



## Developing College Fine Art Education Teachers from an International Perspective

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### ABSTRACT

With the acceleration of the internationalization of education, fine art education, as the basic characteristic of humanistic education, is engaged in worldwide exchange and development. How to develop a high-quality college fine art education teaching staff, to promote the construction and development of fine arts is an important subject faced by the current fine arts colleges. Through the analysis of the current situation of fine art education in universities, this paper points out the existing problems, puts forward the idea of developing fine art education teachers with an international perspective, and provides some ideas for the development of fine art education. By a questionnaire survey for teachers among eight most representative fine art colleges in China and Europe, which made statistics on the overseas learning experience of university fine arts teachers, and acknowledges the information about their academic exchanges with foreign colleges. The imperfect management mechanism of fine art education has hindered the development of fine art discipline. The arrival of education internationalization has posed a challenge to fine art teachers' bilingual teaching. Very few teachers from fine art schools (departments) of comprehensive universities participate in international cooperation and exchange projects. The solution is to strengthen international cooperation and, and improve the teaching and scientific research level of teachers. At the same time, it's necessary to increase training funds, cultivate fine art education talents with international vision, and promote the process of internationalization so as to improve the composition of teachers.

**Subject area:** Arts Education

**Keywords:** Internationalization, College Fine Art Education, Teaching Staff, Management Mechanism

### 1. Introduction

As the teacher plays the crucial role in cultivating student's interest and capacity of learning different curricula (Darling-Hammond, 2000) [1], including the fine art. According to the closer and deeper globalization processed, China's traditional fine art education is not able to meet the demand of new era for nurturing the talents for society, which involves the teacher's construction themselves. In recent years, China has taken the steps to change the fine art teaching mode from the professional technique's cultivation to creativity and practices towards students. (Minsheng Feng, & Pauline Shen, 2010) [2] For instance, Central Academy of Fine Arts, China, has their own brand called CAFA, which contains their own logo and design. Meanwhile, students can also have the opportunities to design their own works and show up to the public as they often hold the exhibitions from time to time. (Central Academy of Fine Arts, 2022) [3] On that note, European fine art colleges concentrate more than China, which can be reflected on the curriculum setting. For instance, Ecole Nationale des Beaux-Arts de Limoges, a French fine art college, which adopted a lot of market demand-based curricula like 3-D design and so on that is beneficial to cultivate the versatile talents.

To meet the demand of the college's development, management is needed as its core played particularly on faculty construction (LIU Jiaqi, 2022) [4]. At present, there are plenty of problem existed in the teaching staff management mechanism, such as lack of incentive policy, serious academic hierarchy and inefficient supervision system from public and college level. Especially, in Chinese colleges, chasing for academic rank is an emergency for them more than devoted themselves in teaching (Pang Songnan, 2015) [5]. Therefore, to address the teaching staff development is urgent, so this research paper born at the very right time.

### 2. Methodology

Convincing sampling was adopted by this paper within the survey questionnaire pattern, which indicated the current situation of both China and European fine art colleges. 8 fine art colleges were selected with 5 respondents respectively, those who were all in-service fine art teachers of 4 Chinese and 4 European art colleges. As a matter of fact, 2 French and 2 Bulgarian fine arts colleges were chosen for the samples of European side and 3 Chinese provincial and 1 national fine arts colleges for Chinese samples for comparison. As we all know, France locates the crucial status no matter in fashion or arts history, so it should be included in the comparison with China. However, Bulgaria also has its own unique representative artworks with

low modern technology involved, so that is the reason why it was selected because we can't only compare the advanced sample to China, which indicated the equity. Coincidentally, China also in that case. The questionnaires were delivered through electronic pattern with 3 aspects:

1. Teaching modes through teachers from Chinese Fine Arts Colleges regarding the frequency of always, frequently and sometimes in terms of teaching modes of lecture, tutorial, project, discussion and combination.
2. Teaching modes through teachers from European Fine Arts Colleges regarding the frequency of always, frequently and sometimes in terms of teaching modes of lecture, tutorial, project, discussion and combination.
3. Cultivation methods for teachers including creative thinking training, expertise training, free show, international exchange and also ICT training.

The questionnaire was distributed on August 18 and collected the results on September 30.

### 3. Discussions

The following results were collected by the survey.

**Table 1: Teaching modes through teachers from Chinese Fine Arts Colleges**

| Mode/Frequency | Always   | Frequently | Sometimes |
|----------------|----------|------------|-----------|
| Lecture        | 15 (75%) | 5 (25%)    | 0 (0%)    |
| Tutorial       | 7 (35%)  | 3 (15%)    | 10 (50%)  |
| Project        | 6 (30%)  | 2 (10%)    | 12 (60%)  |
| Discussion     | 3 (15%)  | 6 (30%)    | 11 (55%)  |
| Combination    | 5 (25%)  | 2 (10%)    | 13 (65%)  |

Note: n=20

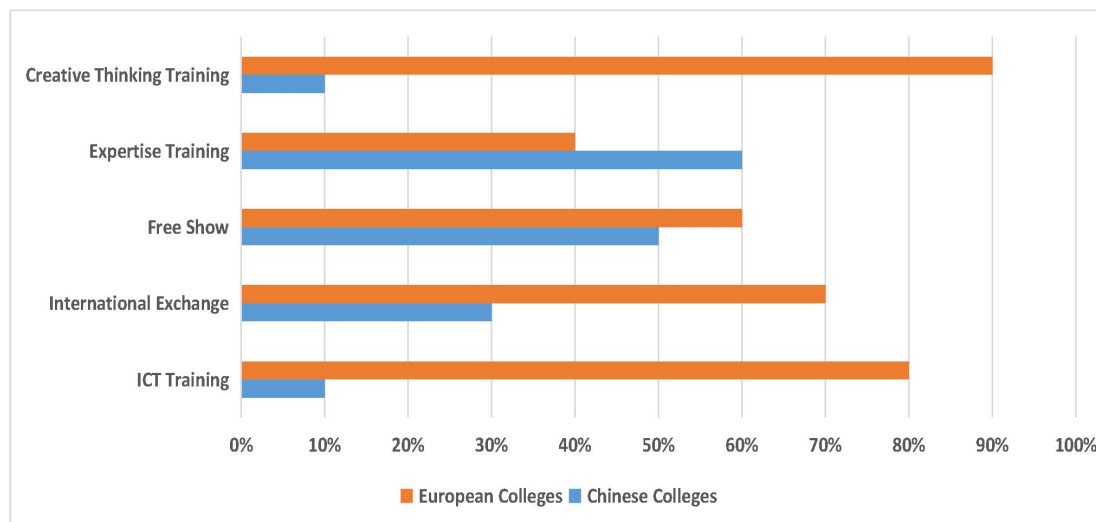
According to the table 1, lecture teaching mode locates the overwhelming proportion of 75% than other modes in China, which means the teaching mode occupied by the traditional passive learning modality. This traditional teaching mode enrich the background knowledge of world fine art history, but with the fixed mode, students would get bored with the atmosphere into a sleepy or can't concentrate on class. Discussion mode is useful for students to exchange their thoughts toward different art works, however, in the table, the high frequency of it just take account for 3%, which means the positive communications conducted by students is not sufficient. Moreover, this leads to students' weak ability to explore and analyze knowledge, which is not conducive to students' creative development (Xiong Weixiang, 2021) [6].

**Table 2: Teaching modes through teachers from European Fine Arts Colleges**

| Mode/Frequency | Always   | Frequently | Sometimes |
|----------------|----------|------------|-----------|
| Lecture        | 5 (25%)  | 6 (30%)    | 9 (45%)   |
| Tutorial       | 10 (50%) | 7 (35%)    | 3 (15%)   |
| Project        | 13 (65%) | 5 (25%)    | 2 (10%)   |
| Discussion     | 16 (80%) | 3 (15%)    | 1 (5%)    |
| Combination    | 18 (90%) | 1 (5%)     | 1 (5%)    |

Note: n=20

From table 2, positive teaching mode were adopted more than passive ones, which indicates that discussion and combination mode locate the percentage of 80% and 90% respectively for each at high frequency rate. In western countries, the learning environment is very relaxed and energetic as they do plenty of group works, which involve a large quantity of communications and exchanges. Under this certain condition, it helps a lot in enhancing students' creativity and imagination, which is the most essential qualification for fine art students. Furthermore, Erasmus Mundus is the internationalization programme of Erasmus. To promote and implement the Bologna Process, the European Commission proposed in 2003 a higher education project programme called Erasmus Mundus. The project is scheduled to be approved by the European Parliament and the European Council in 2003 (Baidu Baike, 2007) [7]. Through the recruitment of teachers from other countries, the secondment of teachers from other countries and associations teachers are hired and jointly supervised by the dual tutor system shall not be differentiated by ethnicity, nationality, skin color, language and so on. Through this exchange between teachers, teachers greatly strengthen the country awareness of interconnections, it is also easier to build mutual trust between cooperating teachers, so as to progress deeper scientific collaboration (Bai Hua, Chen Da, 2022) [8].



**Figure 1: Cultivation methods for teachers**

Through figure 1, the cultivation methods for teachers' comparison between fine arts colleges in Europe and China is apparently different. Creative thinking training between Europe and China account for 90% and 10% respectively. In China, most teacher's training are focusing on the expert knowledge and the tactics to cope with the exams. This can be pictured in expertise training in the chart above. On the contrast, European colleges are more likely to cultivate the teachers in a well-developed thought of fine arts sense in different types of scenes, like museums, streets, parks and so on.

Based on the international exchange, Chinese fine arts colleges only take 30% while Europeans take 70%, which indicates that the different emphasis for both parties. In China, to go abroad to attend the academic seminar or study travel are very precious for teachers. On one hand, the fund for international exchange is insufficient, on the other hand, only few teachers with the top academic capacity have the chance to exchange. Conversely, for the fine arts teachers in Europe, they are willing to travel abroad to broaden their eyesight in different cultural backgrounds. Meanwhile, the colleges also established various kinds of arts funds for teachers and students to have further and diversified understanding.

#### 4. Conclusion

In China, the fine arts college should take the European advanced experience in cultivating teachers into serious consideration. What makes us delighted is that nowadays, more and more Chinese fine arts colleges are transforming the traditional passive teaching and learning mode to positive and contemporary cultivation system. There is no doubt that Chinese college is not necessary to reduce the lectures proportion largely, it, indeed, plays a crucial role in background information. Nevertheless, we need to strengthen the international exchange to shorten the distance with the developed countries. Transferring the focus from the skill-based to creativity oriented in fine art teacher's training. That is also the 21<sup>st</sup> century talent requirement. Especially in the very era, it is a necessity for colleges and teachers to have the international perspective to survive and prosperous in such an information age.

All in all, sound faculty management mechanism is compulsory for Chinese fine arts colleges. Setting up the special incentives to stimulate the teachers to create and innovate on teaching and also the artworks design; the supervision on that mechanism should also take the public awareness into consideration as it can prevent the inner corruption; deepen the internationalization with traditional Chinese cultures into fine arts teaching and creating. As Chinese fine arts colleges think highly of the background information for the art history, on that note, it should combine the essence of the traditional Chinese culture in western way, like integrating the traditional Chinese landscape painting into oil painting, which also means that in the process of internationalization, the origin of Chinese culture should not be forgotten.

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