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## INTERNATIONALISATION: A CATALYST FOR ADVANCEMENT IN ARTISTIC AND PEDAGOGICAL EDUCATION IN PR CHINA

*In the realm of education, particularly within the spheres of art and pedagogy, the concept of internationalisation has emerged as a potent catalyst for progress and advancement. Nowhere is this more apparent than in the context of the People's Republic of China, where a concerted effort towards internationalisation has profoundly transformed arts education, elevating it onto the global stage.*

*This article **aims** to underscore internationalisation as a pivotal factor in the contemporary development of art and pedagogical education in the People's Republic of China, while also highlighting its traditional role in shaping the trajectory of education in historical retrospect.*

*The **research methodology** employed in this article draws upon conventional approaches in the field of comparative pedagogy, including the historical approach, literature review, analysis of regulatory frameworks, and utilisation of open sources of information. The novelty of this article lies in its presentation of internationalisation as both a progressive and traditional tool, particularly in the context of training future art teachers for public schools in China. One of the primary mechanisms through which internationalisation fosters the advancement of art and teacher education in the PRC is by facilitating the exchange of ideas, techniques, and best practices with educational institutions and educators worldwide. Collaborative partnerships and academic exchanges have played a crucial role in revitalising knowledge, enriching curricula, and refining pedagogical approaches within Chinese higher education institutions today.*

***Conclusion:** internationalisation stands as the cornerstone of progress and development in art and pedagogical education in China. By embracing diversity, fostering collaboration, and embracing global perspectives, Chinese educational institutions have positioned themselves at the forefront of innovation and excellence in internationalisation, particularly within the realm of arts and education.*

***Keywords:** PR China, internationalization, training of art teachers, art and pedagogical education.*

**Introduction.** In an era marked by globalisation and cultural exchange, the role of internationalisation in shaping the education of future art teachers for state schools in China cannot be overstated. As China emerges as a key player on the world stage, there is a growing recognition of the importance of equipping educators with the skills, knowledge, and perspectives necessary to thrive in an increasingly interconnected world. Artistic and pedagogical education in PR China has historically been rich in tradition, steeped in millennia of cultural heritage. However, in an increasingly interconnected world, the necessity of embracing internationalisation has become paramount for staying relevant and competitive in the global arena. Internationalisation serves as a catalyst for advancement in education by offering invaluable opportunities for future art teachers to engage with diverse cultural perspectives, innovative pedagogical approaches, and cutting-edge artistic techniques from around the globe [12]. Through international collaborations, academic exchanges, and study abroad programs, aspiring educators are afforded the chance to broaden their horizons, deepen their understanding of different artistic traditions, and enrich their pedagogical repertoire.

**Literature review.** The literature addressing internationalisation and its impact on the advancement of art and pedagogical education, as well as the preparation of future educators for teaching artistic disciplines, within the Chinese scholarly domain can be broadly categorised into distinct groups. Firstly, one group of researchers (such as Y. Cheng, S. Koh, S. Hou, J. Yang, R. Yang, and others) focuses on internationalisation as a strategic

imperative for the progress of higher education in China and the government's mandates regarding educational practices in higher institutions. Scholars in this group generally highlight the positive outcomes of internationalisation processes. Conversely, another group of scholars (including Y. Guo, S. Guo, L. Yochim, X. Liu, Q. Zha, N. Wu, R. Hayhoe, among others) emphasises the challenges associated with internationalisation, particularly regarding the psychological and linguistic unpreparedness of Chinese students. They often advocate for a nuanced understanding of internationalisation, leaning towards the perspective of internationalisation as the integration of foreign students into Chinese educational settings. However, regarding the utilisation of internationalisation as a mechanism for training teachers in artistic disciplines, the available literature is either scarce or dispersed. This aspect may be addressed tangentially within broader discussions on teacher training across various disciplines or within the context of internationalisation's role within the higher pedagogical education system of modern-day China.

The **aim** of this article is to illustrate internationalisation as a longstanding and effective strategy employed by China to enhance its cultural and pedagogical practices, especially concerning the education of future art teachers for contemporary educational settings. The article examines the historical context of internationalisation processes and highlights current trends within professional and higher educational institutions in China focused on pedagogy. Through this exploration, the article sheds light on how China has leveraged internationalisation to enrich its educational landscape and prepare teachers for the demands of modern schooling.

**Methodology.** Studying internationalisation as a catalyst for advancement in artistic and pedagogical education in the People's Republic of China necessitates a multifaceted approach that incorporates various research methodologies. The following research methods were utilised in this study:

- **Literature Review method** involved examining existing scholarly works, articles, books, and reports pertaining to internationalisation in artistic and pedagogical education in PR China. By conducting a literature review, researchers obtained a foundational understanding of key concepts, historical contexts, and current trends in the field;

- **Case Studies method** was employed to investigate specific institutions, programs, or initiatives that have embraced internationalisation in artistic and pedagogical education in PR China. Through in-depth analysis, researchers explored the implementation process, challenges encountered, and outcomes achieved by these initiatives;

- **Document Analysis method** was utilised to scrutinise official documents, policy papers, curriculum materials, and institutional reports related to internationalisation efforts in artistic and pedagogical education in PR China. This approach allowed the authors to identify overarching trends, policy priorities, and institutional strategies shaping internationalisation efforts;

- **Historical and Comparative Analysis methods** were employed to examine implemented internationalisation strategies in artistic and pedagogical education through a historical retrospective lens. This approach facilitated a clear understanding of the genesis of using internationalisation as a tool in the training of art teachers;

- **Longitudinal Studies method** was conducted to track the long-term impact of internationalisation initiatives on artistic and pedagogical education outcomes in PR China. This method provided insights into changes over time and the sustainability of internationalisation efforts in the educational context.

By employing a combination of these research methods, the authors conducted rigorous investigations into the role of internationalisation in advancing artistic and pedagogical education in PR China. This comprehensive approach contributed to a broader understanding of educational globalisation and cross-cultural exchange, shedding light on the transformative potential of internationalisation in educational settings.

**Research results.** Looking back through history, internationalisation and the concept of «studying abroad» were entrenched as traditional methods for training art professionals in China. While other Asian societies adopted China's systems of state administration, currency, and banking, the realm of Chinese art actively drew in cultural accomplishments from neighbouring regions and those accessible through political and trade relations. China has long been a vibrant mosaic of diverse cultures and influences, and the internationalisation of its music education during ancient times and the Middle Ages significantly shaped its rich musical heritage. This dynamic process, fuelled by interactions with a plethora of cultures and traditions, played a pivotal role in melding Chinese music education. A notable example of this exchange is the journey of Chinese Buddhist monks to India, where they delved into the realms of music and visual arts.

The Silk Road, a vital conduit for cultural exchange between East and West, facilitated significant exchanges, notably the transmission of Buddhism from India to China. Alongside Buddhist teachings, Chinese monks voyaged to India, immersing themselves in various facets of Indian culture, including music and visual arts. For instance, the monk Xuanzang embarked on a seventeen-year pilgrimage to India in the 7th century CE, during which he not only studied Buddhist scriptures but also indulged in the music and artistry of India [7].

The profound influence of Indian music on Chinese music education during this period cannot be overstated. The introduction of Indian musical instruments like the pipa and guqin enriched China's musical repertoire. Additionally, Indian musical theories, such as the concept of raga, left an indelible mark on Chinese musicology, fostering the development of novel compositional techniques and performance styles. This cross-

cultural exchange catalysed innovation and diversity within Chinese music education, laying the groundwork for future advancements. The Tang Dynasty (618-907 CE) marked a golden age of cultural exchange and prosperity in China, witnessing a renaissance in art, literature, and music. Interaction with neighbouring regions and distant lands fuelled this flourishing, supported by the patronage of emperors and aristocrats [1]. This period saw the integration of foreign musical traditions into Chinese society, further enriching its musical landscape.

One of the most significant contributions of internationalisation to Chinese music education was the assimilation of Buddhist chanting into traditional Chinese music. Buddhist monks returning from India brought with them sacred chants and hymns, seamlessly integrating them into Chinese musical practices. These chants, renowned for their melodic intricacy and spiritual resonance, became integral to Chinese religious ceremonies and rituals. The fusion of Indian and Chinese musical elements in Buddhist chanting epitomises the transformative impact of cross-cultural exchange on Chinese music education during the Middle Ages [7].

The period from the 18th century to the early 20th century marked a transformative era for Chinese music education, characterised by increased internationalisation and the infusion of European influences. During the 18th century, China experienced heightened interactions with Europe, facilitated by trade and diplomatic exchanges. This period saw the introduction of European music and visual arts to China, marking a significant shift in cultural dynamics. European classical music, with its emphasis on harmony, notation, and orchestration, captivated Chinese scholars and musicians, leading to the incorporation of European musical principles into Chinese music education. The arrival of Jesuit missionaries in China brought Western musical instruments, notation systems, and performance techniques to the Chinese court. Matteo Ricci, an Italian Jesuit, introduced the clavichord to the Ming court in the 16th century, sparking interest in Western musical instruments among Chinese. Subsequent missionaries further disseminated European musical knowledge, laying the groundwork for its integration into Chinese music education [3].

The incorporation of European musical principles into Chinese music education during this period revolutionised traditional pedagogical methods. Chinese musicians began studying Western music theory, notation, and composition, broadening their understanding of musical structure and harmony. This synthesis of Eastern and Western musical traditions led to the emergence of new genres and styles within Chinese music, reflecting a synthesis of cultural influences. One notable example of this fusion is the development of «Xi Kang Yin», a genre of Chinese music influenced by Western classical music. Combining traditional Chinese melodies with Western harmonic progressions and instrumentation, Xi Kang Yin exemplifies the creative synthesis of Eastern and Western musical elements. Composers like Li Jinhui and Nie Er pioneered this hybrid genre, contributing to the diversification of Chinese music education [4].

The 19th and early 20th centuries witnessed a significant influx of Chinese musicians, artists, dancers, and scholars traveling to Europe for study. This period marked a profound cross-cultural exchange, where Chinese individuals immersed themselves in European artistic and educational systems, bringing back newfound knowledge and techniques to China. The influence of European artistic and educational systems on Chinese artists abroad in the 19-early 20th century was profound, leading to a renaissance in Chinese art and education upon their return. The integration of Western techniques, aesthetics, and pedagogies revitalised traditional Chinese art forms, fostering innovation and creativity. Chinese artists and educators embraced a spirit of experimentation, blending Eastern and Western influences to create a distinctive fusion of styles [9].

The period from 1949 to 1990 marked a transformative era in Chinese music education and the training of art teachers, heavily influenced by internationalisation, particularly through the relationship with the Soviet Union. Following the establishment of the People's Republic of China in 1949, the Chinese government looked to the Soviet Union for guidance in various sectors, including education and culture. Soviet models of music education, emphasising the importance of a comprehensive and standardised curriculum, became the blueprint for reforms in Chinese music education. Under Soviet influence, China established conservatories and music schools modelled after Soviet institutions. The Central Conservatory of Music in Beijing, founded in 1950, adopted Soviet pedagogical methods and curriculum structures, offering rigorous training in Western classical music alongside traditional Chinese music [6]. Similarly, music schools across China were restructured to align with Soviet educational principles, providing a systematic approach to music education.

The Soviet Union played a crucial role in training Chinese music educators through exchange programs and collaborative initiatives. Chinese music teachers and administrators traveled to the Soviet Union to study pedagogy, curriculum development, and music theory. Conversely, Soviet music educators were invited to China to conduct workshops and seminars, sharing their expertise with Chinese counterparts. This exchange of knowledge and experiences enriched the training of music educators in China, fostering a cadre of skilled professionals capable of implementing Soviet-inspired reforms.

In addition to music education, the training of art teachers in China was also influenced by Soviet models during this period. The Soviet Union's emphasis on academic rigor and technical proficiency resonated with Chinese educational policymakers, leading to the adoption of Soviet-inspired pedagogical approaches in art teachers' training programs. Integration of Soviet Pedagogical Methods: Chinese art academies and teacher training institutes integrated Soviet pedagogical methods into their curricula, focusing on foundational skills such as drawing, painting techniques, and art history. Soviet textbooks and instructional materials were translated into Chinese, providing students and educators with access to a wealth of Soviet artistic knowledge

and techniques [8]. This infusion of Soviet pedagogy elevated the quality of art teachers' training in China, nurturing a generation of artists and educators well-versed in both traditional Chinese and Western artistic practices.

Since the 1990s, globalisation has profoundly influenced Chinese music education and the training of art teachers, ushering in an era of unprecedented exchange and integration with international practices. The advent of globalisation has led to increased exposure to diverse musical traditions and pedagogical approaches, shaping the landscape of music education in China. Institutions and educators have embraced international collaborations, innovative technologies, and interdisciplinary methods to enrich students' learning experiences. Chinese music schools and conservatories have established exchange programs with prestigious institutions worldwide, facilitating cultural exchange and fostering collaboration among students and faculty. For instance, the Central Conservatory of Music in Beijing has partnerships with renowned conservatories such as the Juilliard School in the United States and the Royal Academy of Music in the United Kingdom. These partnerships offer students opportunities to study abroad, participate in joint performances, and engage with diverse musical cultures [10].

Globalisation has encouraged the integration of Western and Chinese musical traditions within music education. Institutions have expanded their repertoire to include a diverse range of musical genres, from classical Western music to traditional Chinese music and contemporary styles. This interdisciplinary approach allows students to develop a comprehensive understanding of music history, theory, and performance practices. In the realm of art education, globalisation led to a reimagining of teaching methods, curriculum development, and professional development opportunities for art teachers. Embracing digital technologies, international collaborations, and cross-disciplinary approaches, art teacher training programs seek to prepare educators for the challenges of the 21st century [3].

Art teacher training institutes organise professional development workshops and seminars featuring international guest speakers, renowned artists, and scholars. These events cover a wide range of topics, including contemporary art trends, pedagogical innovations, and cultural exchange [2]. By providing opportunities for dialogue and collaboration, these initiatives empower art teachers to stay abreast of global developments in art education and incorporate new ideas into their teaching practice. Globalisation has spurred the integration of digital technologies into art teachers' training programs, enabling educators to explore innovative teaching methods and tools. Online platforms, virtual classrooms, and digital resources offer flexible learning opportunities for art teachers to enhance their skills, access educational materials, and connect with colleagues worldwide. Additionally, digital art-making tools and software provide new avenues for creative expression and interdisciplinary collaboration in the classroom [5].

One of the primary ways in which internationalisation benefits the education of future art teachers in China is through exposure to diverse teaching methodologies and educational philosophies. By engaging with educators and institutions from diverse cultural backgrounds, aspiring teachers are exposed to a myriad of approaches to art education, enabling them to critically evaluate their own practices and adapt them to meet the needs of an increasingly multicultural student body. Among the positive aspects of internationalisation for the development of art and pedagogical education in general and the training of future art teachers for public schools, Chinese researchers name the following factors:

- broadening the horizons of both students and educators, exposing them to diverse cultural perspectives and fostering a global mindset. Through study abroad programs, international conferences, and cultural exchanges, students have been afforded invaluable opportunities to broaden their understanding of different artistic traditions and teaching methodologies, thereby nurturing a more inclusive and cosmopolitan approach to education;

- playing a pivotal role in enhancing the quality and prestige of artistic and pedagogical education in PR China. By benchmarking against international standards and collaborating with esteemed institutions from across the globe, Chinese educational institutions have been able to raise the bar in terms of academic rigour, research output, and artistic excellence;

- fostering the development of a global mindset among future art teachers, instilling in them a deep appreciation for cultural diversity and a sense of interconnectedness with the broader world. By immersing themselves in different cultural contexts, students gain invaluable insights into the role of art in society, the universal language of creativity, and the transformative power of education in fostering cross-cultural understanding and empathy;

- facilitating the exchange of ideas, resources, and best practices with leading institutions and educators worldwide. By benchmarking against international standards and leveraging global networks, Chinese educational institutions are better equipped to nurture the next generation of art teachers who are not only technically proficient but also culturally competent and globally aware [4; 10; 11].

However, realising the full potential of internationalisation in education requires a concerted effort from all stakeholders, including policymakers, educators, and students. Cultural and linguistic barriers, logistical hurdles, and differences in educational systems can pose significant obstacles. Nonetheless, through perseverance, collaboration, and a commitment to excellence, these challenges can be overcome, paving the way

for continued growth and development. Investments in language training, cross-cultural competency development, and infrastructure for international collaboration are essential to ensuring that aspiring art teachers are adequately prepared to navigate the complexities of an interconnected world.

**Conclusions.** Internationalisation serves as a powerful catalyst for the advancement of education for future art teachers for state schools in China. By fostering global perspectives, nurturing cultural competence, and promoting collaboration across borders, internationalisation enriches the educational experience, empowers educators, and prepares them to inspire the next generation of artists, thinkers, and leaders in an ever-changing world. The period from 1990 to the present has witnessed a profound transformation in Chinese music education and art teachers' training, driven by globalisation. Through international collaborations, interdisciplinary approaches, and technological advancements, China's music and art education sectors have evolved to embrace diversity, innovation, and connectivity on a global scale. As China continues to engage with the world, the influence of globalisation will undoubtedly shape the future trajectory of music education and art teachers' training in the years to come. Potential avenues for future research in this field may include exploring the utilisation of internationalisation to propagate Chinese pedagogical and artistic concepts globally, examining the impact of internationalisation on shaping the training system for art education specialists to engage in non-formal education within the People's Republic of China, and investigating the integration of contemporary foreign methodologies for training art teachers into the pedagogical practices of the PRC, among other areas of inquiry.

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### ІНТЕРНАЦІОНАЛІЗАЦІЯ: КАТАЛІЗАТОР РОЗВИТКУ МИСТЕЦЬКО-ПЕДАГОГІЧНОЇ ОСВІТИ В КНР

У сфері освіти, особливо в сфері мистецько-педагогічної, концепція інтернаціоналізації з'явилася як могутня, рушійна сила прогресу та розвитку. Ніде це не так очевидно, як у контексті Китайської Народної Республіки, де узгоджені зусилля щодо інтернаціоналізації суттєво трансформували мистецько-педагогічну освіту, висунувши її на світову арену.

**Метою статті** є представити інтернаціоналізацію як вирішальний фактор для розвитку мистецько-педагогічної освіти в КНР сьогодні та традиційний інструмент розвитку цього напрямку освіти в історичній ретроспективі.

**Методологія дослідження:** при написанні статті використано методи, традиційні для досліджень у галузі порівняльної педагогіки (історичний підхід, вивчення літератури та нормативної бази, робота з відкритими джерелами інформації тощо).

**Новизна** статті вбачається авторами у представленні ідеї інтернаціоналізації з точки зору прогресивності та традиційності такого інструменту зокрема для підготовки майбутніх учителів мистецтва для державних шкіл Китаю. Одним із основних шляхів, за допомогою яких інтернаціоналізація каталізує розвиток художньої та педагогічної освіти в КНР, є обмін ідеями, техніками та передовим досвідом із закладами освіти та педагогами з усього світу. Партнерство та академічні обміни сприяли оновленню знань, збагаченню навчальних програм і педагогічних підходів, що використовуються в китайських закладах вищої освіти сьогодні.

**Висновки:** інтернаціоналізація є наріжним каменем прогресу та розвитку мистецько-педагогічної освіти в КНР. Приймаючи різноманітність, заохочуючи співпрацю та оцінюючи глобальні перспективи, китайські заклади освіти позиціонуються в авангарді інновацій та досконалості у сфері інтернаціоналізації зокрема у мистецько-педагогічній галузі.

**Keywords:** КНР, інтернаціоналізація, підготовка вчителів мистецтва, мистецько-педагогічну освіта.

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