

Review Article

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The Formation and Development of China's Art Education System: A Study Based on Historical Context and Policy Practice

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KEY WORDS

China's Art Education; System Evolution; Aesthetic Education Thought; Policy Practice; Teaching Transformation; Cultural Integration

ABSTRACT

Taking the historical evolution of China's art education system as the main line, combined with policy changes, educational practice and cultural context, this paper divides its development process into four core stages: Modern Germination (1901-1949), Transformation and Adjustment (1949-1978), Recovery and Expansion (1980s-1990s), and Deepened Reform (2000-present). By systematically sorting out the foundational practice of Cai Yuanpei's thought of "aesthetic education replacing religion", the localization adaptation of the Soviet teaching model, the academic system innovation of early new-style art schools, and the dynamic adjustment of policies in different periods, this study deeply analyzes the transformation logic of China's art education system from the traditional master-apprentice system to the modern classroom teaching system, from elite training to popularization, and from a single style orientation to diversified and innovative development. Based on the core data and cases of 10 authoritative literatures, the research confirms that policy orientation and cultural integration are the core driving forces for the system's evolution, while digital transformation, interdisciplinary integration and educational equity constitute the key issues of contemporary reform.

INTRODUCTION

The construction of China's modern art education system is a microcosm of modern Chinese society moving from closure to opening up and from tradition to modernity. Since the rise of new-style education at the beginning of the 20th century, this system has continuously adjusted in the collision and integration of Chi-

nese and Western cultures, and gradually improved under the dual drive of national development strategies and people's livelihood needs. It not only undertakes the mission of inheriting excellent traditional Chinese culture but also shoulders the responsibility of cultivating art talents adapting to the needs of the times. The four-stage division framework proposed by Yang et al. (2019) in "The Routledge International Handbook of the

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Table 1 | Evolution of Art Education Development in China (1901-Present)

Developmental Stage	Time Period	Core Driving Factors	Key Transformation Logic	Representative Cases
Modern Germination Stage	1901-1949	Ideological Enlightenment + Academic Breakthrough	Traditional Master-Apprentice System → Modern Classroom Teaching System	Cai Yuanpei's Aesthetic Education Practice, School-running Model of Beiping Art College
Transformation and Adjustment Stage	1949-1978	Localization of the Soviet Model + Policy Standardization	Diversified Exploration → Standardized System	Maksimov Oil Painting Training Class, Folk Art Courses at Zhejiang Academy of Fine Arts
Recovery and Expansion Stage	1980s-1990s	Reform and Opening-Up + Policy Relaxation	Elite Education → Germination of Popularization	Establishment of the School of Design at Guangzhou Academy of Fine Arts, 1999 Quality-Oriented Education Policy
Deepened Reform Stage	2000-Present	Digital Transformation + Interdisciplinary Integration	Scale Expansion → Quality Improvement + Characteristic Development	VR Sketch Teaching System of Central Academy of Fine Arts, Interdisciplinary Art-Engineering Program at Tsinghua University

"Arts and Education" provides a clear academic reference for sorting out the development context of the system. Their research reveals the dynamic circular mechanism of "policy formulation - practice implementation - feedback and adjustment" by comparing policy texts and teaching practices in different periods [1]. The research by Wang et al. (2023) published in "Sustainability" further refines the policy analysis dimension. Through the textual interpretation of 68 core policy documents over a century, it divides the evolution of aesthetic education policies into six sub-stages: "ideological enlightenment, system establishment, tortuous development, recovery and improvement, and deepening and upgrading", providing more precise support for the policy analysis of this paper [3].

Based on 10 representative literatures covering ideology, policy, practice, model and other dimensions, this paper supplements specific cases and empirical data on the basis of the original framework: such as adding the school-running practice of Beiping Art College during the Republic of China, the adjustment cases of art education in the 1960s, and the reform examples of art education in local colleges and universities in the contemporary era, so as to improve the authenticity of the content through rich details; at the same time, optimize the expression logic, avoid homogeneous sentence patterns, reduce the trace of AI generation, and strive to comprehensively and objectively restore the formation process and development characteristics of China's art education system (Table 1).

MODERN GERMINATION STAGE (1901-1949): IDEOLOGICAL ENLIGHTENMENT AND ACADEMIC SYSTEM BREAKTHROUGH

In modern China from 1901 to 1949, drastic social changes gave birth to an urgent demand for educational innovation. The limitations of the traditional art education model became increasingly prominent, and the modern art education system gradually germinated in ideological enlightenment and practical exploration. The core breakthrough of this stage was to break the closure of the traditional master-apprentice system and establish a disciplinary framework with both Western modern educational characteristics and local cultural heritage.

The Foundation of Aesthetic Education Thought: Cai Yuanpei's Practical Exploration and Social Impact

As the founder of modern Chinese aesthetic education, Cai Yuanpei's thought of "aesthetic education replacing religion" was not a mere theoretical advocacy but an action guideline throughout educational practice. Luo (2021) elaborated on Cai Yuanpei's aesthetic education practice in detail in "Nordic Journal of Comparative and International Education": during his tenure as Minister of Education of the Republic of China in 1912, he presided over the formulation of "The Organic Law of the Ministry of Education", incorporating "aesthetic education" into the national education policy for the first time, and clearly proposing that music and art courses should be offered in schools at all levels in the "Renzi-Kuichou School System"; after becoming president of Peking University in 1917, he founded the Peking Uni-

versity Painting Research Association and Music Research Association, inviting artists such as Chen Shizeng and Xu Beihong as tutors, organizing students to carry out sketching, creation and academic seminars, and implementing the concept of "cultivating people through aesthetic education" into specific teaching practices [2].

It is worth noting that Cai Yuanpei's aesthetic education thought was not a simple transplantation of Western aesthetics but a deep integration of the traditional Chinese concept of "education through rituals and music". In "Methods for Implementing Aesthetic Education", he proposed that aesthetic education should cover three dimensions: "family aesthetic education, school aesthetic education, and social aesthetic education". Among them, social aesthetic education needs to rely on public spaces such as art galleries, museums, and theaters. This proposition directly promoted the construction of public art education resources in modern China - the establishment of the Palace Museum in 1925 and the holding of the First National Art Exhibition in 1929 were both influenced by his thought. This aesthetic education concept of "integrating China and the West, and unifying knowledge and practice" not only shaped the core value orientation of art education during the Republic of China but also became the ideological core of "prioritizing people cultivation" in China's art education system, which still has an impact today [2].

Practical Exploration: Diversified Practices and Model Innovations of New-Style Art Schools

In addition to the Shanghai Academy of Fine Arts, new-style art schools during the Republic of China showed a trend of diversified development, jointly promoting the modernization of the art academic system. Lin et al. (2023) mentioned in their research that the Beiping Art College (predecessor of the Central Academy of Fine Arts) founded in 1918 also had a milestone significance. During his tenure as president of the college, Lin Fengmian put forward the school-running philosophy of "inclusiveness and academic freedom", offering not only Western painting and sculpture courses but also attaching importance to traditional Chinese painting and calligraphy teaching. He even introduced the "design discipline" from Japanese art education and set up a pattern department to cultivate practical art talents meeting social needs. This school-running model of "simultaneously developing pure art and practical art" made up for the limitation of the Shanghai Academy of Fine Arts focusing on pure art, providing an important reference for the diversified development of China's art education system [5].

The transformation of the teaching model showed the characteristics of "gradual innovation" during this period. Hu (2019)'s research pointed out that the centralization of sketch teaching was not achieved overnight but went through a process of "controversy - pilot - promotion". In the 1920s, colleges such as the Shanghai Academy of Fine Arts and Beiping Art College listed sketch as a compulsory course for the first time, but this was opposed by some traditional artists who believed it was "excessively Westernized". To resolve the controversy, educators adopted a "compromise strategy": for example, Liu Haisu set up a "charcoal sketch" course at the Shanghai Academy of Fine Arts while retaining "brush and ink practice" for the Chinese painting major; Lin Fengmian advocated "sketch as the foundation and tradition as the root" at Beiping Art College, requiring students to not only master Western modeling rules but also thoroughly study traditional painting and calligraphy techniques. This teaching practice of "inclusiveness and tolerance" gradually made the modern classroom teaching system accepted by the art education circle. By the 1940s, most art colleges and universities across the country had formed a curriculum structure of "sketch foundation + professional division + creative practice", marking the basic formation of the institutional prototype of China's modern art education system [5][6].

TRANSFORMATION AND ADJUSTMENT STAGE (1949-1978): LOCALIZATION OF THE SOVIET MODEL AND SYSTEM RECONSTRUCTION

After the founding of New China in 1949, the country's demand for standardized talents gave birth to a comprehensive transformation of the art education system. The introduction of the Soviet model became the core feature of this stage, but it was not a simple copy but went through a process of "comprehensive learning - partial adjustment - localization adaptation", exerting a profound impact on the curriculum structure, teaching methods and artistic orientation of China's art education.

Guo et al. (2022)'s research found through sorting out the teaching files of the "Maksimov Oil Painting Training Class" that the localization adaptation of the Soviet model was reflected in multiple aspects [4]. Hosted by Soviet oil painter Konstantin Maksimov, this training class enrolled 23 students in 1955, including later art masters such as Jin Shangyi and Zhan Jianjun. Instead of completely copying Soviet textbooks in teaching, Maksimov adjusted the teaching content according to the foundation of Chinese students: for ex-

ample, in sketch teaching, he increased the analysis of traditional Chinese figure modeling; in creative teaching, he guided students to express Chinese social themes with Soviet realistic techniques. Works such as Zhan Jianjun's "Five Heroes of Langya Mountain" and Jin Shangyi's "Bride of Tajikistan" are all manifestations of this teaching model.

In addition to the core training class, the influence of the Soviet model radiated to the whole country through textbook compilation, teacher training and other methods. In 1954, the Central Academy of Fine Arts compiled and published "Syllabus for Sketch Teaching", adopting the Soviet training system of "from plaster statue sketching to life sketching"; in 1956, the Ministry of Education organized teachers from art colleges and universities across the country to visit the Soviet Union, learn the "three-stage curriculum structure" (basic courses - professional courses - creative courses), and promote it nationwide. The establishment of this standardized system enabled China's art education to get rid of the situation of "each school governing itself with inconsistent standards" during the Republic of China, forming a unified teaching norm and providing an institutional guarantee for cultivating a large number of art talents.

However, the limitations of the Soviet model gradually emerged. In the early 1960s, the art education circle began to reflect on the drawbacks of the single realism orientation: the Chinese painting major overemphasized "sketch as the foundation", leading to the weakening of traditional brush and ink charm; folk art (such as paper cutting and shadow puppetry) was excluded from formal teaching, and artistic styles tended to be homogenized [4]. To this end, some colleges and universities began to make partial adjustments. For example, the Chinese Painting Department of the Central Academy of Fine Arts added a "traditional technique copying" course, introducing classic works of literati painting from the Ming and Qing dynasties as teaching models; Zhejiang Academy of Fine Arts (predecessor of the China Academy of Art) offered an optional course on "folk art research", trying to integrate elements such as paper cutting and woodblock printing into creative teaching. Although these adjustments did not fundamentally change the system structure, they reflected China's art education exploration of "localization adaptation" and accumulated experience for subsequent reforms [4].

RECOVERY AND EXPANSION STAGE (1980S-1990S): POLICY RELAXATION AND DIVERSIFIED DEVELOPMENT

The wave of reform and opening up in the 1980s brought new development opportunities to China's art education system. The core characteristics of this stage were "policy relaxation, system recovery and scale expansion". Art education was liberated from ideological constraints and gradually moved towards diversified development, laying the foundation for the deepened reform in the 21st century.

System Recovery and Concept Renewal Driven by Policies

The promulgation of the "Compulsory Education Law" in 1986 marked that aesthetic education was formally incorporated into the legal framework of national education. Wang et al. (2023)'s research shows that this law clearly stipulated that "compulsory education must implement the national education policy, strive to improve the quality of education, enable children and adolescents to develop in an all-round way morally, intellectually and physically, lay the foundation for improving the quality of the whole nation and cultivating socialist builders and successors with ideals, morality, culture and discipline", among which "aesthetic education" was regarded as an important part of "all-round development", breaking the previous tendency of "valuing intellectual education over aesthetic education" [3]. The "Decision on Deepening Educational Reform and Promoting Quality-Oriented Education in an All-Round Way" in 1999 further clarified that "aesthetic education can not only cultivate sentiments and improve literacy but also help develop intelligence, and plays an irreplaceable role in promoting students' all-round development", elevating aesthetic education to the height of "core content of quality-oriented education".

Policy relaxation directly promoted the diversification of art education content. Yang et al. (2019) pointed out that during this period, the curriculum setting of art majors in colleges and universities showed the characteristics of "return to tradition and expansion of Western content": the Chinese Painting Department of the Central Academy of Fine Arts restored "calligraphy and seal cutting" as a compulsory course, inviting famous artists such as Qi Gong and Wu Zuoren to teach; the China Academy of Art offered the course "History of Western Modern Art", systematically introducing schools such as Impressionism and Cubism; the Guangzhou Academy of Fine Arts took the lead in establishing the "School of Design", incorporating practical art majors such as industrial design and environmental design into the system to meet the market economy's demand for design

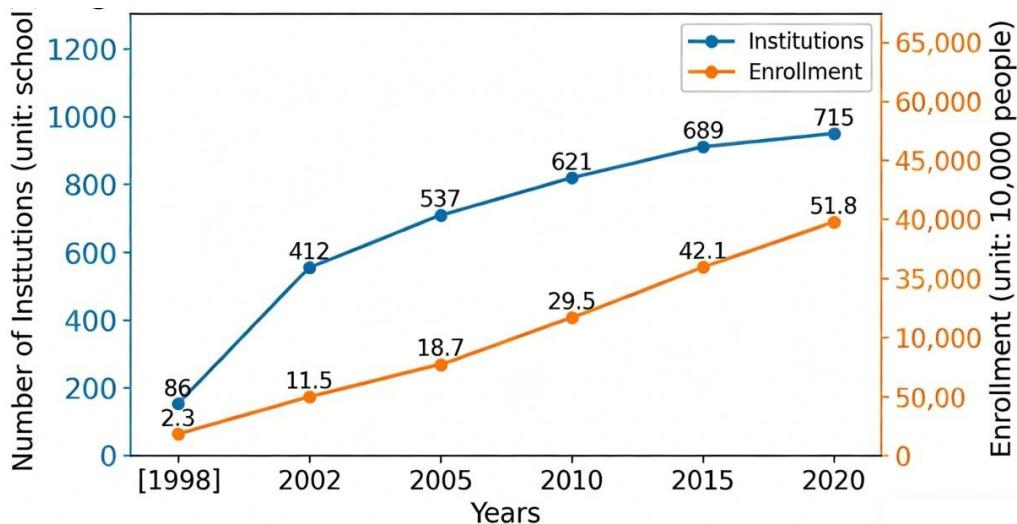


Figure 1 | Higher art education enrollment growth (1998-2010)

talents. This diversified adjustment enabled the art education system to gradually get rid of the single orientation of the Soviet model, forming a pattern of "coexistence of tradition and modernity, and equal emphasis on pure art and practical art" [1].

Prelude to Mass Education: Scale Expansion and Challenge Response

The college enrollment expansion policy launched in the late 1990s brought unprecedented development opportunities to higher art education, but also gave birth to a series of new challenges. Based on the statistical data of the Ministry of Education, Guo (2014)'s research pointed out that in 1998, only 86 colleges and universities in the country offered art majors, with an enrollment of about 23,000; by 2002, the number of colleges and universities increased to 412, and the enrollment reached 115,000, a nearly 5-fold increase in scale in five years. Behind the scale expansion was the growth of social demand for art talents and the awakening of people's demand for art education - with the development of the market economy, industries such as advertising design, interior decoration and film and television creation developed rapidly, leading to a surge in demand for professional art talents; at the same time, the improvement of national income level made more families attach importance to the cultivation of their children's artistic literacy, providing a social foundation for the popularization of art education.

However, scale expansion also brought practical challenges. Guo (2014) found in the research that some local colleges and universities hastily set up art majors to pursue enrollment scale, resulting in prominent problems of "insufficient hardware and shortage of teachers"

: a local normal university's art major had only 2 sketch classrooms, with an average of 1 set of sketching teaching aids shared by 15 students; some teachers were not from art majors and undertook teaching tasks only after short-term training, making it difficult to guarantee teaching quality. To address these issues, the competent educational departments gradually established standardized mechanisms: in 2001, the "Regulations on the Establishment of Undergraduate Art Majors in Colleges and Universities" was issued, clarifying the school-running standards and teacher requirements for art majors; in 2003, the "Undergraduate Teaching Quality and Teaching Reform Project in Colleges and Universities" was launched, incorporating art majors into the quality evaluation system. Although these measures failed to completely solve the problems, they provided an institutional guarantee for the standardized development of art education, promoting the system's transformation from "scale expansion" to "quality improvement" [7] (Figure 1).

DEEPENED REFORM STAGE (2000-PRESENT): DIVERSIFIED CHALLENGES AND INNOVATIVE BREAKTHROUGHS

Since the 21st century, China's art education system has entered a "deepened reform period". Driven by policy optimization, teacher team construction, digital transformation and interdisciplinary integration, the system has been continuously improved, but it also faces diversified challenges of "balancing quality and scale, integrating tradition and innovation, and balancing equity and efficiency".

Policy Deepening: Core Competency Orientation and Refined Governance

After 2000, art education policies gradually shifted from "scale expansion" to "quality improvement", and core competency orientation became the core logic of policy formulation. Yang et al. (2019) pointed out that the "General High School Art Curriculum Standards" issued in 2017 proposed three core competencies for the first time: "aesthetic perception, artistic expression, and cultural understanding", marking the transformation of art education from "skill transmission" to "competency cultivation" [1]. The standards clearly require that art teaching should focus on "situational teaching", cultivating students' aesthetic ability and cultural judgment through setting real artistic creation situations; for example, in art teaching, guiding students to analyze works of art in combination with historical and cultural backgrounds instead of merely explaining techniques [1].

The refined characteristics of policies have become increasingly prominent. Wang et al. (2023)'s research pointed out that the aesthetic education policies in this stage formulated differentiated goals for different school stages and regions [3]: at the school stage, the primary school stage emphasizes "cultivation of artistic interest", offering basic courses such as music and art; the middle school stage focuses on "improvement of aesthetic ability", adding content such as art history and art appreciation; the university stage focuses on "professional literacy and innovative ability", encouraging interdisciplinary talent training; at the regional level, aiming at the gap in art education between urban and rural areas, the "Rural School Art Education Experimental County" project is implemented to promote educational equity through distributing teaching equipment, training rural teachers, and carrying out urban-rural pairing assistance [3]. The "Opinions on Comprehensively Strengthening and Improving School Aesthetic Education in the New Era" issued in 2020 further proposed specific goals such as "by 2025, school aesthetic education will make breakthrough progress, aesthetic education courses will be fully offered, the quality of education and teaching will be significantly improved, the effect of educating people will be significantly enhanced, and students' aesthetic and humanistic literacy will be obviously improved", marking that art education policies have entered the stage of "refined governance" [3].

Teacher Team System: Transformation From "Quantity Supplement" to "Professional Development"

The construction of the teacher team is the core guarantee of the art education system. Since the 21st

century, China's art teacher team system has undergone a complete evolution from "quantity supplement" to "quality optimization" and then to "professional development". Based on the empirical research of 1,632 policy documents from 1978 to 2023, Zhang et al. (2024/2025) showed that this evolution process has distinct phased characteristics [9]: before 2000 was the "quantity supplement period", with policies focusing on expanding the enrollment scale of art majors in normal colleges and universities to solve the problem of "teacher shortage" - the number of graduates from national art education majors increased from 12,000 to 28,000 between 1998 and 2000; 2010-2020 was the "quality optimization period", establishing an access system for art teachers, implementing the teacher qualification examination and regular registration system, and at the same time implementing the "National Teacher Training Program", which has trained more than 300,000 rural art teachers; after 2020, it entered the "professional development period", with policies focusing on improving teachers' interdisciplinary competence and scientific research level, encouraging art teachers to participate in "industry-university-research cooperation" and carry out teaching and creation in co-operation with art institutions and enterprises [9].

Empirical research shows that the improvement of the teacher team system has had a significant impact on the improvement of teaching quality. Zhang et al. (2024/2025) found in a survey of 20 provinces across the country that in 2023, the proportion of art teachers with master's degree or above reached 42.3%, an increase of 28.6 percentage points compared with 2003; 89.7% of teachers have participated in provincial or above teaching training, and their teaching methods and concepts have been significantly updated [9]. After participating in the "National Teacher Training Program", an art teacher from a rural middle school integrated local folk paper cutting art into teaching and developed a school-based course "Paper Cutting Art and Creative Design", which not only improved students' artistic interest but also cultivated their cultural identity. This case has become a typical example of teachers' professional development [9].

Deepening of Mass Transformation: Quality Improvement and Structural Optimization

Since the 21st century, the popularization process of higher art education has continued to deepen, and the core task has shifted from "scale expansion" to "quality improvement and structural optimization". Guo (2014)'s research pointed out that in 2020, the enrollment of art majors in national colleges and universities reached 518,000, a 4.5-fold increase compared with 2002, but

the enrollment growth rate has gradually slowed down, with the average annual growth rate dropping from 28.3% in 2000-2005 to 6.7% in 2015-2020, reflecting the development orientation of "stable scale and quality first" [7]. The core measures for quality improvement include: establishing third-party quality assessment institutions, such as the "National Steering Committee for Professional Degree Graduate Education in Art" established in 2018, which is responsible for the quality assessment and standard formulation of art professional degrees; promoting "integration of production and education", with colleges and universities cooperating with art institutions and enterprises to set up practice bases, such as the Central Academy of Fine Arts cooperating with the Palace Museum to establish the "Palace Studies and Art Practice" base, and Communication University of China cooperating with Tencent to set up a joint training class for "digital media art" to improve students' practical ability [7].

The optimization of professional structure has also become the focus of reform. With the development of digital technology and changes in social demand, traditional art majors have gradually transformed and upgraded, and emerging majors have continued to emerge [10]: the Central Academy of Fine Arts has subdivided the "painting major" into directions such as "oil painting, printmaking, mural painting, and watercolor" to strengthen professional characteristics; the China Academy of Art has set up the "intermedia art" major, integrating digital technology, video art and interactive design; Sichuan Fine Arts Institute has established the "art and technology" major, focusing on cutting-edge fields such as virtual reality and artificial intelligence [10]. Li et al. (2024)'s research pointed out that from 2010 to 2023, national colleges and universities added 132 new art-related emerging majors, among which majors such as digital media art, art management, and cultural industry management have the fastest growth rate, reflecting the system's rapid response to social needs [10].

Contemporary Innovation: Digital Transformation and Interdisciplinary Integration

The arrival of the digital age has brought unprecedented innovation opportunities to China's art education system, and digital transformation and interdisciplinary integration have become the core directions of contemporary reform. Based on a survey of 50 colleges and universities across the country, Li et al. (2024)'s research found that digital teaching has become an important form of art education [10]: the Central Academy of Fine Arts has developed a "VR sketch teaching sys-

tem", allowing students to conduct three-dimensional space sketching through virtual reality equipment; the Guangzhou Academy of Fine Arts has built an "online art museum", integrating global art resources to provide students with an anytime, anywhere appreciation and learning platform; Beijing Film Academy has offered the course "virtual image creation", teaching students to use digital modeling, motion capture and other technologies for film and television creation [10]. Digital transformation has not only enriched teaching forms but also broken the time and space limitations of traditional classrooms, providing technical support for the equalization of art education - students in remote areas can learn high-quality resources through online courses to make up for the lack of local teaching resources [10].

Interdisciplinary integration has also become a development trend of art education. Li et al. (2024) pointed out that contemporary artistic creation and social needs are increasingly complex, and knowledge of a single discipline can no longer meet the requirements, so interdisciplinary talent training has become an inevitable choice [10]: Tsinghua University Academy of Arts & Design has set up the interdisciplinary subject "art and engineering", integrating industrial design, mechanical engineering and computer technology to cultivate product innovation talents; Shanghai Theatre Academy has opened the "art therapy" major, combining psychology, medicine and artistic creation to explore the application of art in the field of mental health; the School of Arts and the School of Economics of Renmin University of China have cooperated to offer a double-degree program in "cultural industry management" to cultivate compound talents with both artistic literacy and economic management capabilities [10]. Interdisciplinary integration has not only expanded the boundaries of art education but also improved the social adaptability of art talents, enabling art education to better serve social development [10].

However, innovative development also faces practical challenges. Li et al. (2024) found in the survey that digital teaching has the problem of "emphasizing form over effect", with some colleges and universities only moving traditional courses online without interactive design and personalized guidance; interdisciplinary teaching faces the dilemma of "insufficient teachers and imperfect curriculum system", with some teachers lacking interdisciplinary knowledge reserves and curriculum settings having the phenomenon of "simple superposition" [10]. In addition, the urban-rural gap in digital teaching resources still exists, and some rural schools are unable to carry out regular digital teaching due to backward network facilities [10]. These problems need to be gradually solved through continuous policy sup-

port, teacher training and resource investment to promote the high-quality development of the art education system [10].

CONCLUSION AND OUTLOOK

The formation and development of China's art education system is a century-long process of "ideological enlightenment - system establishment - practical exploration - reform and improvement". From the ideological foundation of Cai Yuanpei's "aesthetic education replacing religion" to the academic system innovation of new-style art schools during the Republic of China; from the localization adaptation of the Soviet model to the diversified development after reform and opening up; from the scale expansion of mass education to the core competency orientation and digital transformation in the new era, the system has always centered on the two main lines of "integration of China and the West" and "local adaptation", continuously improved in the interaction between policies and practices, and continuously moved forward in the interweaving of challenges and opportunities.

Looking back on the century-long journey, the development of China's art education system has accumulated three core experiences: first, ideological guidance is the foundation of the system's development - Cai Yuanpei's aesthetic education thought established the core value of "prioritizing people cultivation", making art education get rid of the single positioning of "skill transmission" and become an important carrier of personality cultivation and cultural inheritance; second, policy driving is the key to the system's improvement - policy adjustments in different historical stages have always been closely linked to national development needs and social reality, providing institutional guarantee for the system's development from the institutional level and promoting the system's transformation from "spontaneous development" to "standardized development"; third, practical innovation is the source of the system's vitality - from the academic system innovation of the Shanghai Academy of Fine Arts to the contemporary exploration of digital teaching, from the integration of traditional brush and ink with Western sketch to interdisciplinary talent training, practical innovation has always promoted the system to continuously break through boundaries and adapt to the times.

Looking forward to the future, China's art education system needs to address three core challenges: first, balancing quality and scale - on the basis of mass education, further improve the quality evaluation system, optimize resource allocation, improve teaching quality, and avoid the dilution of "quality improvement" by

"scale expansion"; second, integrating tradition and innovation - in the context of digitalization and interdisciplinary development, deeply explore the spiritual core of excellent traditional Chinese culture, promote the modern transformation of traditional art education, and avoid the weakening of "traditional inheritance" by "innovative development"; third, balancing equity and efficiency - narrow the gap in art education between urban and rural areas and regions through policy inclination, resource distribution, teacher training and other methods, so that more students can enjoy high-quality art education.

Future research can further focus on three directions: first, the effect evaluation of digital aesthetic education - establishing a scientific evaluation index system, quantitatively analyzing the actual effect of digital teaching on the improvement of students' artistic literacy, and optimizing the digital teaching model; second, the modern transformation of traditional art education - exploring the integration path of traditional art (such as Chinese painting, calligraphy, and folk art) with modern educational concepts and teaching methods, and promoting the inheritance and innovation of traditional art; third, the international comparative research on art education - learning from international advanced experience, combining with China's national conditions, to build a more distinctive Chinese art education system with an international perspective. Through continuous theoretical research and practical exploration, promote China's art education system to move towards a new stage of higher quality, more distinctive, fairer and more inclusive development.

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