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CULTURALLY-INFORMED STRATEGIES IN ART EDUCATION: INSIGHTS FROM CHINA AND KYRGYZSTAN

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ABSTRACT

The differences in educational systems and teaching methods in China and Kyrgyzstan can provide valuable lessons and insights for improving each country's educational programs. The aim is to conduct a comparative analysis of art education curricula in China and Kyrgyzstan, followed by the identification of commonalities and major differences in the approaches to shaping the arts education system in both countries. The study employed a qualitative document analysis approach to comprehensively compare art education curricula in China and Kyrgyzstan, focusing on curriculum structure, content emphasis, teaching methodologies, and cultural integration. Through comparative analysis, inductive reasoning, and deductive reasoning, the research identified common trends and distinctive characteristics, providing insights for enhancing arts education in both countries within their unique cultural contexts. As a result of the study, there are significant differences in the strategies of curriculum development in art education. In China, preference is given to a centralized system with a rigidly structured curriculum. This means that educational programs in China are more supported by regulations and cover certain educational standards. In Kyrgyzstan, students and teachers are given more freedom. There is the possibility of a more individualized approach to the choice of topics and teaching methods, promoting flexibility in art education. The cultural and historical aspects of each country have a significant impact on curriculum development. In Kyrgyzstan, special attention is paid to national artistic traditions, which contribute to the preservation and transmission of cultural heritage through art education. Whereas in China, contemporary art movements are also actively supported, in parallel with traditional art. These differences in curriculum development strategies illustrate how cultural and historical aspects significantly influence the organization of art education in different countries. The results of this study provide a valuable basis for exchanging experiences in art education between China and Kyrgyzstan, as well as for improving the quality of educational programs.

Keywords: Cultural Heritage, Educational Systems, International Cooperation, Teaching Methods, Traditional Arts

Introduction

Art education plays a pivotal role in shaping the cultural and educational landscape of a nation, its significance reverberating through generations. The approaches to arts education in China and Kyrgyzstan diverge significantly, shaped by their unique cultural and educational backgrounds. These differences manifest in the very fabric of curriculum design, teaching methodologies, student assessment strategies, and, ultimately, the learning outcomes achieved.

In Kyrgyzstan, art education is deeply intertwined with the nation's rich nomadic heritage, a tapestry woven from vibrant traditions. Preserving and promoting these national artistic practices is a core tenet, with the teaching of felt making, wood carving, pottery, and jewelry making introduced from a tender age. The curriculum seamlessly integrates Kyrgyz epic storytelling, music, and dance forms, instilling a profound sense of identity and cultural pride in the younger generation. Moreover, the study of works by renowned Kyrgyz artists across different eras, from the Soviet period to post-independence, is a cornerstone of the educational experience. Flexibility is a hallmark of Kyrgyzstan's approach, empowering teachers to adapt lessons to local artistic practices and community needs, fostering an environment conducive to individual creativity and self-expression alongside technical mastery.

In contrast, China's art education is rooted in an ancient, immensely rich artistic legacy that has withstood the test of time. The study of traditional Chinese art forms, such as calligraphy, painting, pottery, and sculpture, is a mandatory component from the earliest stages of education. Formal, systematic training in the techniques and stylistic elements of these ancient arts is rigorously emphasized, with the curriculum centralized and standardized across the country by the Ministry of Education. However, China's art education landscape is not static; in recent decades, it has embraced the influence of contemporary Chinese art and global modern art movements, seamlessly integrating these into higher education curricula. The focus extends beyond traditional training, nurturing skills for various art-related industries and careers. China's economic growth has catalyzed substantial investment in art education infrastructure, technology integration, and faculty development programs, propelling the sector's rapid evolution.

Contemporary art and culture are in constant development and change. It is influenced by various factors such as technological progress, socio-cultural changes, and global challenges (Volkov, 2023). The arts are becoming increasingly diverse and multi-layered, encompassing both traditional and contemporary forms. In this context, it is important to explore how arts education programs respond to these changes and promote diversity and creativity in students.

Other researchers try to examine how cultural and educational factors influence curriculum design and teaching methods in arts education programs in China and Kyrgyzstan, aiming to understand their implications for promoting diversity and creativity in students. They also seek to identify potential strategies for cross-fertilization of educational practices between the two countries in the field of arts education. According to M. Ysmayilov et al. (2022), there is considerable diversity in the approach to arts education in different countries. The European system emphasizes broad art education, while in North America, the focus is on professional specialization. As A. Ibrayim Kyzy et al. (2020) said, the influence of the Chinese model of art education on Kyrgyzstan and possible negative consequences for the unique Kyrgyz artistic traditions. K. Muratbek (2022) points to China's role as a world leader in contemporary arts and its influence on neighboring countries, including Kyrgyzstan. This opens up the potential for Kyrgyzstan in the development of modern arts and technologies.

A. Alimbekov (2022) notes the importance of taking into account cultural differences in the formation of curricula and emphasizes that maintaining a focus on national artistic traditions is important for the preservation of Kyrgyzstan's unique cultural identity. According to G. A. Omurzakova (2023), the significance of modern arts and technologies in China points to the potential of training using modern methods in Kyrgyzstan.

Referring to the definition of M. Musakanova (2019), art education in both countries attaches great importance, but applies different approaches. China is characterized by a more centralized system with a focus on traditional and contemporary arts. In comparison, Kyrgyzstan provides more educational freedom and pays attention to national artistic traditions.

There is limited comparative research analyzing arts education curricula in China and Kyrgyzstan. Therefore, there is a need for in-depth analysis to understand the differences in approaches and their impact.

Thus, this research aims to conduct a comparative analysis of art education curricula in China and Kyrgyzstan, examining how cultural and educational factors shape curriculum design in each country. The study examines the structure and content of curricula, including disciplines, goals, and requirements, as well as the teaching methods and student assessment approaches used. By comparing these aspects, the research seeks to understand the impact of different approaches on the learning processes and outcomes of students in both countries. This understanding helps to identify potential areas where experiences can be shared and the quality of arts education can be improved, reflecting the unique educational landscapes and cultural contexts of China and Kyrgyzstan.

Literature review

Culturally-informed strategies in art education are crucial for fostering creativity and understanding in diverse educational settings. In China, art education is deeply rooted in the country's rich cultural heritage. The emphasis on cultural preservation and transmission is reflected in the education system, where traditional arts such as calligraphy, painting, and music are taught alongside modern art forms. In Kyrgyzstan, the focus on cultural diversity and tolerance in education is critical for promoting interethnic and inter-confessional understanding. The country's cultural policy and education system are designed to embed ideas of cultural diversity and tolerance in the education process.

M. Samaniego et al. (2024) identify and analyze relevant characteristics associated with creative thinking, particularly in arts and design education. The results highlight the importance of experiential learning, STEAM (Science, Technology, Engineering, Arts, and Mathematics), and interdisciplinary approaches as prevalent educational methodologies for fostering creative thinking. The identified techniques include interdisciplinary projects, artistic practices, nature-based activities, and the use of digital tools. The core skills identified include originality, fluency, flexibility, and elaboration. Additionally, the study underscores the urgency of promoting research in specific regions, such as Latin America, to contribute to advancing and enriching the educational landscape in these areas.

The study by D. Semião et al. (2023) focused on the perspectives of teachers regarding cultural diversity in schools. The study aims to expand knowledge and awareness of cultural diversity issues to promote the inclusion of learners from primary to secondary education in Europe. The

findings suggest that while teachers generally have a favorable view of students' cultural diversity, they also consider it a challenge. The study highlights the importance of teachers' sensitivity to students' diversity issues, which can improve learning outcomes. The article identifies several strategies that can contribute to the development of teachers' professional learning, including the development of intercultural projects, collaborative strategies such as coaching or classroom observations, and the creation of professional learning communities. The study also underscores the importance of teacher self-reflection in creating culturally relevant teaching practices.

M.-D. González-Zamar and E. Abad-Segura (2021) focused on the analysis of research trends in emotional creativity in art education. The results show an exponential growth in research productivity, particularly in the last decade, with five prominent lines of research emerging: emotion, higher education, education, art, and leadership. Additionally, the study identified five future research directions: visual art education, affective paradigm, metacompetency, expressive arts therapy group, and cognitive empathy. The issue of curriculum development was examined by K.N. Mpuangnan and S. Ntombela (2023). The study aimed at incorporating community voices in curriculum development to achieve broader educational goals. The results highlighted the relevance of community-based knowledge in facilitating curriculum development through community engagement and community needs assessment. The community needs assessment process was shown to enhance curriculum quality, learner engagement, and educational outcomes. Additionally, embracing cultural diversity was identified as a valuable approach to developing a culturally responsive curriculum.

The synthesis of various studies underscores the pivotal role of fostering creative thinking in education, particularly in arts and design. Experiential learning, interdisciplinary approaches, and the integration of STEAM methodologies emerge as effective strategies for nurturing creativity. Additionally, the acknowledgment of cultural diversity within educational settings is highlighted as crucial for promoting inclusive learning environments and enhancing learning outcomes.

Materials and methods

The methodology employed in this study was designed to conduct a comprehensive comparative analysis of art education curricula in China and Kyrgyzstan. A qualitative document analysis approach was adopted, drawing upon official curriculum documents, study programs, and normative acts regulating the art education process in both countries.

The rationale behind selecting China and Kyrgyzstan for a comparative study of art education curricula stems from the distinct cultural and educational backgrounds of these two countries. Situated in different regions with rich artistic legacies, an analysis of their respective approaches can yield valuable insights into how national identities and traditions shape curriculum design and pedagogical practices. Furthermore, examining the contrasting centralized system of China and the more flexible approach of Kyrgyzstan offers an opportunity to understand the impact of educational philosophies on fostering creativity and preserving cultural heritage through arts education.

The sampling frame comprised undergraduate fine arts curricula offered at public universities, recognizing the potential impact of national culture and identity on curriculum design at this foundational level. To ensure a diverse and representative sample, a stratified random sampling method was employed. Specifically, the sample included curricula from the prestigious Kyrgyz

National University named after Jusup Balasagyn in the Kyrgyz Republic (550600 Art Education) and Luoyang Normal University in China (Research of Fine Arts).

The researchers meticulously reviewed and analyzed the selected curriculum documents, extracting relevant information pertaining to the core variables of interest, including curriculum structure, content emphasis, teaching methodologies, resource allocation, and assessment approaches. This process facilitated the identification of common principles, patterns, and significant differences in the approaches to art education in both countries. To synthesize the findings, the authors employed data synthesis techniques, combining disparate fragments of information on curriculum structure and educational standards to construct a unified view of the arts education systems in China and Kyrgyzstan. This synthesis process involved abstraction, highlighting basic characteristics and key features, enabling deeper and more meaningful comparative analysis.

The study applied the methods of comparative analysis, induction, and deduction to examine the curricula in art education comprehensively. The comparative analysis allowed for the identification of similarities and differences in terms of curriculum development strategies, content emphasis, and the integration of cultural and historical aspects. Inductive reasoning was employed to derive general principles and patterns from specific observations, while deductive reasoning facilitated the formulation of conclusions and recommendations based on the synthesized findings.

The analysis of the results of the comparative study and data synthesis enabled the identification of common trends and distinctive characteristics within the educational programs of both countries. These insights serve as a valuable foundation for developing informed strategies to enhance the teaching process and improve the quality of arts education in China and Kyrgyzstan, taking into account their unique cultural contexts and educational traditions.

Results

Both countries attach high importance to arts education and invest significant resources in its development. China and Kyrgyzstan are striving to develop their educational systems and keep up with modern trends in art and culture (Table 1). China has a centralized system with a rigid curriculum that includes both traditional and modern arts. In contrast, Kyrgyzstan provides more educational freedom and flexibility, with an emphasis on national artistic traditions. Thus, the fundamental curriculum structure in China follows a centralized system with a rigidly structured curriculum that includes both traditional and contemporary arts. In Kyrgyzstan, the curriculum allows for more flexibility, with an emphasis on national artistic traditions and the possibility of an individualized approach to topics and teaching methods. The cultural and historical aspects of each country significantly influence the overall organization of the art education curriculum.

The comparative analysis also revealed the influence of cultural and educational factors on curriculum design. Kyrgyzstan emphasizes national artistic traditions and strives to preserve its cultural characteristics, while China actively invests in modern arts and technology while preserving its traditional arts. Before independence, Kyrgyzstan was part of the Soviet Union. Art education in Kyrgyzstan was then oriented towards Soviet standards, and teaching methods were heavily influenced by Soviet pedagogy. During this period, special attention was paid to the development of technical skills in the arts, such as painting and sculpture, taking into account the principles of socialist realism. With independence in 1991, Kyrgyzstan began to develop its own

education system and art education in particular. The country currently has a number of institutions providing education in the fine arts, including fine arts academies and vocational schools. Art education courses in Kyrgyzstan cover a wide range of disciplines, including painting, sculpture, graphics, design, as well as art theory (Hu & Ødegaard, 2019).

Table 1: Results of comparative analysis of educational programs

Comparison criterion	China	Kyrgyzstan
Curriculum structure	Basic disciplines at the beginning. Specialization after 2 years	Basic disciplines at the beginning. Specialization after 2 years
Basic disciplines	Drawing, painting, sculpture, and composition. Modern technology and design	Drawing, painting, sculpture, craftsmanship. Less emphasis on modern technologies
Modern technologies	Emphasis on the use of computer graphics and design	There are corresponding courses, but a less pronounced emphasis
Duration of the program	Bachelor's programs are usually 4 years	Bachelor's programs are usually 4 years
Availability of specialized courses	Wide range of specialized courses	Available, but the selection is limited
Methods for assessing knowledge and skills	Mixed methods, including exams and hands-on projects	Assessment includes exams and practical work
Level of international accreditation	High level of international accreditation	It may be lower at some accreditation levels
Student support system	Tutoring, career support, extensive libraries.	Basic support is available but with limitations.
Alumni Success	Graduates are employed in the fields of design, art, and creative industries.	Graduates successfully integrate into local artistic environments. They open their art studios and actively participate in exhibitions and projects.
Educational goals/objectives	Emphasizes mastery of traditional artistic techniques and cultural heritage preservation	Focuses on fostering creativity, critical thinking, and cultural appreciation
Content	Primarily traditional Chinese art forms such as calligraphy, ink painting, and classical music	Incorporates a broader range of artistic styles and influences, including traditional Kyrgyz art and contemporary trends
Instructional methods/strategies	Traditional teacher-centered approaches with an emphasis on rote learning and mastery of techniques	Utilizes more student-centered and participatory methods, encouraging experimentation and self-expression
Learning resources/materials	Relies heavily on traditional art materials such as brushes, ink, and paper, with limited integration of modern technology	Utilizes a mix of traditional and modern resources, including digital tools and multimedia resources
Learning environment	Often characterized by structured and disciplined classroom settings with an emphasis on respect for authority and tradition.	Encourages a more relaxed and open learning atmosphere, promoting collaboration and peer interaction
Stakeholder involvement	Government agencies, cultural institutions, and academic experts play a significant role in curriculum development and implementation.	N/A

In both countries, the educational programs start with basic disciplines, followed by specialization after two years. However, the emphasis on core disciplines differs significantly: China focuses on modern technology and design, while Kyrgyzstan prioritizes drawing, painting, sculpture, and craftsmanship. Despite this distinction, undergraduate programs in both countries typically span four years. China offers a broader array of specialized courses, particularly in computer graphics and design, whereas Kyrgyzstan provides a more limited selection. Assessment methods also diverge, with China employing a mix of exams and practical projects, while Kyrgyzstan relies on exams and practical work. Furthermore, China's educational programs boast a high level of international accreditation, contrasting with potentially lower accreditation levels in Kyrgyzstan. The student support systems vary as well, with China offering tutoring, career assistance, and extensive libraries, while Kyrgyzstan provides basic support with some

constraints. Notably, the success of graduates differs in each country: Chinese graduates excel in design, art, and creative industries, whereas Kyrgyzstan's graduates integrate into local art scenes, establish their studios, and actively engage in exhibitions and projects. Moreover, the educational goals and content reflect cultural nuances: China emphasizes mastery of traditional artistic techniques and cultural heritage preservation, featuring primarily traditional Chinese art forms like calligraphy and ink painting.

Conversely, Kyrgyzstan focuses on fostering creativity, critical thinking, and cultural appreciation, incorporating a broader range of artistic styles, including traditional Kyrgyz art and contemporary trends. Instructional methods and learning environments also diverge, with China employing traditional teacher-centered approaches and structured classroom settings, while Kyrgyzstan promotes more student-centered, participatory methods, encouraging experimentation and collaboration. Additionally, stakeholder involvement varies, with Chinese programs seeing significant input from government agencies, cultural institutions, and academic experts, whereas Kyrgyzstan's stakeholder involvement is not specified.

In Kyrgyzstan, strengthen the introduction of modern technologies in the educational process to increase the competitiveness of graduates in the global lab market. In China, it emphasizes the development of practical skills and mastery of handicrafts to preserve art traditions. Encourage the exchange of experience between educational institutions in both countries to enrich art education and cultural diversity. These recommendations will help to improve the quality of art education in both countries and prepare graduates for successful careers in art and design. Contemporary art education in Kyrgyzstan places great emphasis on the development of creative thinking, student self-expression and research in art. Study programs include practical classes and master classes, as well as theoretical courses that help students deepen their understanding of art and culture.

Nevertheless, there are certain problems in art education in Kyrgyzstan. Insufficient funding and limited access to resources can complicate students' opportunities. In addition, the education quality assessment system needs to be improved, and more modern and innovative teaching methods need to be developed.

The educational system in China comprises a multitude of educational institutions covering general, higher and specialized arts education. It includes universities, technical colleges, and specialized arts education institutions such as academies and art institutes. Programs in China can cover a variety of art fields, including painting, sculpture, music, dance, theatre, architecture, and other artistic disciplines. Students can choose areas of study depending on their interests and needs. Arts education programs are offered at various levels: undergraduate, graduate, and postgraduate. The length of programs can vary depending on the level of education and specialization, but on average, Bachelor's degrees last 4-5 years, Master's degrees last 2-3 years, and postgraduate degrees last 3-5 years (Awgichew & Ademe, 2022).

The educational system in Kyrgyzstan has a narrower specialization in the arts. The number of specialized art schools in the country is limited compared to China. Programs in Kyrgyzstan probably have a more limited range of areas of study compared to China but can still cover various art forms such as painting, sculpture, music, dance, etc. Arts education programs are also offered at different levels: undergraduate, graduate, and possibly postgraduate. The duration of programs in Kyrgyzstan may be similar to Chinese programs, but the exact duration may vary depending on the specific specialization and institution. Both of these countries provide arts

education programs at different levels, but differences may include the number of specialized institutions and the variety of majors available.

There are a huge number of institutions offering arts education in China. This includes universities, academies and art institutes, as well as technical colleges and other educational organizations. At prestigious institutions, such as the Central Academy of Fine Arts, teachers are usually highly qualified and have a wealth of experience in their field. They may have doctorates, Master's degrees, and many publications or exhibitions that showcase their professional achievements. Teachers in China also have opportunities for ongoing professional development, including participation in masterclasses, seminars, conferences, and other educational activities. Many teachers at prestigious Chinese educational institutions may also conduct research activities in their areas of expertise.

In Kyrgyzstan, due to the limited number of specialized educational institutions in the arts field, teachers may have less access to a variety of professional development programs. The qualifications of teachers can vary depending on their experience and education. Some teachers may have advanced degrees, while others may have more practical experience. Research activity among teachers in Kyrgyzstan may be less prevalent, especially when compared to teachers in prominent Chinese institutions. Teachers in Kyrgyzstan can obtain additional qualifications through professional development courses, seminars, and other educational programs, but these may be less diverse and accessible compared to China (Qing, 2021).

There is access to outstanding material resources in China, especially at large and prestigious arts institutions. Large educational institutions usually have state-of-the-art studios, modern facilities, and libraries, which provide students with the opportunity to develop their creative potential to the fullest.

Both of these countries provide arts education programs at different levels, but differences may include the number of specialist schools and the variety of streams available. Modern art studios and professional equipment provide students with hands-on learning and art-making opportunities. In China, especially at large institutions, such resources are usually available in extensive quantities, fostering students' creativity. In addition, libraries with a variety of fiction, monographs, and electronic resources enrich the educational process.

In Kyrgyzstan, especially in smaller educational institutions, resources may be limited, which may affect the availability of modern art studios and professional equipment for students. However, even with limited resources, students can have basic opportunities for hands-on learning and creativity.

Analyses of graduate success rates in China indicate outstanding achievements in professional careers. Graduates from major institutions such as the Central Academy of Fine Arts achieve outstanding success in their respective fields of art. Participation in national and world exhibitions and competitions allows them to showcase their talents and make important connections in the arts industry. In addition, the publication of work in trade publications complements the career achievements of graduates (Zhang, 2021).

Successful careers of graduates in the arts can also be observed in Kyrgyzstan. They can work as artists, designers, and musicians, fulfilling their creative potential. Participation in local exhibitions and competitions provides them with a platform to present their work to a wider

audience. Publishing work in local publications helps to disseminate and recognize their creative heritage.

Self-employment and entrepreneurship in the arts represent a significant opportunity for successful graduates of educational institutions in both China and Kyrgyzstan. They have the chance to develop as independent artists, designers, architects, or art teachers. Moreover, their impact on the cultural environment of both countries is undeniable. The works of art created by these artists and female artists are able to inspire and influence public opinion (Gupta & Zhao, 2023).

Building a professional network is an important element of success in the arts. Successful graduates can build strong professional connections and networks in the arts industry, which significantly contributes to their further growth and development.

In the context of China and Kyrgyzstan, employer feedback has a significant impact on the career path of artists. In China, where the arts industry is extensive and dynamic, employers pay attention to the quality of graduates. They assess the availability of necessary skills and knowledge, as well as specialized skills and creativity. In Kyrgyzstan, where the industry may be less developed, employers also carefully assess the relevance of graduates to the labor market requirements in the arts.

Professional internships and apprenticeships play a key role in the training of future artists. In both countries, as an important part of the educational program, they provide students with the opportunity to apply their knowledge in real-world settings. These practical experiences not only contribute to the development of skills but also help students establish professional contacts and gain insight into the characteristics of the arts industry (Du et al., 2022).

Overall, the arts education system and training in China and Kyrgyzstan provide students with many opportunities for professional growth and development in the arts industry, with each country having its characteristics and advantages. In both countries, the present time reflects the desire to balance modern art requirements with the preservation of cultural heritage. Art education programs remain accessible to students and take into account both contemporary artistic trends and national artistic traditions.

In China and Kyrgyzstan, contributing to better-preparing students for successful careers in art and design. In China, emphasis should be placed on integrating modern technology into the learning process, helping graduates to be more competitive in today's art industry. In Kyrgyzstan, in turn, it is important to emphasize the development of creative thinking and self-expression, which will help students maintain and develop their unique artistic voices (Jodoi, 2023).

Allowing students to choose specialized courses and participate in practices based on their interests will allow them to develop their unique skills and talents. Active collaboration with international arts institutions and organizations will enrich students' educational experience and broaden their cultural horizons.

The development of critical thinking, analytical skills, and the ability to analyze and interpret art is essential to the development of quality artists. The inclusion of theoretical courses and practices in art education programs, as well as the support of research activities, contributes to the development of creativity (Jiang et al., 2022).

A comparison of the arts curricula of China and Kyrgyzstan revealed significant differences. The Chinese curriculum places a greater emphasis on art history, with more required courses dedicated to the subject compared to Kyrgyzstan. In contrast, the Kyrgyz curriculum focuses on studio art courses that aim to develop techniques and skills. Regarding assessment methods, Chinese programs rely heavily on formal written examinations, while Kyrgyz programs use more informal assessments such as portfolio reviews. As for teaching methods, Chinese educators prefer passive lecturing approaches that focus on transmitting theoretical knowledge, while Kyrgyz educators are more likely to employ active, hands-on teaching techniques. Moreover, the analysis shows that Chinese curricula dedicate twice as many required courses to traditional East Asian art forms compared to Kyrgyz curricula, reflecting a difference in cultural content. These findings highlight the distinct approaches and areas of focus within the arts curricula of China and Kyrgyzstan.

Increasing the availability of resources is also an important aspect. Providing students with access to modern art studios, technical equipment, and library resources contributes to the fuller development of their creative potential. Developing an educational quality assessment system that takes into account multiple aspects, from theoretical knowledge to practical skills and creativity, is also crucial. Stimulating and supporting the creative initiative of graduates is essential for a successful start in the arts industry. Developing programs and initiatives to support graduates at the start of their careers, including organizing exhibitions, competitions, and other events, contribute to a successful start in the arts industry. These recommendations aim to improve the quality of art education in China and Kyrgyzstan and to better prepare students for careers in art and design.

Discussion

This study is a significant contribution to the comparative analysis of art education curricula in China and Kyrgyzstan. The results of the analysis of official documents reveal important aspects of approaches to the formation of art education in both countries.

In China, there is a preference for a centralized system with a rigid curriculum. It means that curricula are subject to national standards and norms. This approach promotes standardization of education, which in turn can ensure a high level of training of students in the field of art. Here, the educational process is oriented towards the systematic mastering of the theoretical foundations of art, which creates a solid foundation for subsequent creative development.

In Kyrgyzstan, the country favors a more flexible education system. Here, the study programs provide students with more academic freedom. This means that students can have the opportunity to choose disciplines and areas of study that match their interests and needs. This approach creates the conditions for deeper individualization of the learning process, allowing each student to develop his or her unique creative abilities.

Such differences in approaches to curriculum design point to the diverse strategies of educational systems. In China, stricter centralization and standardization may promote high-quality training, while in Kyrgyzstan, greater flexibility may allow for more in-depth consideration of individual student needs and interests.

In this context, China is taking a different approach. The country endeavors to support and develop both traditional and contemporary arts. This represents a remarkable balance between

preserving cultural heritage and stimulating contemporary creative flows. With this approach, students are able to get a more well-rounded education, covering different aspects of the arts.

According to K. A. Long and C. O'Connell (2022), the funding and accessibility of education in China and Kyrgyzstan differ significantly. In China, public funding provides greater access to education, which increases the number of students receiving arts education. In Kyrgyzstan, limited state resources can create barriers for certain segments of the population, especially for those who cannot afford expensive art education. K. A. Long and C. O'Connell (2022) highlight significant differences in the financing and accessibility of education in China and Kyrgyzstan. In China, public funding is more extensive, which ultimately leads to greater access to education, including art education. This, in turn, can contribute to an increase in the number of students receiving art education and a diversity of talented young artists. In Kyrgyzstan, with limited public resources, there is a risk of creating barriers for certain segments of the population, especially those who cannot afford expensive art education. This could lead to a potential loss of talent and limited access to arts education for certain groups of the population. This is an important observation, as access to quality arts education plays an important role in developing and unlocking the creative potential of young artists in both countries. The level of funding and support has an impact on shaping the future artistic community and cultural heritage.

Academician Y. Lee (2021) points out the importance of cultural characteristics and traditions in shaping students' artistic skills. In China, where traditional arts are highly valued, students have the opportunity to immerse themselves in the depths of Chinese artistic traditions. In Kyrgyzstan, where the artistic heritage of Central Asia is important, students can find inspiration in the traditional arts of this region.

However, it should not be forgotten that in addition to cultural specificities, other important aspects can influence the formation of students' artistic skills. For example, modern technologies and innovative teaching methods can complement and enrich the traditional approach to art education. It is important to find a balance between respect for cultural heritage and innovative approaches to ensure that students develop their artistic abilities completely and harmoniously.

K. Longhurst et al. (2019) identified that professional orientation and support for research activities are different in China and Kyrgyzstan. In China, students can participate in internships and professional projects that contribute to their professional growth and skills development. In Kyrgyzstan, where creative freedom is more emphasized, students may have more opportunities for self-realization and experimentation in the arts.

Despite these differences, it is important to note that a balanced approach that includes both professional orientation and support for research and creative freedom may be most effective. A variety of approaches to building artistic skills can contribute to the fuller and deeper development of students. However, it is also important to consider students' individual needs and preferences. Some may be more comfortable working in a strictly vocational environment, while for others, the freedom to create and experiment is more important. In an ideal situation, an educational program should offer a variety of opportunities to develop both professional skills and creativity. This allows students to realize their potential to the fullest.

A. Benavot et al. (2022) emphasize that both education systems have their challenges and advantages. In China, students face high competition and pressure but develop rigor and

excellence. Students in Kyrgyzstan may have more creative freedom but may face limited resources and opportunities for professional growth.

In China, students face high competition and pressure, but they develop rigor and mastery in the process, which can play an important role in their professional careers. On the other hand, students in Kyrgyzstan can enjoy more creative freedom, which favors the development of individual creativity. However, they may also face limited resources and opportunities for professional growth, which requires extra effort to achieve a high level of excellence. Both China and Kyrgyzstan have their unique contexts that can impact student development. Understanding these characteristics allows educational programs to be tailored to the needs and potential of each country, creating a more effective environment for professional growth and creative development.

According to A. P. Manoharan et al. (2020), the importance of international cooperation in education. Student exchanges, joint programs, and the integration of world art movements can enrich the experience of students in both countries. This can foster a more global understanding of art and open new perspectives for students on the world stage.

Additionally, it is important to note that international cooperation in education also facilitates the exchange of cultural values and understanding of the world views of different nationalities. This allows students not only to deepen their knowledge of the arts but also to develop intercultural competence, which is an important skill in today's globalized world. Moreover, the integration of different artistic movements from different countries can stimulate the creative process and foster innovative ideas in art. This exchange of ideas and approaches can lead to more effective interaction and cooperation between artists from different cultures. International cooperation in art education has many positive aspects that affect both the development of students' artistic abilities and the enrichment of the world's artistic heritage.

S. Assanova et al. (2019) note that assessment and monitoring of student's progress have different approaches in China and Kyrgyzstan. In China, the assessment system is more formal and focused on exam results, which creates high pressure on students to achieve high scores. In Kyrgyzstan, the learning process is more emphasized, and assessment can be based on participation in projects, creative processes, and discussions.

It is worth considering that a variety of assessment methods may suit different types of learning and individual student characteristics. For example, some students may show their potential better in formal examinations, while for others, it is more important to assess their participation in creative projects. It is also worth considering that the approach to assessment can affect student motivation. High standards and a rigorous assessment system can incentivize diligence and drive to achieve high results. At the same time, a more flexible, learning-centered approach can encourage creative thinking and self-promotion. It is important to consider the diversity of students' needs and abilities when designing an assessment system to ensure they are optimized to develop and unlock their creative potential in the arts.

Firstly, the study revealed significant differences in teaching methods between China and Kyrgyzstan. China emphasized formal assessment methods and examinations that promote the development of theoretical knowledge. Whereas in Kyrgyzstan, more emphasis is placed on flexible and creative teaching methods that allow students to experiment and develop their artistic style.

Conclusions

The findings suggest that the cultural histories and educational philosophies of each country heavily influence art education curricula. China's education system, which values theoretical knowledge and cultural preservation, emphasizes art history and traditional cultural forms. In contrast, Kyrgyzstan's more flexible approach, which focuses on individual development and expression, prioritizes studio skills and informal assessment. Chinese art programs should consider incorporating more required studio art courses to provide hands-on skills development in areas like painting, sculpting, and drawing. Kyrgyzstan programs should include more required art history coursework to strengthen students' understanding of cultural and aesthetic traditions. Both countries could benefit from adopting a more balanced approach in blending art history, cultural knowledge, and studio-based skills development in their curricula.

In addition, it is important to examine how cultural influences shape curricula. The heavy emphasis on traditional East Asian art forms in China suggests a need to expose students to more diverse artistic styles and influences. To achieve this, Chinese programs should broaden the cultural scope of core courses to include more global perspectives and contemporary artistic movements. Kyrgyzstan might also consider increasing cultural pluralism in the curriculum by reducing the insular focus on local traditions. By incorporating these changes, art programs in both China and Kyrgyzstan can better equip students with a broader understanding of art and its various forms, enhancing their creativity and critical thinking skills.

Support for career guidance and research also differs between China and Kyrgyzstan. In China, students are provided with opportunities for internships and participation in professional projects, facilitating their professional development. In Kyrgyzstan, there is more emphasis on students' creative freedom and self-realization in the arts. The study also emphasizes the importance of international cooperation in art education. Student exchanges, joint programs, and integration of world art movements can enrich the experience of students in both countries. Student assessment and monitoring systems also have different approaches in China and Kyrgyzstan. In China, assessment is more formal and focused on exam results, which puts high pressure on students to achieve high grades. In Kyrgyzstan, the focus is more on the learning process, and assessment can be based on participation in projects, creative processes, and discussions.

One of the key limitations of this study is that it focused solely on undergraduate art programs despite the existence of postgraduate programs, which could provide additional insights. As for future research prospects, conducting cross-cultural comparisons with art education curricula from other countries could further enhance the understanding of how societal values and national identities shape curriculum design.

Implications

The study also has practical implications, suggesting that a balanced approach combining art history, cultural traditions, studio skills, and innovative creation may be beneficial for developing students' aesthetic skills and future career success. This could inform educational reforms in both countries. Additionally, exploring the practical implications of a balanced approach that combines art history, cultural traditions, studio skills, and innovative creation could inform potential educational reforms in both China and Kyrgyzstan.

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