian disinformation campaigns. These campaigns frequently attempt to portray Ukrainian culture as merely an extension of Russian heritage, undermining Ukraine's unique historical and artistic contributions. By studying China's experience in leveraging art education as a tool for cultural preservation and global presentation, Ukraine can draw valuable insights into strengthening its own cultural diplomacy. Moreover, in a globalised world, art education serves as a powerful medium for intercultural dialogue and understanding. Exploring the strategies employed in China's fine arts teacher training can inform Ukraine's efforts to integrate its rich cultural traditions into modern pedagogical practices, ensuring its distinct identity is recognised and celebrated worldwide.

Literature review. In China art is often regarded as a universal language that enables seamless communication across cultures and nations. In this context, teachers are entrusted by the state with the critical responsibility of shaping the value orientations of future generations of Chinese citizens. As a result, the training of art teachers, particularly those specialising

in fine arts, has garnered significant attention from Chinese scholars, both in the historical development of Chinese pedagogy and in its contemporary evolution. In preparing this study, the authors drew upon a wide range of scholarly works that capture the key trends in the theory and practice of training fine arts teachers in modern China. These works can be broadly categorised into specific thematic groups, reflecting the diversity and scope of the field:

- the studies that examine the evolution of art teachers' professional development in China, highlighting the integration of traditional values with modern educational practices that emphasise the influence of Confucian ideals combined with contemporary state and societal values, focusing on the shift from traditional academic performance to a more holistic educational approach (Kalashnyk L., Terentieva N., Dovzhenko T., Levchenko Y., Dao Zh., Yang J., Zhang X. and others);

- the publications that analyse the impact of modern AI painting and other kinds of modern technological trends on traditional art creation and its implications for student skill development in Chinese universities, developing of new kinds of fine arts and minding necessary transformations in curriculum, teaching methods, and teacher training to adapt to technological advancements in art education (Sobchenko T., Chen Sh., Liu K., Tang H., Yang Y. and others);

- researches that discuss innovative approaches to art teaching in higher education institutions in China and emphasise the need for reform in teaching modes to enhance creativity and practical skills among art students, suggesting a shift towards more interactive and student-centred pedagogical methods (Lin B., Liu X., Ren J., Yuryeva K., Li Y., Wang P., Zhu P., Xu B. and others).

According to the authors, a significant unresolved aspect of the broader issue under study is the lack of

standardisation in the tools used to implement key trends in the training of fine arts teachers in higher education institutions in the PRC. Additionally, the trends themselves, as presented in the works of predominantly Chinese scholars, often appear fragmented and descriptive, lacking systematic organization and clear application to the practical realities of the educational process.

The article aims to provide a comprehensive analysis of the key trends outlined by the leadership of the PR China and their practical implementation in the training of fine arts teachers in high and professional education institutions of the country. This analysis is based on open-source information and includes examples of how these trends are applied in specific higher education institutions across the PR China.

Research results. The training of fine arts teachers in the People's Republic of China is intricately aligned with the nation's overarching development strategy, as articulated in key state documents and leaders' speeches. This alignment reflects the Chinese government's commitment to advancing cultural preservation, fostering international collaboration, and addressing both global and domestic priorities (Liu, 2018). Collectively, these efforts underscore China's strategic vision of integrating cultural preservation with modernisation, ensuring that fine arts education enhances the country's soft power and cultural diplomacy.

Universities in China play a central role in implementing these strategies, with fine arts teacher training directly linked to the country's broader educational reforms. The goals include fostering innovation, creativity, and national pride by cultivating artistic talent that contributes to socio-economic growth and strengthens cultural influence. A dual focus on preserving traditional Chinese art forms and integrating contemporary global trends characterises the training process. This approach ensures the safeguarding of cultural heritage while preparing students to actively engage with international artistic movements (Chen, 2023).

The government also emphasises the importance of improving pedagogical methods and teaching quality. Universities increasingly adopt student-centred, interdisciplinary teaching practices that balance theoretical knowledge with practical, hands-on experience (Lin, 2024). Additionally, programs prioritise internationalisation, encouraging faculty and student exchanges and fostering global artistic perspectives. The cultural traditions of China's ethnic minorities are incorporated into curricula, equipping future teachers to preserve and promote these artistic heritages (Zhu, 2024). The key trends as to training fine art teachers in modern universities of China today include:

Integration with the Belt and Road Initiative (BRI): Integration with the BRI has become a pivotal trend

in the training of fine arts teachers in modern Chinese universities. This strategic direction was formalised in July 2016 with the release of the "Education Action Plan for the Belt and Road Initiative" by the Ministry of Education of the People's Republic of China (Education Action Plan ..., 2017). The core idea of this integration is to enhance educational cooperation and cultural exchange among countries participating in the BRI. By fostering mutual understanding and collaboration, China aims to build a "Silk Road" for education that promotes shared learning and development. In practice, this initiative has led to the development of specialised programs and partnerships within Chinese universities (Xu, 2021). For instance, the Shanghai Theatre Academy launched the "2024 Belt and Road Art Talent Training Program," which offers scholarships to students from BRI countries. This program focuses on cultivating artistic talents and facilitating cultural exchanges, thereby enriching the educational experience of fine arts teachers and students alike. Through such programs, Chinese universities are not only enhancing the quality of fine arts education but also contributing to the broader goals of the BRI by building bridges of cultural and educational exchange across nations (Kalashnyk & etc., 2023). Training programs emphasise cultural exchange and cooperation with countries involved in the BRI, encouraging fine arts teachers to cultivate a global perspective and contribute to cross-cultural dialogue;

Promotion of Multiculturalism: Promotion of multiculturalism has become a central focus in the training of fine arts teachers within modern Chinese universities. This emphasis aligns with China's broader educational policies aimed at fostering ethnic unity and cultural diversity. The "Opinions on Comprehensively Deepening the Reform of Teacher Team Construction in the New Era," issued by the State Council in 2018, underscores the importance of integrating multicultural education into teacher training programs to enhance educators' cultural competencies (Official site ..., 2025). The core idea behind this initiative is to cultivate educators who are not only proficient in fine arts but also possess a deep understanding and appreciation of China's diverse cultural landscape. By doing so, the education system aims to promote social cohesion and mutual respect among different ethnic groups. In practice, universities have implemented various strategies to realise this vision. For instance, Mingzu University of China, renowned for its commitment to ethnic diversity, offers specialised courses that focus on the artistic traditions of China's 56 recognised ethnic groups. These programs provide future fine arts teachers with firsthand experience in diverse artistic expressions, enabling them to incorporate multicultural perspectives into their teaching methodologies (Yang, 2022). Additionally, institutions like

Tsinghua University's Academy of Arts and Design have established international academic exchange platforms to facilitate multicultural communication. Events such as the Tsinghua International Conference on Art & Design Education bring together experts from top art and design institutes worldwide to discuss and promote multiculturalism in art education (Kalashnyk & etc., 2023). Through these initiatives, Chinese universities are actively promoting multiculturalism in fine arts teacher training, ensuring that educators are well-equipped to foster an inclusive and culturally rich learning environment. Recognising China's diverse cultural heritage, teacher training programs incorporate elements of multicultural education, enabling future educators to address the needs of a diverse student population and celebrate cultural plurality.

Advancing Internationalisation: Internationalisation has emerged as a pivotal trend in the training of fine arts teachers within modern Chinese universities. This strategic direction was emphasised in the "Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools," issued by the General Office of the State Council in 2015 (Official site ..., 2025). The document underscores the importance of enhancing aesthetic education by learning from international experiences and promoting global exchanges. The core idea behind this initiative is to elevate the quality of fine arts education by integrating global perspectives, fostering cross-cultural understanding, and adopting international best practices. By doing so, China aims to cultivate art educators who are not only well-versed in traditional and contemporary Chinese art but also equipped to engage with the global art community. In practice, this internationalisation is realised through various collaborative programs and partnerships (Liu & etc., 2022). For instance, the China Academy of Art (CAA) has established partnerships with over 100 universities and institutions across more than 30 countries. These collaborations facilitate student and faculty exchanges, joint research projects, and international exhibitions, thereby enriching the educational experience and broadening the horizons of future fine arts teachers. Additionally, institutions like the International College of Innovation at Xiamen University (XMU) have been instrumental in promoting international education in the arts. XMU, in collaboration with the University for the Creative Arts (UCA) in the UK, has developed programs that blend Eastern and Western art education philosophies. This partnership aims to cultivate artists with a global vision, enhancing the international competitiveness of China's fine arts education. Through such initiatives, Chinese universities are actively integrating international elements into their fine arts teacher training programs, aligning with national strategies to modernise education and enhance

cultural exchange on a global scale (Ren, 2024). The programs aim to enhance the global competitiveness of Chinese art education by adopting international pedagogical practices, fostering partnerships with foreign institutions, and providing opportunities for international exchange.

Preservation and Development of Ethnic Minority Cultures: The preservation and development of ethnic minority cultures have become central themes in the training of fine arts teachers in contemporary Chinese universities. This emphasis was again notably articulated by President Xi Jinping during a national conference on ethnic unity and progress held on September 27, 2024, where he underscored the importance of consolidating and promoting the unity and progress of all ethnic groups (Official site ..., 2025). The core idea behind this initiative is to integrate the rich artistic traditions of China's diverse ethnic minorities into the educational framework, ensuring that these cultures are preserved, appreciated, and propagated through formal education. By doing so, the government aims to foster a sense of national unity while celebrating cultural diversity, enabling future educators to both honour and teach the artistic heritage of various ethnic groups (Zhang, 2018). In practice, this policy has been implemented through various programs and curricula within higher education institutions. For example, Universities for ethnic minorities in China, such as the Central University for Nationalities, play a dual role in preserving ethnic identity and promoting integration into the broader Chinese national identity. These institutions offer specialised programs that focus on the arts and cultures of specific ethnic groups, providing platforms for students to engage deeply with their heritage. Additionally, universities have developed partnerships to support cultural sustainability in rural schools, emphasising the importance of arts education in preserving local traditions. Such collaborations aim to maintain, appreciate, and celebrate local culture through arts learning, ensuring inclusive and quality education that builds sustainable communities (Kalashnyk & etc., 2023). Through these initiatives, Chinese universities are actively contributing to the preservation and development of ethnic minority cultures, aligning with national strategies to promote cultural diversity and unity. Special emphasis is placed on safeguarding and revitalising the artistic traditions of China's ethnic minorities, integrating these elements into fine arts curricula and teacher training programs.

Developing New Forms of Fine Arts: Developing new forms of fine arts that blend traditional Chinese artistic and social values with contemporary global trends, including the incorporation of AI and digital tools, has become a significant focus in the training of fine arts teachers in modern Chinese universities. This direction aligns with China's broader educational and

cultural strategies aimed at fostering innovation while preserving cultural heritage (Sobchenko, 2021). The Chinese government has emphasised the integration of technology in education to enhance teaching and learning outcomes. In December 2021, Education Minister Huai Jinpeng highlighted the importance of AI in upgrading education, signalling a commitment to deeply integrating AI into educational practices (Official site ..., 2025). In practice, universities have responded by incorporating AI and digital technologies into their fine arts programs. For instance, the China Academy of Art hosted the First Digital Art China exhibition, showcasing AI-generated content and virtual reality artworks. This event reflects the academy's efforts to explore the convergence of art and technology, providing students with exposure to cutting-edge digital art forms. Additionally, institutions like the Central Academy of Fine Arts (CAFA) have been proactive in integrating AI into fine art education. Research indicates that Chinese university visual art teachers are increasingly engaging with AI technologies in generative content, aiming to understand and incorporate these tools into their teaching and creative processes (Yuryeva & etc., 2024). These initiatives demonstrate a concerted effort by Chinese universities to equip future fine arts educators with the skills and knowledge necessary to

navigate and contribute to the evolving landscape of art, where traditional values harmoniously intersect with technological advancements.

Conclusions. Exploring the modern trends in training fine arts teachers in the PR China is not only timely but also essential for fostering global connections and addressing shared challenges. These trends highlight the transformative power of fine arts education in bridging cultural divides and promoting sustainable, inclusive development worldwide. This study does not exhaust all aspects of the stated problem. Further exploration is required on topics such as the correlation between training programs for fine arts teachers in higher and vocational education institutions in the PRC and the country's national development strategy in both the short and long term, as well as how this practice could be implemented in Ukraine. Other areas for development include: differences in the balance between pedagogical and artistic components in the educational programs for fine arts teachers in Ukrainian and Chinese universities, nationwide approaches to preserving the cultural and visual-artistic heritage of ethnic minorities in both countries and how this is reflected in the educational programs for fine arts teachers, the specifics of national and local support for artists and fine arts teachers and other related issues.

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