The OSCAR PUBLISHING Services
International Journal of Pedagogics

VOLUME Vol.06 Issue03 2026
PAGE NO. 153-156
DOI 10.37547/ijp/Volume06Issue03-29

Using Foreign Experience in Teaching Visual Arts Disciplines

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Received: 27 January 2026; **Accepted:** 23 February 2026; **Published:** 15 March 2026

Abstract: This article analyzes the didactic, methodological, and technological aspects of using foreign experience in teaching visual arts disciplines on the basis of a scholarly review. Particular attention is given to the possibilities of the electronic learning environment, the integration of digital tools and platforms into the educational process, ways of developing the methodology of problem-solving, as well as the challenges and prospects arising in this process. General trends in contemporary foreign approaches are illustrated through UNESCO and OECD materials, as well as through the examples of such platforms as Google Arts & Culture, Adobe Express, Canva, and Sketchfab. As a result of the analysis, the article substantiates that in visual arts education technology is a means, whereas the goal is to develop students' aesthetic thinking, visual literacy, creativity, and reflective activity. Practical recommendations are developed on the basis of scaffolding, multimedia integration, collaborative teaching, and gamification. In addition, the article critically evaluates the digital divide, teacher competence, academic integrity, and infrastructural constraints.

Keywords: Visual arts education, foreign experience, electronic learning environment, digital pedagogy, virtual museum, artificial intelligence, scaffolding, gamification, VR, 3D model.

Introduction: Teaching visual arts disciplines today is no longer limited to developing skills in drawing, composition, or painting. It now also encompasses visual thinking, aesthetic evaluation, understanding cultural heritage, creating digital imagery, design thinking, and creative problem-solving competencies. Especially in higher education, if the process of training future teachers and researchers is not enriched by global experience, the educational content quickly becomes outdated. Therefore, the critical adoption of foreign experience and its adaptation to national educational goals constitutes an urgent scholarly and practical issue.

In recent years, the principle of "technology as an enabler, not an end" has become stronger in the international arena of digital education: the OECD emphasizes that digital technologies should not be treated as education itself, but should serve its goals; UNESCO, in turn, links AI and digital learning policy with inclusive, human-centered, and ethical governance. At the same time, initiatives such as Google Arts & Culture, by presenting online the collections of more than 2,000 museums and archives, have created a transnational resource space for the study of visual arts. This situation is shifting the methodology of visual arts from a local classroom setting into the global space of visual culture.

The main purpose of this article is to identify, on the basis of a scholarly review, the effective directions for using foreign experience in teaching visual arts disciplines and to develop methodological recommendations for higher education.

Conceptual foundations for studying foreign experience in visual arts education

Component	Content	Methodological significance

Global resources	Online museums, open collections, 3D modeling	Expands the visual repertoire
Pedagogical innovation	Scaffolding, blended learning, gamification	Increases learner activity
Digital tools	AI, VR, mobile applications, multimedia	Strengthens individualized and differentiated instruction
Competency-based approach	Visual literacy, creative thinking, reflection	Ensures outcome-oriented education
Ethical governance	Copyright, AI ethics, data security	Ensures sustainable and responsible education

The electronic learning environment in visual arts education is not merely a system for placing content, but a multichannel, interactive, and visual-communicative space. Its main features are multimodality, flexibility, the expansion of time and space boundaries, support for individual trajectories, and opportunities to work with artifacts. This environment is especially important in teaching visual arts because the subject is not primarily verbal; rather, it is mastered mainly through visual-semantic and practical activity.

In foreign practice, the electronic environment is structured around the cycle of “seeing–analyzing–creating–presenting–reflecting.” For example, virtual museum platforms allow students not only to view artworks, but also to compare composition, color, texture, historical context, and authorial style. The Google Arts & Culture platform offers high-resolution artworks, 360° views, thematic stories, and formats such as Pocket Gallery, all of which support the development of visual analysis and independent observation in the classroom.

Another important role of the electronic learning environment is that it enriches arts education with resources. In traditional settings, the student is usually limited to a textbook, a reproduction, or the teacher’s sample. By contrast, the digital environment provides access to museums, archives, design collections, and instructional videos from different countries. As a result, the study of visual arts becomes not only local, but also comparative and aesthetic in character. In this context, technology does not replace art; rather, it becomes a means of perceiving art more deeply. The OECD likewise notes in its digital education policy that technologies should remain subordinate to educational goals.

The digital tools used in foreign experience for teaching visual arts can conditionally be divided into four groups:

1. virtual museum and collection platforms;
2. creative content production tools;
3. AI assistants;
4. 3D/VR/AR environments and mobile applications.

The first group includes Google Arts & Culture. It is a non-profit initiative that provides content in cooperation with more than 2,000 cultural institutions around the world. This platform is effective in teaching the history of visual arts, stylistic comparison, and the integration of art-historical elements. In particular, it helps develop a culture of “close looking” at works of art.

The second group includes creative platforms such as Adobe Express and Canva for Education. Adobe Express for Education is designed for creating graphics, photos, videos, and presentations and offers safety and filtering mechanisms adapted for educational users. Canva for Education, in turn, enables teachers and students to quickly create infographics, posters, videos, and other visual materials. These tools serve to develop composition, typography, visual storytelling, and design thinking in visual arts classes.

The third group consists of AI assistants. UNESCO emphasizes that when AI is used in education, ethical governance, the preservation of human agency, and the maintenance of the teacher’s central role are essential.

The OECD's 2026 report indicates that, if misused, generative AI may intensify "false mastery"—that is, a situation in which learners appear to have mastered content without having developed deep knowledge. Therefore, in visual arts, AI should be used not as a ready-made image generator, but as a tool for searching for ideas, comparing stylistic variants, receiving advice on composition, generating reflective questions, and analyzing portfolios.

The fourth group includes 3D platforms and VR environments, such as Sketchfab. Sketchfab makes it possible to view, share, and embed 3D models for educational purposes; the platform works across web, mobile, AR, and VR environments. Contemporary research on VR shows that it can strengthen immersion, spatial imagination, and motivation in art and design learning, although its effectiveness is closely tied to the quality of pedagogical design.

Digital platforms used in visual arts education

Platform	Main function	Didactic task	Possible limitation
Google Arts & Culture	Virtual museum, HD artworks, 360° tours	Art analysis, cultural comparison	Requires good internet quality
Adobe Express	Creation of posters, videos, graphics	Production of visual products	Some features depend on licensing
Canva for Education	Template-based design, AI support	Lesson materials and student projects	Risk of excessive reliance on ready-made templates
Sketchfab	3D models, AR/VR viewing	Volume, form, spatial perception	Requires devices and technical preparation
AI assistant	Ideas, suggestions, reflection	Fast feedback, individual support	Academic integrity and authorship issues

In visual arts, a "problem" is not only a technical task. It may also be a compositional, coloristic, conceptual, or communicative problem. In foreign practice, problem-solving methodology is often process-oriented rather than product-oriented, that is, it focuses not on the final result, but on managing the creative process itself.

Scaffolding is pedagogical support that gradually leads the learner toward independence. In visual arts, this strategy does not mean providing a ready-made solution; rather, it means temporarily supplying "supports" in the form of a way of seeing, criteria for analysis, and practical steps. For example, in foreign courses the teacher first offers guiding questions such as "What do you see?", "Where is the compositional center?", and "How does the light-shadow contrast function?", and then gradually leads students to the level where they generate such questions themselves. At this stage, AI assistants and prompt-based feedback within LMS systems may serve as supportive tools, but they should not replace authorship. This is precisely why UNESCO and the OECD stress the necessity of human-centered governance.

The integration of animation, 3D models, and VR helps visualize abstract concepts in visual arts. For example, perspective, anatomy, the spatial arrangement of an object, the plasticity of a sculpture, or an architectural detail may be taught more effectively through a 3D model than through a 2D image. Review studies in Frontiers and other sources note positive outcomes associated with VR in art and design learning, such as immersion, presence, and in some cases reduced cognitive load. At the same time, VR is effective only when used for a clear didactic purpose, not merely for a

"wow effect."

A collaborative approach in visual arts does not eliminate authorship; on the contrary, it develops the student's ability to justify visual decisions, analyze the work of others, and cultivate curatorial thinking. Formats such as peer critique, co-design, virtual exhibitions, and group storyboards are effective manifestations of this. Gamification, in turn, supports motivation through elements such as badges, quests, challenges, and portfolio levels. However, contemporary research also shows that gamification does not always produce positive results; if its design is superficial, dependence on external incentives may increase. Therefore, gamification should not oversimplify the deep reflective nature of art.

At the same time, the prospects are substantial. First, through virtual museums, universities in Uzbekistan gain more equal access to global art collections. Second, AI assistants can save teachers time and improve the quality of individualized feedback. Third, VR and 3D tools open new didactic possibilities for teaching art history, sculpture, composition, and the foundations of design. Fourth, the practice of e-portfolios and digital exhibitions helps evaluate student outcomes in ways that are closer to international standards.

In conclusion, the most important insight concerning the use of foreign experience in teaching visual arts disciplines is the understanding of technology not as an end, but as a methodological tool. Electronic learning environments, virtual museums, AI assistants, 3D models, and gamification enrich the content of arts education; however, they acquire pedagogical value only when they serve to develop aesthetic thinking, visual literacy, creative independence, and reflective evaluation.

Overall, the future of visual arts education lies in a balanced synthesis of the analog and the digital, the local and the global, the traditional and the innovative. It is precisely this synthesis that enhances the future teacher's professional adaptability and scholarly-methodological potential.

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