Article

Principles of Tradition as the Foundation for Learning Processes in the Arts

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Abstract

The preservation and integration of cultural heritage into the educational process is an urgent task for modern society, especially in globalization and digitalization. In art education, this contributes to the formation of creative competences and intercultural dialogue. The study aims to analyze the role of cultural heritage in shaping pedagogical approaches in art education. The methodological basis of the work was interdisciplinary approaches that combine cultural, pedagogical and technological aspects, using content analysis, case studies and statistical methods. The results confirm that the use of cultural heritage in curricula contributes to the preservation of traditions and the development of student's creative potential and intercultural competence. Integrating modern technologies, such as virtual reality, interactive platforms and the metaverse, makes the educational process more engaging and accessible. The practical significance of the work lies in formulating recommendations for integrating cultural heritage into formal and non-formal art education. In particular, practical approaches to promoting and adapting heritage among young people to the digital environment are proposed. Educational institutions, museums, and cultural organizations can use the study results to develop modern educational programs.

Keywords: art education, cultural heritage, digital technologies, interactive platforms, popularization, intercultural competence, pedagogical approaches, virtual reality

Introduction

Preserving cultural heritage in the context of globalization and digitalization is becoming one of the key challenges of modern society. Based on cultural traditions, art education is vital in developing creative competencies, intercultural understanding, and sustainable respect for historical and cultural values. However, the rapid development of technology, growing urbanization, and changing worldview priorities pose new challenges for educators seeking to integrate cultural heritage into the curriculum. Scholars are already actively researching various aspects of this topic. For example, Le (2023) studies the role of team learning in developing creative thinking in digital arts students, and Rajaram (2023) focuses on forming cultural intelligence as a tool for intercultural interaction. In turn, Noushad's (2024) study emphasizes the need to revise traditional approaches to education in the context of results-based learning. At the same time, integrating digital technologies into heritage preservation, as shown in Mladenović (2023) and Buragohain (2024), opens up new opportunities for promoting cultural heritage among young people. Despite significant progress in this area, the issues of harmoniously combining traditional and digital teaching methods and the development of practical recommendations for integrating heritage into formal and non-formal education remain unresolved. Insufficient attention is also paid to analyzing the long-term impact of such approaches on the professional development of students.

This study aims to analyze the role of cultural heritage in shaping pedagogical approaches in art education, particularly the ways of its integration with the help of modern technologies. The objectives are: 1) to study current trends in the use of cultural heritage in art education; 2) to characterize the impact of digital technologies on the preservation and promotion of heritage; and 3) to develop recommendations for integrating cultural heritage into the educational process. This work aims to fill the existing research gaps and create new approaches to using cultural heritage in art education.

Literature review

Current research highlights different aspects of cultural heritage in education and pedagogy. Le (2023) draws attention to developing students 'creative thinking in digital arts through team-based learning. Li et al. (2021) focus on hybrid pedagogy to overcome the challenges of the COVID-19 pandemic in arts education. Rajaram (2023) explores cultural intelligence in learning, which is important in a multicultural environment. Noushad (2024) examines the taxonomies of educational goals in the

context of implementing results-based education. Mladenović (2023) focuses on digitalizing urban heritage in the context of the Sustainable Development Goals, while Samaras (2024) proposes artistic approaches to independent research in education. Hao (2022) analyses cultural identity formation through heritage in China, while Hong (2023) explores the relationship between art and modern technology.

Majhanovich (2024) and Keith (2024) focus on cultural diversity and academic integrity issues in the creative disciplines. Nikonanou et al. (2024) highlight the importance of educational spaces in art museums, while Contardi (2024) analyzes the potential of AI tools for professional development. The deep interdisciplinary links between cultural heritage and education are presented in García Cano et al. (2024) and Wulf (2023), who explore intangible cultural heritage as a challenge for aesthetic education. Chen et al. (2024) examine the impact of animation on cognitive load during learning, and Buragohain et al. (2024) analyze the use of the metaverse for heritage digitalization.

Cun (2024) focuses on artistic approaches to developing children's early writing through heritage, while Plana-Farran and Gallizo (2024) explore integrating art into economic education to improve learning. Paulino and Cruz (2024) analyze the role of digital media labs in sustainable development, while Ippoliti et al. (2024) discuss the combination of analogue and digital approaches to cultural heritage. Mazlan et al. (2025) explore the relationship between the performing arts and cultural tourism, while Wallace and Feldman (2022) analyze educational contexts for students in privileged environments. Sotério et al. (2023) highlight the challenges of teaching social science in museum environments, which have become particularly relevant during the pandemic. Thomas and Quinlan (2024) propose an approach to creating culturally sensitive curricula. Dobinson (2023) explores the importance of cultural and linguistic inclusiveness in university education, focusing on ensuring equal access to education for students from different social and cultural backgrounds. The author emphasizes the need for changes in teaching approaches to reduce the imbalance in privileged discourses.

Hao (2022) focuses on forming cultural identity through education, using the case of Central China. The study emphasizes the role of educational programs in promoting and preserving cultural heritage as an important component of sustainable development in a regional context. Thong et al. (2024) analyze students 'experiences participating in international exchange programs. The study demonstrates the benefits of such programs for developing intercultural competence and improving students ' academic achievements through innovative pedagogical approaches.

A wide range of studies have challenged heritage sites from a common perspective: heritage sites are accessible to interpretation and, as such, are constantly being created. Two focus points guide the dialectic research between tourists and heritage sites. First, historic locations are problematic because of differences in interpretation and meaning-making. Sites appear as processes susceptible to interpretation and reinterpretation, and the significance of heritage sites is inextricably linked to the individual or community that experiences them. Second, historic places can be understood in various ways, but not in any one way; expectations and shared values guide the visitor, as well as the manner in which the historical site is displayed and presented. Visual studies, tourist studies, and media studies have paved the way for broader reception studies of historic places, such as institutionalized heritage sites like museums and theme parks, as well as landscapes such as memoryscapes or historyscapes (Tolia-Kelly et al., 2017). The phrase "agency of display" was proposed by Barbara Kirshenblatt-Gimblett (quoted in Stolare et al., 2021) to describe the procedures involved in setting up and showcasing websites. Teachers are characterized in this study as visitors who, because of their pedagogical roles, have the agency of display to plan and direct the excursions and their educational uses of cultural sites. According to Stolare et al. (2021), social knowledge is always placed somewhere; hence, places are never abstract. Put another way, instructors love heritage sites because they are places that have a lot of educational value.

Despite a wide range of research, the issues of integrating cultural heritage into formal and non-formal education systems remain unresolved. Insufficient attention is also paid to using modern technologies to promote cultural heritage among young people.

Methodology

The study's methodological basis was an interdisciplinary concept that combines cultural, pedagogical, and technological approaches. It used a combined methodology that included qualitative and quantitative methods of analysis. The main tool for collecting data was the study of scientific publications, reports of international organizations, and the practical experience of leading art education institutions.

Content analysis of scientific literature covering the period from 2018 to 2023 was conducted to identify current trends in integrating cultural heritage into the educational process. Particular attention was paid to studies that reveal the use of digital technologies in promoting cultural heritage, such as virtual reality, metaverse, and interactive platforms. In addition, case study elements based on the experience of leading universities, museums, and cultural institutions were used to

analyze practical examples of cultural heritage integration. This made it possible to identify key areas for developing pedagogical approaches in art education with a focus on integrating cultural heritage.

Results

Cultural heritage is a fundamental basis for forming pedagogical methods in art education, as it preserves authentic values, aesthetic principles, and traditions that contribute to developing students 'creative potential. The use of elements of cultural heritage allows not only teaching artistic techniques but also transmitting ideas, worldviews, and emotional experiences of previous generations that shape the personality of the future artist.

These aspects detail pedagogical approaches to integrating cultural heritage into the educational process, focusing on their importance for contemporary art education.

1. *Preservation and reinterpretation of traditions.* Pedagogical methods integrating cultural heritage elements aim to promote a deeper understanding of traditional artistic techniques, such as folk crafts, folklore or classical music forms. This helps to develop respect for the cultural context and contributes to preserving intangible heritage.

2. *Development of aesthetic perception.* Learning about cultural heritage through the curriculum helps students develop a profound aesthetic sense, which becomes the basis for creating innovative ideas at the intersection of tradition and modernity.

3. *Intercultural competence.* Teaching art based on diverse cultural heritage promotes intercultural dialogue, tolerance and the ability to work in a globalized world.

4. *Integration of technology.* Modern pedagogical methods use digital technologies to preserve and promote cultural heritage (virtual museums, interactive platforms), which makes the learning process more engaging and accessible.

Thus, cultural heritage in art education is a source of inspiration and a means of shaping pedagogical methods that will produce generations of creative, culturally aware, and professionally trained artists.

Integrating modern technologies into promoting cultural heritage opens up new opportunities for engaging young people in historical, artistic, and cultural values. Technologies such as virtual reality, interactive platforms, and the metaverse make cultural heritage more accessible and enjoyable to the modern generation. This

contributes to the preservation of heritage and its adaptation to the digital world in which young people spend a significant part of their time. It is important to study how these innovations influence the formation of interest and educational experience of young people. The integration of modern technologies into promoting cultural heritage among young people is presented in Table 1.
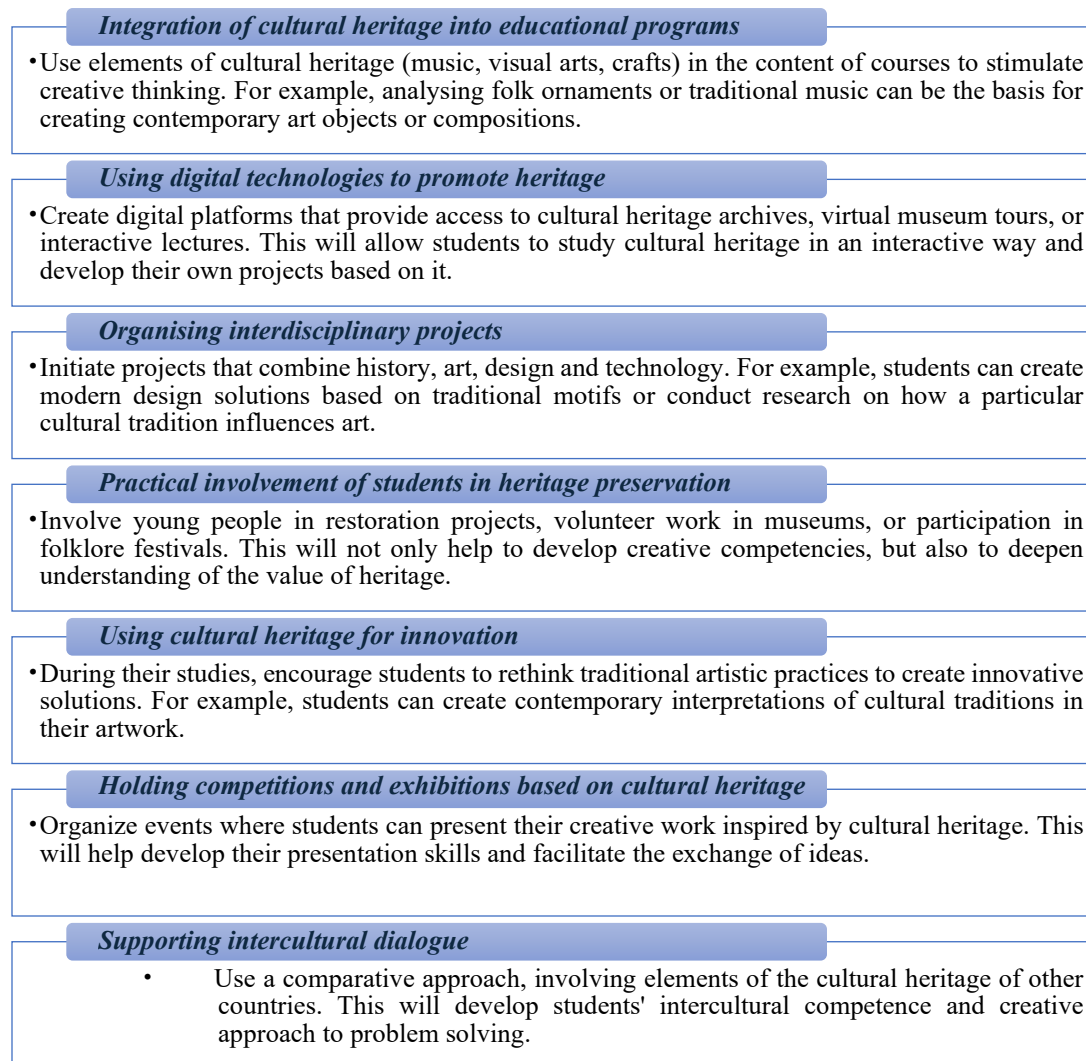
Table 1. Integration of modern technologies in the promotion of cultural heritage among young people

Technology	Description	Examples of implementation	Benefits for the promotion of cultural heritage
Virtual reality (VR)	Technologies that allow the creation of interactive virtual tours of cultural heritage sites	Virtual tours of museums, reconstruction of historical monuments	Realistic interaction experience, accessible to users from all over the world
Metaverse	Integration of cultural heritage sites into digital environments with interactive features	Digital museums in the metaverse, virtual heritage exhibitions	Improving youth engagement through game elements and social interactions
Interactive platforms	Platforms offering access to digital archives and educational materials about heritage	Google Arts & Culture, national heritage digitalization platforms	Convenient access to resources and integration of educational programs into school education
Animation and gamification	Use of animation elements and game approaches to tell the story of cultural values	Educational games about history and interactive videos with heritage elements	Engaging young people through entertaining forms of learning
Artificial intelligence (AI)	Analyzing and processing heritage data to create a personalized interaction experience	Chatbots are used to tell stories and recognize cultural objects through apps.	Personalization of educational content and user engagement through interactivity

Innovative technologies create new opportunities for promoting cultural heritage among young people, engaging them through modern digital tools. The use of VR, metaverse, and interactive platforms not only promotes the interest of the

younger generation but also ensures the preservation of cultural heritage. Further research should focus on improving these approaches to increase their effectiveness.

Figure 1 presents recommendations for using cultural heritage to develop students 'creative competencies.

Integration of cultural heritage into educational programs
- Use elements of cultural heritage (music, visual arts, crafts) in the content of courses to stimulate creative thinking. For example, analysing folk ornaments or traditional music can be the basis for creating contemporary art objects or compositions.

Using digital technologies to promote heritage
- Create digital platforms that provide access to cultural heritage archives, virtual museum tours, or interactive lectures. This will allow students to study cultural heritage in an interactive way and develop their own projects based on it.

Organising interdisciplinary projects
- Initiate projects that combine history, art, design and technology. For example, students can create modern design solutions based on traditional motifs or conduct research on how a particular cultural tradition influences art.

Practical involvement of students in heritage preservation
- Involve young people in restoration projects, volunteer work in museums, or participation in folklore festivals. This will not only help to develop creative competencies, but also to deepen understanding of the value of heritage.

Using cultural heritage for innovation
- During their studies, encourage students to rethink traditional artistic practices to create innovative solutions. For example, students can create contemporary interpretations of cultural traditions in their artwork.

Holding competitions and exhibitions based on cultural heritage
- Organize events where students can present their creative work inspired by cultural heritage. This will help develop their presentation skills and facilitate the exchange of ideas.

Supporting intercultural dialogue
- Use a comparative approach, involving elements of the cultural heritage of other countries. This will develop students' intercultural competence and creative approach to problem solving.

Figure 1. Recommendations on the use of cultural heritage for the development of creative competencies of students

Using cultural heritage in the educational process is a powerful tool for developing students 'creative competencies. Combining traditional knowledge with modern technologies allows young people to develop critical thinking, an innovative approach to art, and a deep respect for cultural heritage (Rajaram, 2023).

Formal and non-formal arts education is key to preserving and promoting cultural heritage. Formal education, including academic programs, aims to systematically study art and cultural traditions. Non-formal education, in turn,

provides an interactive approach through workshops, excursions, and cultural events, promoting active public engagement, especially young people. An analysis of best practices in these forms of education allows us to identify effective models and methods for preserving cultural heritage (Table 2).

Table 2. Best practices of formal and non-formal art education in leading educational institutions

Type of education	Educational institution/example	Description of the initiative	Results
Formal education	The Juilliard School, USA	Programs that integrate classical music and contemporary artistic approaches with an emphasis on cultural traditions.	Students gain knowledge of the musical heritage of different cultures, developing their creativity.
Formal education	University of the Arts London, UK	Fashion and design courses using traditional ornaments and techniques from different cultures.	Preservation of national crafts through modern design and involvement of students in creative projects.
Non-formal education	Louvre Museum, France	Masterclasses for students on restoring cultural objects and interactive excursions for young people.	Practical involvement of young people in heritage preservation and awareness raising.
Non-formal education	Van Gogh Museum, the Netherlands	Educational programs that allow visitors to create art inspired by Van Gogh's works.	Forming an emotional connection with cultural heritage through creativity.
Digital tools	Google Arts & Culture, an international platform	Virtual tours of museums, access to digital archives of cultural heritage.	Global access to heritage, interactive learning in schools and universities.
Digital tools	University of Cambridge, UK	Using artificial intelligence to analyze and preserve textile and graphic elements of cultural heritage.	Automation of research and integration of heritage into curricula.
Formal education	Chinese Academy of Arts, China	Programs to preserve intangible cultural heritage, including traditional theatre arts.	Development of intercultural competence and

			preservation of unique national traditions.
Non-formal education	Smithsonian Institution, USA	Summer camps for young people on cultural heritage research, interactive lectures from experts.	Deepening the interest of young people in heritage, involving them in scientific research.
Digital tools	Guggenheim Museum, USA	Interactive online courses in art history and virtual exhibitions.	Educational resources are available to audiences worldwide, expanding knowledge of heritage.

The best practices of formal and non-formal art education in the world's leading institutions demonstrate the effectiveness of various approaches to preserving cultural heritage. Integrating traditions into the modern educational process contributes to developing creative competencies, intercultural dialogue, and a strong interest in cultural values among young people. Educational institutions that actively incorporate cultural heritage into their curricula ensure the preservation of traditions and the development of innovative thinking capable of adapting ancient techniques to modern conditions.

Digital technologies, such as virtual museums, interactive platforms, and the metaverse, expand access to cultural resources, making them more interactive and accessible to a broader audience. International cooperation aimed at sharing experiences and co-creating educational programs contributes to the formation of a global network for heritage preservation. This approach allows for the effective promotion of cultural values and ensures the involvement of young people in the active process of their study and dissemination (Buragohain et al., 2024; Chen et al., 2024). Thus, modern practices combine traditions with technological innovations, forming an educational environment that promotes the preservation of heritage and its adaptation to the conditions of the modern world.

In recent years, a rapid increase has been witnessed in integrating cultural heritage into modern pedagogical approaches through interdisciplinary links. Particular attention is paid to digital technologies, such as virtual museums and interactive platforms, which significantly increase access to cultural property. These innovations have become the basis for developing new educational initiatives to preserve cultural heritage.

The study analyses the dynamics of integrating cultural heritage into formal and non-formal educational programs from 2018 to 2023. Particular attention is paid to the following aspects:

- increasing the use of digital technologies in cultural education;
- development of educational projects in museums that promote heritage preservation;
- increasing the percentage of cultural heritage integration in educational programs.

The graph in Figure 2 shows the dynamics of integrating cultural heritage into modern pedagogical approaches over the past six years (2018–2023). The data for the analysis is based on available reports and publications that highlight trends in developing educational approaches to cultural heritage preservation. The research results by international initiatives such as Google Arts & Culture, Smithsonian Institution, and educational programs of leading universities worldwide were used.
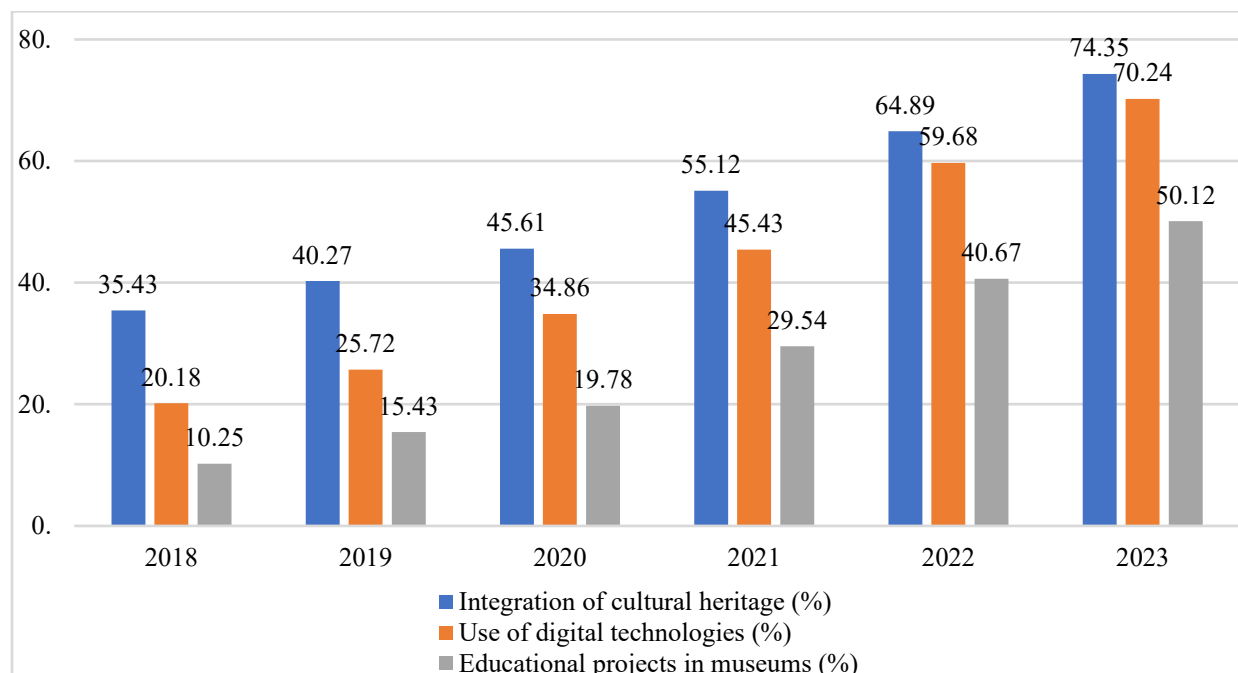
Figure 2. The dynamics of integrating cultural heritage into modern pedagogical approaches over the past six years (2018-2023)

The data presented in the graph demonstrate steady progress in integrating cultural heritage into modern pedagogical approaches during 2018–2023. Particularly noteworthy is the increase in the integration of cultural heritage: from 35.43% in 2018 to 74.35% in 2023, which is an overall increase of 38.92 percentage points. The average annual increase was 6.49 percentage points, which indicates the systematic integration

of traditions into formal and non-formal educational programs. This indicator reflects the active work of educational and cultural institutions aimed at promoting heritage as an important component of the development of modern society.

Another key aspect is the use of digital technologies in pedagogical approaches, which increased from 20.18% in 2018 to 70.24% in 2023, showing an increase of 50.06 percentage points. Remarkably rapid growth was observed in 2020-2021, which coincided with the global challenges of the COVID-19 pandemic when educational institutions were forced to switch to distance learning. During this period, innovative digital tools such as virtual museums, online courses, and interactive lectures were actively developed to make cultural heritage accessible to a broader audience.

Educational projects in museums also show a significant increase – from 10.25% in 2018 to 50.12% in 2023, which indicates a fivefold increase in the popularity of museum programs. The most significant increase occurred between 2021 and 2022 (+11.13 percentage points), explained by the introduction of interactive programs and cultural events in museums. These projects actively engage young people and foster an emotional connection to cultural values. Museums have become important platforms for interdisciplinary learning, combining technology with traditional art forms.

The general analysis shows that integrating cultural heritage into modern pedagogical approaches is a multifaceted, actively developing process. Digital technologies have significantly contributed to this process, significantly expanding opportunities for formal and informal learning. The growth of educational projects in museums confirms the importance of cultural institutions 'cooperation with educational programs, helping to engage young people in heritage preservation. These trends indicate that modern education is successfully adapting to the challenges of the times, ensuring the preservation of cultural values for future generations.

Discussions

The study's results confirm the key role of cultural heritage in shaping pedagogical approaches in art education. In particular, the integration of heritage elements into the curriculum contributes to the preservation of traditions and the development of creative competencies in students. Similar conclusions are found in the studies of Le (2023), who emphasizes the importance of creative thinking in digital arts, and Hao (2022), who focuses on the formation of cultural identity through education in China. However, other authors, such as Noushad (2024), believe that traditional methods do not always meet modern educational challenges, calling for rethinking educational goals.

Despite the agreement with most authors in preserving traditions, our results differ from those of Li et al. (2021), who emphasize the dominance of hybrid pedagogical approaches over traditional ones. Our study emphasizes the importance of combining traditional methods and modern technologies harmoniously. For example, using digital platforms, such as Google Arts & Culture, ensures interactive learning and helps to increase the interest of young people. In addition, the results point to the growing role of virtual museums and the metaverse in promoting heritage, as confirmed by Buragohain et al. (2024). However, as Mladenović (2023) shows, introducing digital technologies requires considering the local context, especially in regions with poor internet access.

A limitation of our study is the lack of an in-depth analysis of the impact of educational initiatives on students' formation of intercultural competence. For example, Rajaram's (2023) study shows that such initiatives are key in multicultural societies. Further research should focus on analyzing the long-term impact of cultural heritage integration on the professional development of graduates.

Thus, the study's results emphasize the need to introduce innovative technologies in combination with traditional pedagogical methods. It is important to continue research to identify the most effective models of using cultural heritage in art education, which will help preserve traditions and shape modern educational practices.

Conclusions

The study confirmed the importance of cultural heritage as a fundamental basis for forming pedagogical approaches in art education. The integration of cultural heritage elements into curricula contributes to the development of creative competencies, intercultural tolerance, and the preservation of traditions in a globalized society. Modern technologies, such as virtual museums, interactive platforms, and the metaverse, expand the possibilities for promoting heritage among young people and make the educational process more accessible and engaging. At the same time, the study's results demonstrate the need for a harmonious combination of traditional teaching methods and digital innovations. The study's novelty lies in the systematization of approaches to the use of cultural heritage to shape pedagogical methods, emphasizing the introduction of innovations. Among the study's limitations is the insufficient coverage of the impact of intercultural education on the long-term results of professional development. The work's practical significance is creating recommendations for integrating cultural heritage into formal and non-formal art education. Further research should study the effectiveness of specific heritage

promotion technologies and analyze their impact on forming students' professional competencies.

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Conflicts of Interests

The author declares no conflict of interest.

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