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Comparative pedagogical review of educational practices at the Russian university of traditional art crafts and Chinese universities of art crafts

Abstract. The article is devoted to a comparative pedagogical analysis of educational practices at the Russian university of traditional art crafts and Chinese universities that train specialists in traditional Chinese art crafts. It examines specific features of organizing the learning process, methods for training professionals, preservation and development of regionally-historical artistic traditions while taking into account contemporary societal requirements. The main focus is on issues related to interconnections between regional-historical cultural context and educational programs, as well as searching for optimal solutions for effectively combining artistic traditions with pedagogical innovations.

Keywords: professional education, higher education, traditional art crafts, cultural heritage, Russian culture, Chinese culture, educational practices, curricula, traditions, innovations, specialist training, globalization, artistic tradition, research activity, socio-economic environment, creativity, vocational preparation, educational reforms, international cooperation.

The analysis of Russian and Chinese sources has allowed to identify several aspects influencing the training of specialists in the studied field: structure of educational programs, priorities of teaching and methodological work, mechanisms for transmitting artistic experience and implementation of modern educational technologies. The reviewed works substantiate the necessity of a comprehensive approach to preparing professionals capable of combining deep knowledge of historical-cultural and artistic traditions with an understanding of current market demands and contemporary educational and production technologies.

Educational practices in the sphere of traditional art crafts attract particular attention from researchers because the existential significance of preserving and developing national artistic heritage, as well as the diversity of types of traditional art crafts under contemporary social and cultural challenges, is most effectively realized through professional education systems. Over recent decades, there has been a significant increase in interest within the global community, including UNESCO initiatives, concerning issues related to preservation, promotion and development of traditional art crafts. This has enhanced their scientific relevance and stimulated the need for effective educational preparation of specialists in this area.

In Russia and China, distinct educational traditions have developed that possess clearly defined unique characteristics requiring comparative analysis and further investigation.

The aim of this article is to conduct a preliminary comparative pedagogical review of educational practices at the Russian university of traditional art crafts and specialized Chinese higher educational institutions, analyze existing scholarly research and identify prospects for further study of educational programs in this domain.

The variety and richness of national traditions in folk arts and crafts in both Russia and China create unique educational spaces. The regional-historical and aesthetic essence and specificity of traditional art crafts in these countries have significantly influenced the structure and content of curricula, contributing to the sustainable development of pedagogical methods.

Modern economic and sociocultural challenges necessitate the training of specialists who are not only sought after by the labor market but also contribute to the preservation and development of unique cultural heritage.

A preliminary examination of scientific publications by Russian and Chinese researchers has identified the following key reference points for a comparative-pedagogical analysis of educational practices at the Russian university of traditional art crafts and universities in China where student training is somehow connected to the country's respective traditional crafts:

- characteristics of educational process organization;
- approaches to teaching: integration of traditional expertise and innovative methodologies;
- effectiveness of specialist training techniques, enabling graduates to integrate traditional skills and knowledge with contemporary labor market requirements.

To address the aforementioned questions, we will refer to the scientific studies conducted by Russian and Chinese authors examined within the scope of this article.

Russian research studies

Russian vocational pedagogy has extensive experience in training specialists in the field of traditional art crafts, which is evidenced by a large number of scientific publications and authorial developments created by academic staff members of the Russian university of traditional art crafts and its eight branches since 2003 until today.

The specific feature of the domestic approach to vocational education in this field is determined by the immense diversity of traditional Russian art crafts. It should be noted that regions serving as historical and cultural centers of traditional art crafts exert a decisive influence on the selection of training directions and the development of curricula for training relevant specialists. For example, in Moscow region – Fedoskino lacquer miniature painting, Rostov enamel and Zhostovo decorative painting (Fedoskino institute of lacquer miniature painting and basic department of Zhostovo decorative painting at JSC “Zhostovo”), Bogorodskoye woodcarving (Bogorodskoye institute of wood carving), toy making (Sergiyev Posad toy institute).

This system of training allows for consideration of the very nature of each type of art (for instance, artists specializing in Fedoskino lacquer miniature painting are trained precisely in Fedoskino – the center of this traditional craft), takes into account regionally-specific historical and art-technological traditions and aims to meet the needs of local labor markets.

Of particular importance in the Russian higher education system is the Russian university of traditional art crafts (RUTAC). It is the only university in Russia and worldwide that trains highly qualified specialists across 23 different types of traditional art crafts directly in the historically-rooted centers of these arts – villages, towns and small cities – attracting young locals as a guarantee for reviving, flourishing and maintaining demand for Russian art crafts in contemporary society [7].

The international mission of RUTAC lies in promoting high aesthetic standards of products from various traditional art crafts, fostering appreciation and respect for Russian national culture and its regional varieties both domestically and internationally [8].

The peculiarities of organizing the educational process and the international experience of RUTAC's activities deserve separate detailed and profound study. Within the framework of this overview, we focus on those publications that best align with the objectives of our research.

- Maksimovich V.F., in her article "Traditional art crafts and education: current problems and solutions," identifies pressing issues regarding the state and development of this unique form of art in the present day. She justifies ways to improve professional training for students in the field of traditional art crafts as a means to ensure the preservation and advancement of artistic traditions, leading to socio-cultural progress in historically-based regional centers of traditional applied art in Russia [6].

- Maksimovich V.F., in her article "Higher school of folk arts (academy) and science in traditional art crafts", analyzes the historical process of forming a scientific approach to studying traditional art crafts. The author highlights the specific features of the term "artistic craft" (by G. Semper) and its relation to professional education in specific types of art crafts. Special emphasis is placed on characterizing and specifying the implementation of research activity in practice at the first and sole Russian profiled institution of higher learning in the field of traditional applied art – the Higher school of folk arts (academy) – now known as the Russian university of traditional art crafts. This institution serves as a foundation for advancing both traditional art crafts themselves and professional education in this area [5].

- Maksimovich V.F. and Aleksandrova N.M., in their monograph "Contemporary professional education in the field of traditional applied art in Russia", investigate issues related to the history, condition and trends in the development of professional education in the field of traditional applied art in Russia, taking into account regional specificities of preserving and developing artistic traditions. They analyze the experience of leading Russian universities and mid-level professional institutions in training masters of decorative and applied arts,

summarize the practice of international cooperation in exchanging experiences and promoting Russian traditional art crafts abroad [4].

- Kurakina I.I., in her article "Stages of development of professional education in traditional applied art", outlines five main stages of formation and evolution of specialized professional education, presenting their historical-genetic analysis. Her analysis of the domestic professional training system in the field of traditional art crafts demonstrates how the content of future artists' training evolved from purely practical, craft-oriented focus towards introducing theoretical disciplines aimed at producing comprehensively-developed specialists [2], followed later by establishing a broad-scale continuous professional education system initially designed by Maksimovich V.F.

- Tikhomirov S.A., in a series of articles – "Professional education in the sphere of traditional applied art: dominants of development (from medieval times to late XIX century)" [10], "Traditional art crafts and professional education at the turn of the XIX–XX centuries" [11], "Professional education in traditional art crafts: from fragmentary experiments to system creation (1917–late 1950s)" [12] – highlights the complex dynamics of professional education development in traditional art crafts, emphasizing the interplay between external circumstances, internal demands, improvements in curriculum and teaching methods and institutional structural complexity.

At the Russian university of traditional art crafts, a dissertation council operates where since 2011 dissertations devoted to the development of individual components of the continuous professional education system in traditional art crafts have been successfully defended.

In their dissertation research studies, authors identify the necessity and conditions for developing educational content specifically tailored to each type of traditional art craft with comprehensive scientific substantiation of the created content, detailed analysis of its pilot testing and implementation (Besshaposhnikova Yu.A., "Artistic and technological content of higher education in Kholuy lacquer miniature painting on papier-mâché" [1]; Lapina Yu.E., "Specific features of educational content for Kirish lacemaking technology as a factor in developing this art form" [3]; Saltanov M.A., "Bachelor's degree system in Fedoskino lacquer miniature painting" [9], etc.).

It is fundamentally important that domestic specialists develop curricula not only for higher education but also for specialized secondary vocational education in traditional art crafts (Khristolyubova D.Yu., "Features of secondary vocational education curriculum in Ryazan region's artistic lacemaking" [13]; Churakova M.V., "Formation of professional skills among future jewelry artists in secondary vocational education" [14]; Shvetsova O.V., "Content of training for mastering artistic embroidery techniques in secondary vocational education" [15]).

Specialists at the Russian university of traditional art crafts are developing algorithms, roadmaps, teaching technologies both for specific types of traditional art crafts such as design, performance skills, etc., and for general subjects like drawing, painting, plastic anatomy, history of arts, ensuring an adequate level of cultural and general professional training.

Undoubtedly, valuable sources of current scientific-practical information include materials from academic conferences and specialized periodicals, such as the online scholarly journal "Traditional applied arts and education", which regularly addresses issues related to improving specialist training systems, updating curricula and implementing modern pedagogical methods in the field of traditional art crafts.

Interestingly, among the reviewed scientific works there are joint studies by Russian and Chinese researchers. It is worth noting the work by Wang Jie and Petrov D., titled "The role of traditional handicrafts in cultural identity formation: a case study of Russian and Chinese students" (2020), which examines the importance of traditional art crafts in shaping cultural identity among young people. The researchers conduct a comparative analysis of perception and significance of these crafts among students in Russia and China.

Another collaborative research project is the work by Zhang Lei and Smirnov O., titled "Educational programs for preservation of traditional arts and crafts: a comparison between Russia and China" (2019). This study explores educational programs aimed at preserving and developing traditional art crafts in both countries. The authors analyze the structure and content of these programs and assess their effectiveness.

Chinese research studies

In universities in China, separate forms of national art crafts are studied, although more often the focus shifts towards decorative applied arts, which remains essentially different from traditional art crafts. We will select what can be most closely aligned (though it represents a scientific simplification) with the domestic system of training specialists in the field of traditional art crafts.

China's education system is deeply rooted in historical traditions, with leading state universities playing a significant role in offering programs focused on various forms of traditional art crafts. Chinese scholars actively explore issues related to the continuity and transmission of expertise to younger generations.

There exists a substantial bibliography dedicated to personnel training in the fields of decorative applied arts and certain types of artistic crafts (it should be noted that the term "traditional art crafts", firmly established in Russian science, does not appear in Chinese research literature). Most publications are predominantly in Chinese, making them difficult to use directly without translation and further study. Let us turn to some English language publications available and examine their key ideas.

- Li Xiaoming, in the comparative study "Comparative study on training modes for Chinese and Russian traditional crafts", shares interesting observations regarding differences and similarities in educational strategies in Russia and China. The author draws attention to researchers' insights into differences in approaches to forming professional identities among future specialists [19].

- Wang Yuehua, author of the article "Chinese folk art education in the context of globalization", provides a critical analysis of changes occurring in the training system for Chinese specialists in decorative and applied arts within the framework of globalization. The researcher proposes a concept of harmoniously

combining the preservation of local artistic traditions with adaptation to contemporary economic challenges [22].

- In the study "Teaching organization of decorative and applied art in China", Wang Meiling highlights the predominance of collectivist principles in classroom structures, limiting opportunities for personalized instruction. The author advocates for introducing individualized methodologies that take into account students' unique abilities and preferences [20].

- Li Yangxiang, in the article "The relationship between theory and practice in learning decorative and applied arts", points out the existing imbalance favoring theoretical courses and recommends increasing practical training hours as well as introducing intensive workshops [21].

- In the report "Certification system for specialists in decorative and applied arts in China", Sun Changbin conducts a thorough analysis of the current teacher certification procedure, identifies shortcomings in the existing model and proposes the establishment of an independent expert evaluation and open accreditation process to assess the effectiveness of educational institutions [18].

- Zhang Qiang's study titled "Cultural heritage preservation through vocational education" elaborates on the mission of educational institutions in preserving and transmitting traditions of Chinese decorative and applied arts. It develops the idea of respectful treatment towards national cultural heritage as an indispensable and fundamental basis for further development [23].

Debated is the viewpoint regarding the necessity of ideological and substantive enrichment of reform concepts within the framework of preparing Chinese professionals in the field of applied art and certain types of crafts, taking into account rapidly growing urbanization processes and increased demand for mass-produced goods. This creates additional prerequisites for reassessing the role and significance of traditional artistic industries in contemporary Chinese society.

Table 1 provides a brief overview of Chinese research studies in the field of decorative and applied arts and some types of artistic crafts published in English.

Table 1.

Chinese research in the field of decorative and applied arts

Author	Title of work	Year	Main idea
Wang Meiling	Teaching organization of decorative and applied art in China	2021	<ul style="list-style-type: none"> • The Chinese system of teaching decorative and applied arts is based on combining traditional and new pedagogical technologies; • Particular attention is paid to developing students' practical skills and creativity, strengthening cooperation between educational organizations and professional communities
Li Yangxiang	The relationship between theory and practice in learning	2022	<ul style="list-style-type: none"> • Theoretical preparation is important, but practical training plays a decisive role in

	decorative and applied arts		educating students in decorative and applied arts; <ul style="list-style-type: none"> • Successful mastery of the profession involves balancing and integrating theory with practice, aimed at producing highly qualified specialists capable of addressing relevant creative challenges
Sun Changbin	Certification system for specialists in decorative and applied arts in China	2023	<ul style="list-style-type: none"> • Modern realities require clear regulation of professional activities in the field of decorative and applied arts; • Establishment of an optimal certification system for specialists to confirm qualifications, enhance the prestige of the profession and ensure availability of skilled personnel
Wang Yuehua	Chinese folk art education in the context of globalization	2019	<ul style="list-style-type: none"> • Education in a field of folk art should take into account globalization processes while maintaining national specificity and ensuring intergenerational continuity; • Support for local traditions, integration of international trends into the educational process
Li Xiaoming	Comparative study on training modes for Chinese and Russian traditional crafts	2020	<ul style="list-style-type: none"> • Differences in systems for training specialists in traditional art crafts in Russia and China are associated with historical, cultural and socio-economic factors; • Russian schools emphasize individuality of artists, whereas Chinese ones focus on mass production of items that retain folk motifs
Zhang Qiang	Cultural heritage preservation through vocational education	2021	<ul style="list-style-type: none"> • Professional education can help preserve cultural heritage and national traditions; • The study emphasizes the importance of supporting regional schools of traditional crafts equipped with modern equipment and materials, facilitating the transfer of unique knowledge to new generations of artists

One of the key aspects of comparative pedagogical analysis is the problem of harmonizing tradition and innovation in professional education. There are disagreements about the optimal balance between traditional knowledge and modern teaching methods. Some Chinese experts argue for the importance of preserving classical educational principles, while others insist on actively incorporating cutting-edge technologies and competencies aligned with the demands of today's labor market.

Another subject of discussion is the balance between learner autonomy and adherence to established norms. On one hand, there is emphasis on the need to develop learners' creative potential, encouraging freedom of expression and unconventional solutions. On the other hand, it is stressed that strict compliance with

precise rules and methodologies, along with impeccable discipline in execution, ensures high-quality education and successful training of specialists.

A preliminary comparative pedagogical analysis allows us to conclude that there are significant differences between Russian and Chinese approaches to this area of professional education. These distinctions manifest themselves in the structure of curricula, forms of presentation of educational material, pedagogical techniques and systems for assessing student-acquired competencies.

The Russian university of traditional art crafts, including its branches, is characterized by a high degree of variability and individualization of academic programs due to regional specificities and the essence of 23 different types of traditional art crafts. A considerable emphasis is placed on meeting individual needs of students and fostering their creative abilities in each particular type of these arts. Consequently, the regionally-historical distinctiveness of traditional art crafts significantly influences educational processes, contributing to the creation of a variable rather than uniform nationwide educational model.

Educational programs in Chinese universities are distinguished by centralized organization and rigid adherence to standards, which include a mandatory list of core subjects. Chinese researchers (such as Wang Meiling) point out the lack of individualized approach and loss of uniqueness in professional skills due to uniformity of course content [20].

Teaching methods at the Russian university of traditional art crafts are diverse and encompass traditional demonstration and exercise formats, interactive sessions, group projects, practical seminars, art and creative work focused on designing unique pieces of traditional craft according to original designs. Additionally, project-exhibition activities are utilized. Employing various formats facilitates accumulation of personal experience and individual professional realization among students.

In the Chinese specialized higher education system, traditional teaching methods predominate, relying heavily on transferring knowledge from instructor to student. Pedagogical practices used tend to limit support for creative activity and initiative among learners, orienting the learning process primarily toward mechanical acquisition and repetition of predetermined patterns.

The Russian university of traditional art crafts employs a comprehensive intermediate and final assessment system that combines exams, tests, reviews and defense of graduation qualification works. This approach enables not only evaluating the level of formation of professional competencies but also assessing students' creative abilities.

On the contrary, Chinese universities tend to adhere to rigid evaluation criteria and standardized tests, which may not fully facilitate the revelation of individual characteristics of students and reduce motivation for creative self-expression and innovative activities. Often, a single approach to assessment is employed, ignoring the individual progress of each learner.

The conducted comparative pedagogical review demonstrates both systemic differences and similarities in the practice of specialist training in Russian and Chinese universities. Both systems face the common challenge of maintaining a

balance between traditional heritage and modern innovations, ensuring the continuity of cultural values and adaptation to current societal needs.

Further improvement of the educational process could be directed towards leveraging advanced experiences from both Russia and China and developing universal approaches that harmoniously integrate classical knowledge and modern technological achievements. Continuous monitoring of the quality of educational programs remains a crucial direction.

Correlation between educational systems of Russia and China in the field of traditional art crafts can be achieved through active collaboration between Russian and Chinese universities. Useful measures would include organizing academic mobility programs for students and faculty members, conducting joint scientific and creative events involving students and young scholars and jointly establishing professional educational standards for specific types of traditional art crafts.

Cooperation between scientists and practitioners from Russia and China has the potential to create synergies leading to the development of highly effective and sustainable educational systems that contribute to the preservation and advancement of cultural heritage in the realm of traditional art crafts in both countries.

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