

*Anisina S.Yu., director of the Ryazan institute of traditional applied arts – a branch of the Russian university of traditional art crafts, 3900461, Ryazan, Yesenina str., 12; e-mail: anisinasv@mail.ru*

*Shapovalova I.A., doctor of pedagogical sciences, professor, professor of the department of humanities at the institute of traditional applied arts – a Moscow branch of the Russian university of traditional art crafts, 115573, Moscow, Musa Dzhalil' str., 14, corp. 2, e-mail: ia.shapovalova51@yandex.ru*

### **Practice-oriented training in the field of artistic embroidery: educational programs at the Ryazan institute of traditional applied arts**

**Abstract.** The article examines the specifics of professional education in the field of artistic embroidery in the Ryazan region and the transformation of artistic education under rapidly changing cultural and technological realities. Special attention is given to the experience of the Ryazan institute of traditional applied arts as an experimental platform for innovative pedagogical modeling. The conclusion about the necessity of a systematic approach to modernizing artistic education is substantiated.

**Keywords:** specifics of professional education in the field of artistic embroidery, innovations in education; art education; creative personality; cultural heritage; educational technology; systems pedagogy.

In the context of rapid development of information and communication technologies, globalization of cultural processes and increasing competition in the sphere of arts education, it becomes particularly important not only to transmit exemplary models of professional skill but also to develop practice-oriented training models for artists specializing in traditional applied arts who are capable of preserving and interpreting traditional artistic heritage while mastering contemporary methods of design and presentation of their works in digital environments.

Given this situation, reference to the experience of the Ryazan institute of traditional applied arts appears justified and methodologically productive since precisely this educational institution demonstrates readiness to implement practical innovations manifested through expansion of students' project activities, inclusion in curricula courses related to digital technology-based ornamental composition simulation and active collaboration with Ryazan centers of folk art crafts. This allows tracing the process of integrating cultural heritage with new pedagogical strategies.

Contemporary research in higher arts education emphasizes that innovation activity within universities has become an indispensable condition for forming and developing creative individuality among future artists in the field of applied arts. It involves actively engaging students in academic studies, scientific research, cultural enlightenment and experimental creative practices.

I.A. Shapovalova, analyzing the organization of industrial practice in the form of scientific research work, justifies the effectiveness of using scientific inquiry as a resource for unlocking students' creative potential. She highlights that the priority task of the university is to foster students' ability for self-assessment of creative achievements, conscious choice of research strategy and reflection on gained experience, which collectively contribute to personal maturity and professional identity formation. The presented system of assignments aimed at integrating scientific and educational components shows high efficiency in the academic environment conducive to the development of project-analytical thinking [6, p. 44-48].

E.V. Sayfulina considers innovations as a strategic vector for the development of arts education, paying particular attention to the need for involving students in activities related to organizing and implementing diploma projects within the framework of cultural tradition and artistic practice [5, p. 243]. In her opinion, introducing innovative methods contributes to shaping an active, research-oriented personality of an artist capable of independently choosing expressive means and conceptual understanding of the content of artistic expression [5, p. 244].

Research by I.A. Shapovalova and E.V. Sayfulina confirms that it is precisely a comprehensive approach encompassing research, project-based learning and traditional-artistic elements that creates favorable conditions for individual creative growth of learners.

Thus, innovative activity in an art university, considered as a purposeful and systemic process, opens up new horizons for the formation of a creative personality capable not only of mastering traditions but also interpreting them in current artistic forms, thereby defining the specificity of professional education in the field of artistic embroidery in the Ryazan region. Within the educational activities of the Ryazan institute of traditional applied arts, this specificity manifests itself in the organic combination of academic preparation methods with mastery of traditional embroidery techniques, ensuring sustainable development of regional higher schools of folk art crafts.

Professional education in the area of artistic embroidery in the Ryazan region is constructed as an integrative system where students' educational and creative activities focus on deep comprehension of folk art crafts traditions alongside incorporating modern project-based and technological approaches. This fosters the emergence of a new type of artist oriented towards synthesis of expertise and innovative thinking.

It should be emphasized that the specificity of arts education in the field of traditional applied arts lies not only in maintaining authenticity of traditional techniques but also in the capacity of the educational space to adapt these techniques to contemporary aesthetic and social realities, creating conditions for creative self-realization and professional identification of future artists. Thus, innovative activity permeating all levels of the educational process becomes a factor ensuring sustainable development of arts education in the region and the formation of a unique cultural phenomenon combining regional tradition and contemporary artistic discourse.

The specificity of professional education in the field of artistic embroidery in the Ryazan region is determined not only by preservation of stable values of traditional art crafts but also by targeted organization of the educational process focused on practical acquisition of embroidery skills combined with advanced forms of project-based, research and exhibition activities conducted by students, which, according to S.Yu. Kamneva, is a necessary condition for forming professional thinking in the realm of applied arts [2, p. 14].



Fig. 1. Students from the department of artistic embroidery at the Ryazan institute of traditional applied arts during a class session in the collections of the Ryazan state regional art museum named after I.P. Pozhalostin

in participation in regional exhibitions and competitions where student works receive expert evaluation and public recognition. This aligns with contemporary requirements for preparing artists in traditional applied arts.

While digitalization does not replace traditional practices, it expands the range of artistic exploration: students learn computer graphics, software complexes for designing textile products and additive manufacturing technologies. These tools allow experimentation with new textures and compositions without losing connection to the traditions of Ryazan embroidery (Figs. 2, 3).

A key feature of the institute is the incorporation of a regional component into its educational programs: courses and live heritage practices are organized in the form of masterclasses for adults and children, museum sessions involving analysis of antique samples. This not only strengthens students' regional identity but also enhances their employability because graduates emerge with real-world experience and skills in creatively interpreting the cultural codes of the region.

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<sup>12</sup> Figs. 1 – 4. Photo by the authors of the article.



Fig. 2, 3. Through-project – creation of cuffs by students of the artistic embroidery department within the “Fashion with accent” project, collection “Khlopchik” (“Young man”)



Fig. 4. Collective of the Ryazan institute of traditional applied arts conducting a comprehensive lesson within the federal innovation platform at municipal budget preschool educational institution No. 106 in Ryazan

while university education develops authorial mastery. This ensures integration of the regional educational system and retention of young artists in traditional applied arts within the region, confirming the effectiveness of network interaction among educational institutions (Fig. 4).

The combination of traditional teaching methods and innovative pedagogical practices such as individual project mentoring, problem-focused learning, student research activities and the establishment of educational-production workshops enables us to identify the uniqueness of the Ryazan institute of traditional applied arts as an exceptional educational hub where artistic embroidery serves simultaneously as a way to preserve cultural heritage and as a resource for developing modern creative industries.

It is worth noting that when preparing and defending final qualification papers, master classes organized at the Ryazan institute demonstrate that students exhibit not only a high level of technical proficiency but also the ability to conceptualize their artistic ideas. For example, in the course of preparing their

graduation thesis, students do more than merely investigate historical-cultural and technological features of artistic embroidery – they propose innovative design solutions, integrating elements of digital modeling, stylistic authorship and cross-disciplinary approaches. As K.I. Kurbatova notes, it is precisely the synthesis of artistic thought and cutting-edge technologies that guarantees successful formation of artistic identity in today's educational landscape [3, p. 282].

Individualization of educational paths plays a crucial role in professional education in nurturing creative individuality. This is realized due to small group sizes, close interaction with mentors and the opportunity to choose a project trajectory aligned with personal interests and potential. Under such individualized conditions, instructors can tailor assignments based on students' preparedness and preferences, provide extended resources for those facing challenges and stimulate creative growth in more advanced learners. This correlates with the ideas of E.F. Zeer, who underscores the significance of competency-based approaches in realizing innovative education as a mechanism for developing student personalities amidst uncertainty and variability of professional futures [1, p. 19].

A significant indicator of the effectiveness of the chosen innovative strategy is the participation of students' works in contests, grant programs and international cultural projects. Annually confirmed by Russian and international experts in traditional art crafts, this fact not only testifies to the competitiveness of the institute's graduates on the global stage but also validates the relevance of implemented pedagogical innovations as a mechanism for cultivating professional mobility and international creative identity.

The peculiarity of arts education at the Ryazan institute of traditional applied arts lies specifically in the practical fusion of cultural heritage and modern educational technologies. This approach enables students to acquire not only solid professional competencies but also skills in independent thinking, research initiative and creative responsibility, thus ensuring both the preservation of regional artistic traditions and their further evolution in response to new societal and technological challenges.

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