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HERITAGE BRIDGES: CULTURAL TRADITIONS OF CHINA AND UKRAINE IN TRAINING FUTURE ART TEACHERS

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The article explores the development of professional and pedagogical competency of future teachers of art disciplines in Ukraine and the People's Republic of China through the lens of cultural heritage integration and digital transformation. The research is based on a comparative-pedagogical methodology and aims to identify common and distinctive features of teacher training systems in both countries, as well as to outline opportunities for cross-cultural exchange of constructive educational practices.

Methods. The study employs comparative and retrospective analyses, systematization of regulatory and programmatic documents, and phenomenological analysis of pedagogical practices. Particular attention is given to the integration of intangible cultural heritage into teacher education and to the role of digital tools in modernizing artistic-pedagogical training.

Results. The research demonstrates that Ukraine emphasizes the integration of pedagogical and artistic training, notably through the introduction of integrated courses such as *Art* in secondary schools and specialized university programs. China, by contrast, highlights the study and promotion of traditional crafts, such as the shadow stone carving of Wuqiang (石影雕), combined with innovations in digital representation, including VR/AR reconstructions, virtual exhibitions, and live-streaming of workshops. Both countries are actively incorporating digital technologies and innovative teaching methods into the preparation of future teachers of art disciplines.

Discussion. The comparative analysis revealed that both countries share common strategic orientations—preserving and transforming cultural heritage as a driver of teacher professional competence. Chinese experience is valuable for Ukraine due to its systematic integration of heritage and digital innovation, while Ukrainian experience is beneficial for China through the development of integrated courses and cross-disciplinary creative formats. This synergy opens new prospects for international cooperation in preserving and creatively transforming cultural heritage.

Conclusions. Despite differences in ideological and cultural contexts, the Ukrainian and Chinese systems of art teacher education share strategic goals aimed at fostering professional and pedagogical competency. The exchange of Ukrainian experience in integrated pedagogical training and Chinese practices of heritage-based education and digital innovation can enrich both systems, creating a foundation for further international collaboration in the field of art pedagogy.

Keywords: professional and pedagogical competency, cultural heritage, digital technologies, art education, future teachers of art disciplines, China, Ukraine



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МОСТИ СПАДЩИНИ: КУЛЬТУРНІ ТРАДИЦІЇ КИТАЮ ТА УКРАЇНИ В ПІДГОТОВЦІ МАЙБУТНІХ УЧИТЕЛІВ МИСТЕЦЬКИХ ДИСЦИПЛІН

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У статті досліджується розвиток професійно-педагогічної компетентності майбутніх учителів мистецьких дисциплін в Україні та Китайській Народній Республіці крізь призму інтеграції культурної спадщини та цифрової трансформації. Дослідження ґрунтується на порівняльно-педагогічній методології та має на меті виявити спільні й відмінні риси систем підготовки вчителів у обох країнах, а також окреслити можливості крос-культурного обміну конструктивними освітніми практиками.

Методи. У дослідженні застосовано порівняльний і ретроспективний аналіз, систематизацію нормативних і програмних документів, а також феноменологічний аналіз педагогічних практик. Особлива увага приділяється інтеграції нематеріальної культурної спадщини в підготовку вчителів і ролі цифрових інструментів у модернізації мистецько-педагогічної освіти.

Результати. Дослідження демонструє, що Україна робить наголос на інтеграції педагогічної та мистецької підготовки, зокрема через упровадження інтегрованих курсів, таких як «Мистецтво» у середніх школах, та спеціалізованих університетських програм. Китай, навпаки, акцентує увагу на вивченні та популяризації традиційних ремесел, таких як тіньова різьба по каменю Уцзя (石影雕), у поєднанні з інноваціями у цифровій репрезентації, включно з VR/AR-реконструкціями, віртуальними виставками та трансляціями майстер-класів. Обидві країни активно інтегрують цифрові технології та інноваційні методи викладання в підготовку майбутніх учителів мистецьких дисциплін.

Обговорення. Порівняльний аналіз виявив, що обидві країни мають спільні стратегічні орієнтири – збереження й трансформація культурної спадщини як рушійної сили професійної компетентності вчителя. Китайський досвід є цінним для України завдяки своїй системній інтеграції спадщини та цифрових інновацій, тоді як український досвід є корисним для Китаю через розроблення інтегрованих курсів і крос-дисциплінарних творчих форматів. Ця синергія відкриває нові перспективи для міжнародної співпраці у сфері збереження та творчої трансформації культурної спадщини.

Висновки. Попри відмінності в ідеологічному та культурному контекстах, українська та китайська системи підготовки вчителів мистецтва поділяють стратегічні цілі, спрямовані на розвиток професійно-педагогічної компетентності. Обмін українським досвідом інтегрованої педагогічної підготовки та китайськими практиками освіти, заснованої на спадщині, і цифрових інновацій може збагатити обидві системи, створюючи основу для подальшої міжнародної співпраці в галузі мистецької педагогіки.

Ключові слова: професійно-педагогічна компетентність, культурна спадщина, цифрові технології, мистецька освіта, майбутні вчителі мистецьких дисциплін, Китай, Україна

Introduction

In the contemporary conditions of globalization and rapid sociocultural transformations, the issue of preserving and updating traditional cultural heritage is becoming increasingly urgent and gaining special importance in the field of teacher education. The United Nations Educational, Scientific and Cultural Organization (UNESCO), in its documents (Convention for the Safeguarding of Intangible Cultural Heritage (Ukrainian), 2003), has repeatedly emphasized that intangible cultural

heritage (ICH) is an important resource for sustainable development, intercultural dialogue, and the formation of value orientations in youth. Modern educational strategies (OECD, 2010; 2016; 2019), including those based on the competency-based approach and the OECD framework of key competencies (OECD, 2016), point to the need to combine traditional knowledge with the latest digital technologies in the professional training of teachers. This is especially relevant for art education, where the integration of cultural heritage into the educational process is directly related to the development of artistic thinking, aesthetic taste, and the ability to interpret symbols and images. Therefore, the study of traditional cultural heritage is viewed not only as a cultural-anthropological task but also as a pedagogical resource, acquiring particular significance in the field of teacher education.

In China, this trend has a clear foundation in education policy (Intangible Cultural Heritage Law of the People's Republic of China, 2011). In recent decades, national and regional initiatives have been implemented to preserve and transmit intangible cultural heritage, including its integration into school and higher education. Various forms of traditional music, dance, storytelling, theatrical genres, and crafts (weaving, ceramics, stone, wood, and bone carving) are included in curricula. One of the most illustrative examples is the Wuqiang shadow stone carving (石影雕), which combines high artistic craftsmanship with deep symbolic content. The integration of such practices into the professional training of future art teachers includes several components: the study of the history and technology of traditional crafts, mastering basic techniques, the development of methodological approaches for school lessons, the organization of ethnographic research and expeditions, familiarization with regional crafts, and their subsequent digital representation (3D models, VR tours, streaming of workshops). In this way, intangible heritage becomes not only a subject of study but also an innovative form of developing the professional and pedagogical competency of future teachers of art disciplines, who combine pedagogical skills with cultural and digital competencies (see *Appendix 1*).

In Ukraine, the study of oral folklore and folk decorative and applied arts has long been a traditional component of teacher education (Boichenko et al., 2020). The legacy of Ukrainian folk art (carving, embroidery, ceramics, pysanka and weaving) is an important source for forming the artistic worldview of future teachers and for developing their methodological toolkit. In the last decade, this area has been significantly strengthened by digitalization. The full-scale war launched by Russia against Ukraine in 2022 has sharply highlighted the issue of preserving cultural heritage under conditions of risk and loss (Yuryeva, 2023): museums, archives, and universities are involved in international programs (Europeana, ICOM, UNESCO Emergency Response) that ensure the digitization of collections and the creation of accessible digital repositories. Additionally, the use of digital technologies in the educational process is expanding from virtual choirs and multimedia installations to the integration of VR/AR into curricula. Thus, the Ukrainian context demonstrates a combination of traditional approaches to folk art and new strategies of digital preservation and creative representation of cultural heritage.

Of particular interest is the possibility of exchanging experiences between China and Ukraine regarding the integration of intangible cultural heritage into the professional training of future teachers of art disciplines. The Chinese experience is valuable due to the systemic nature of its measures, the involvement of students in field research, the creation of digital platforms, and the use of traditional arts as a means to develop modern competencies. The Ukrainian experience is significant for integrating folk art into teacher education, developing methodological approaches, and implementing digital projects in the educational process under conditions of war and limited resources. At the same time, differences in the institutional structure of art-pedagogical education in the two countries should be considered: in China, teacher training is distributed across different types of institutions, whereas in Ukraine it is primarily concentrated in pedagogical universities.

Therefore, this article examines the phenomenon of studying traditional cultural heritage as a component of the professional training of future teachers of art disciplines, focusing on the Chinese and Ukrainian contexts. The purpose of the study is to analyze the forms and methods of integrating intangible cultural heritage into teacher education, to compare the experiences of China and Ukraine, to identify effective practices, to characterize the main approaches to involving cultural heritage in the educational process, to determine the role of digital technologies in the preservation and popularization of traditional crafts, and to outline perspectives for the mutual exchange of experiences for the development of art-pedagogical education in Ukraine.

Methods

The study employs a set of methods that collectively enable a comprehensive analysis of the phenomenon of integrating the intangible cultural heritage of China into the professional training of future teachers of art disciplines and its comparison with Ukrainian practices.

1. Source base of the study. The materials for analysis included:

- scientific publications by Chinese, Ukrainian, and international researchers on issues of intangible cultural heritage, methods of its study and transmission in the educational process, and the digitalization of educational processes (including works presented in international journals and conference proceedings);
- official documents and regulatory legal acts of the PRC (in particular, the Intangible Cultural Heritage Law (2011), government programs and strategies in the field of cultural policy (习近平 [Xi Jinping], 2023; General Office of the State Council of the People's Republic of China, 2021) and education, educational standards for the training of teachers of art disciplines (中华人民共和国教育部 [Ministry of Education of the People's Republic of China], 2025);
- curricula of universities in Hebei Province and other regions of the PRC;
- results of a scientific and practical project on reforming art education in higher education institutions of Hebei Province (2020–2023), in which one of the authors of the article participated;

– digital resources (the Europeana portals, UNESCO Digital Library, archives of museums and universities), which showcase modern forms of preservation and transmission of cultural heritage.

2. Theoretical methods.

Comparative-pedagogical analysis was used to compare Chinese and Ukrainian approaches to integrating intangible cultural heritage into teacher education, with an emphasis on the integration of folk crafts and digital technologies.

Systemic analysis was employed to determine the role of knowledge about culture and heritage in forming the professional and pedagogical competency of teachers of art disciplines and to reveal the relationships between the cultural, methodological, and digital components of training.

Cultural and art studies analysis enabled it possible to interpret materials related to folk art practices (in particular, Wuqiang shadow stone carving, calligraphy, and musical folklore heritage) the identification of their pedagogical potential.

3. Empirical methods.

Pedagogical observation and interviews with teachers at Chinese universities and colleges that train teachers of art disciplines enabled clarification of the forms of work with cultural heritage used in the educational process and their results.

Analysis of curricula enabled identification of content blocks and courses directly related to the study of traditional crafts and arts.

Documentary analysis of materials about ethnographic expeditions, student practices in museums and local cultural centres, and university exhibitions allowed the specification of pedagogical potential of these practices to be specified.

4. Design and prognostic methods.

Modeling was employed to describe possible scenarios for integrating intangible cultural heritage into the professional training of future teachers of art disciplines in Ukraine.

Prognostic analysis was used to assess the prospects for the development of this area, considering global trends in digitalization, internationalization, and the strengthening of intercultural dialogue.

Thus, the research methodology is interdisciplinary in nature and combines comparative, systemic, cultural, and empirical approaches. This approach enables not only to describe the current state of the study of cultural heritage studies in teacher education but also substantiation of practical recommendations for the modernization of training programs.

Results

The research identified the main approaches to integrating intangible cultural heritage into the professional training of future teachers of art disciplines in the People's Republic of China and compared them with Ukrainian practices.

1. The use of traditional crafts as a pedagogical resource.

An important direction of Chinese experience is the inclusion of traditional crafts in the content of professional training of future teachers. In particular, shadow stone carving of Wuqiang (石影雕) (李智咏 [Li Zhiyong] et al., 2023), paper cutting,

ceramics, calligraphy, embroidery, musical folklore, and other art practices are used as the basis for developing artistic competencies and pedagogical skills (An Na, Chuangprakhon, Seekhunlio, & Liu Qianqian, 2025; An Na, Chuangprakhon, Seekhunlio, & Phulaiyaw, 2025; Fan Can et al., 2024; Han & Leung, 2015; Huang Wenlei & Yang Jie, 2024; Huang Ying et al., 2025; Li Cheng, Seekhunlio, & Chuangprakhon, 2025; Li Cheng, Seekhunlio, Chuangprakhon, & Wei Qingbing, 2025; Li Xu Hong, 2010; Morgner Ludwig et al., 2020; Wang Shiyong et al., 2025). Students study the history of crafts, get acquainted with technologies, create their own works, and reflect on the possibilities of didactic use of folk art in school practice (Yang Yang & Welch, 2014; Yang Yang, Welch, et al., 2007; Yang Zhaomin et al., 2025; Yan Lili, Chuangprakhon, Seekhunlio, & Liu Qianqian, 2025; Yan Lili, Chuangprakhon, Seekhunlio, & Phulaiyaw, 2025; Yu Tengeng et al., 2025; Zeng Yance et al., 2025; Zhou Yi & Yu Feng, 2024). This expands their methodological arsenal, allows them to combine theory and practice, and contributes to the formation of cultural identity and respect for traditions. In Ukraine, folk art has long been a component of the professional training of teachers of art disciplines, but Chinese experience demonstrates new forms of its use, primarily through field research and immersion in the living context of local crafts.

2. Ethnographic research and field practice.

Chinese universities and colleges involve students in ethnographic expeditions, research in villages, visits to workshops of folk artisans, and participation in festivals of intangible cultural heritage. This creates conditions for direct contact with the bearers of traditions and supports the development of skills in analyzing cultural contexts. Field practice is integrated into the educational process and is assessed as part of academic achievement. In Ukraine, ethnographic expeditions are also a recognized form of student research work, but they are used more sporadically and are not always directly incorporated into the structure of professional training programs. Thus, the Chinese experience is valuable for demonstrating the systemic integration of such work.

3. Digitalization of cultural heritage.

A significant finding of the study is the identification of digital forms of representing intangible cultural heritage in China. Modern technologies (VR/AR reconstructions, 3D modeling, digital museums, live-streaming of workshops, online master classes) are actively used in universities and schools. These technologies enable students not only to master crafts but also to develop digital competencies and learn to present cultural heritage in a modern format (Cao Zixuan, 2022; Chen Jiada & Liao Junyun, 2022; Chen Si, Chen Xinyue, et al., 2023; Chen Si, Vermol, & Ahmad, 2025; Ge Lan et al., 2024; Lu Zhicong, 2019; Lu Zhicong, Annett, et al., 2019; Morgner et al., 2022; Sun Xiaolin & Ch'ng, 2024; Wang Yixin, 2023; Wu Yu, 2023; Zheng Qian, 2021). In Ukraine, digitalization of education is also gaining momentum: multimedia resources, virtual choirs, digital installations, and online museums are being created (Fomin et al., 2024; Tkachenko et al., 2024; Yuryeva, 2023). However, the Chinese experience is distinguished by the scale and combination of digitalization with the systematic preservation of crafts, which creates a holistic model of cultural-pedagogical activity.

4. Integration into curricula.

In Chinese universities, dedicated modules and courses on cultural heritage and folk art are incorporated into teacher training programs. For example, at institutions of higher education in Hebei Province, students complete courses on local crafts, study the techniques of Wuqiang shadow stone carving, and undertake project tasks related to the digital representation of heritage. In Ukraine, the integration of folk art into professional training is more traditional and is often implemented within courses in decorative and applied arts, art history, or teaching methodology. However, the experience of integrated courses, such as "Art" in secondary schools and corresponding university disciplines, is significant. It demonstrates the possibility of combining multiple art forms within a single educational program, which may also be valuable for Chinese institutions.

5. Formation of professional and pedagogical competency.

The analysis reveals that in both countries, the integration of cultural heritage contributes to the development of professional and pedagogical competency of future teachers of art disciplines. In China, the emphasis is placed on moral education, cultural identity, and the integration of tradition and innovation. In Ukraine, the emphasis is placed on methodological preparedness, the ability to integrate art into an interdisciplinary context, and the use of digital resources in education. A shared feature in both countries is the recognition of cultural heritage as a valuable pedagogical resource that contributes to the holistic development of the teacher's professional identity.

6. Opportunities for mutual enrichment.

The comparative analysis indicates us to state that the Ukrainian system can benefit from Chinese approaches to the systemic integration of intangible cultural heritage, particularly in the use of field research and digital platforms, and the emphasis on the continuity of traditions. Conversely, the Chinese system can adopt Ukrainian practices of developing integrated courses, combining art with pedagogy, and creating innovative creative formats based on digital technologies. This mutual enrichment opens the opportunities for international cooperation, joint projects, and programs aimed at the preservation and creative transformation of cultural heritage.

Discussion

The comparative analysis of Ukrainian and Chinese practices enables identification of several common trends and distinctive features in the development of professional and pedagogical competency of future teachers of art disciplines. These features are directly related to cultural and educational contexts and reflect the priorities of each country's national education system.

First, both Ukraine and China recognize the importance of intangible cultural heritage as a pedagogical resource. In the Ukrainian system, the study of folk art has long been a traditional component and is incorporated within the framework of decorative and applied arts, ethnographic research, and art history. In China, intangible cultural heritage has recently received special attention at the state level, which is

reflected in educational standards and strategic documents. This demonstrates a shared strategic orientations, despite differences in approaches and scale.

Second, the role of digital technologies in the modernization of art-pedagogical education is emphasized in both countries. In Ukraine, innovative creative formats are being actively developed through digital platforms (virtual choirs, online exhibitions, multimedia projects), which expand the possibilities of artistic education. In China, digitalization is systematically integrated with the preservation and representation of intangible cultural heritage (VR/AR reconstructions, digital archives, and streaming of master classes). Thus, in both systems, digitalization is not only a technological tool but also a driver of pedagogical innovation.

Third, attention should be given to the difference in the organization of professional training. In Ukraine, future teachers of art disciplines are trained primarily in pedagogical universities, where artistic and pedagogical components are seamlessly integrated. In China, training is distributed across pedagogical universities, academies of arts, and multidisciplinary institutions, which can complicate the process of developing holistic professional and pedagogical competencies. The Ukrainian experience of integration within a single educational trajectory may be valuable for Chinese institutions.

Fourth, both countries face the challenge of balancing tradition and innovation. In Ukraine, this is evident in the need to preserve national cultural traditions while integrating new methods and technologies into education. In China, this challenge is addressed at the state level and is formulated as a goal of “creative transformation and innovative development” of intangible cultural heritage. In both cases, the focus is on finding ways to harmonize the preservation of cultural values with the demands of modern education.

Thus, the discussion of the findings demonstrates that Ukrainian and Chinese practices, despite differences in historical experience and educational contexts, are aimed at addressing similar challenges: ensuring the preservation and creative transformation of intangible cultural heritage, enhancing teachers’ preparedness to integrate art into the educational process, and developing professional and pedagogical competency at the intersection of artistic, cultural, and digital dimensions.

Conclusions

The study enables the formulation of several key conclusions.

1. In the Ukrainian pedagogical education system, there is a clear trend towards the integration of teacher training content, which is evident in the incorporation of professional artistic specificity into the development of general training disciplines and the psychological-pedagogical cycle. This approach, aimed at a harmonious integration of artistic and pedagogical components of professional training, may be valuable for Chinese institutions of higher education, where the training of art-pedagogical personnel is traditionally distributed across pedagogical universities and colleges, academies and colleges of arts, and multidisciplinary universities, often insufficiently ensuring the development of professional and pedagogical competency. The introduction of the integrated course "Art" into the curricula of the New Ukrainian

School has also led to the updating of higher education programs and the introduction of a special discipline "Integrated Course 'Art' and Methods of Its Teaching".

2. The Chinese system of professional training for future teachers of fine arts is distinguished by its emphasis on the study and pedagogical use of intangible cultural heritage. The engagement of students in ethnographic research and familiarization with regional crafts, such as the Wuqiang shadow stone carving (石影雕), enables the integration of elements of folk art into the content of professional training. This approach integrates aesthetic education, cultural knowledge, and pedagogical skills. In Ukraine, the study of folk art has long been a traditional component of teacher training, but the Chinese experience of systematically integrating research practice, educational content, and digital tools for preserving and promoting intangible cultural heritage may be valuable.

3. Both countries actively introduce digital tools into art-pedagogical education. In Ukraine, multimedia Both countries actively incorporate digital tools into art-pedagogical education. In Ukraine, multimedia technologies and distance learning platforms are widely used, as well as innovative creative formats based on digital technologies (e.g., virtual choirs, multimedia art projects). In China, digitalization is more closely aligned with intangible cultural heritage (VR/AR reconstructions, virtual exhibitions, and live streaming of workshops). This opens opportunities for mutual exchange of experiences and the development of joint educational projects.

4. Despite differences in ideological foundations (in particular, the priority of ideological and moral education in China), both educational share a strategic goal as the development of a high level of professional and pedagogical competency of future art teachers. This creates a basis for constructive cross-pedagogical interaction and the development of joint models that integrate the best achievements of both countries.

5. Thus, the mutual adoption of the experiences of Ukraine and China contributes to the improvement of art-pedagogical education in both countries. For Ukraine, Chinese experience is valuable for its integration of heritage and digital transmission of crafts; for China, Ukrainian approaches are valuable for their integrated pedagogical courses and methodological support for teaching art disciplines.

The findings of the study demonstrate that, despite differences in ideological and socio-cultural contexts, Ukraine and China exhibit significant similarities in defining the goals and objectives of developing professional and pedagogical competency of future teachers of art disciplines. This creates a solid basis for effective cross-pedagogical cooperation, and the unique experiences of each country offer great potential for mutual enrichment and the advancement of both educational systems.

**Examples of University Programs and Regional Projects
 on the Integration of Cultural Heritage into Professional Training**

University / Region	Field / Discipline	Forms of Work	Results / Products
Hebei Academy of Fine Arts	Wuqiang Shadow Stone Carving	Course + apprenticeships with masters	Video archives, teaching presentations, methodological materials
Central Conservatory of Music (Beijing)	Traditional instruments (guqin, erhu, pipa)	Ensembles, concerts, festivals	Programs for school clubs, video lessons
Nanjing Normal University	Traditional music and pedagogy	Classes with masters, school concerts	Teaching modules for music art courses
Sichuan (regional level)	Lacquerware, theatrical masks	Field expeditions, workshops	Multimedia databases, creative projects
Shenzhen	“Digital Art & Tradition”	Combination of calligraphy and digital animation	VR animations, interactive courses
Hangzhou	VR reconstructions of traditional ceramics	Student projects + cooperation with IT companies	3D models, interactive exhibitions
Hebei Province	Project “Art Education and Heritage”	School lessons, clubs, mentorship	Integrated curricula for schools
Shanxi	Paper cuttings	Field expeditions, practicums	Collections of ornaments, teaching manuals

Source: compiled by the authors based on the analysis of educational programs of the mentioned universities.

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