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**Master's course “Contemporary issues of Russia's traditional art crafts”:
experience and prospects**

Abstract. The teaching of theoretical courses traditionally involves the transmission of key tenets within a specific professional field. However, the content of the course “Contemporary issues of Russia's traditional art crafts” presupposes its constant updating, determined by the development of these art forms and the polemical clash of various viewpoints in defining both problems and their solutions. These formulated characteristics dictate special approaches to shaping the thematic content and teaching methodology at the master's level, which is oriented towards actualizing the experience of scientific inquiry and independent research activity. The latter is ensured through the involvement of a wide range of specialized research conducted by scholars from the Russian university of traditional art crafts, psychopedagogical technologies and pre-developed case studies. Components of the teaching experience for the course “Contemporary issues of Russia's traditional art crafts” can be utilized in developing the content and methodology of other specialized theoretical courses that assume a discussion-based format.

Keywords: traditional art crafts, contemporary issues of traditional art crafts, teaching methods of the course, master's program, intellectual map.

Introduction

The relevance of the topic of this article is dictated by the necessity to theorize the practical experience of teaching the course “Contemporary issues of Russia's traditional art crafts” in the master's program, which is oriented not towards the transmission of a certain compendium of ready-made knowledge, but presupposes the formation in a future specialist of the experience of analysis and critical evaluation of the historical-cultural, social and economic-legal aspects in the field of folk art crafts. The skills of scientific search and research activity, as well as the argumentation of one's own opinion, become all the more significant since they are declared as priorities in the training of an artist in the master's program in the field of study 54.04.02 Decorative and applied arts and folk crafts [27].

The aim of the research is to characterize the content and teaching methodology of the course “Contemporary issues of Russia's traditional art crafts” in the master's program as a possible resource for the actualization of the teaching methodology of other theoretical disciplines. Achieving this aim involves solving the following *tasks*: to substantiate the place and role of the course in the content of education at the master's level; to formulate the essential characteristics of the course

content, identifying its possible “points of growth”; to reveal the specifics of teaching the course through the analysis of specific assignments.

The theoretical significance of the work is conditioned by the description of the practice of applying well-known pedagogical tools to the analysis of the problematic material of the current state of traditional art crafts; the practical significance lies in the development of specific assignments, oriented towards the formation of the experience of critical reflection on the existing contradictions in the theory and practice of traditional art crafts, which can be proposed for discussion within the framework of professional development courses.

Main body

The course “Contemporary issues of Russia's traditional art crafts” is studied simultaneously with the courses “Methodology of traditional art crafts” and “Theory of traditional art crafts” in the master's program of the field of study 54.04.02 Decorative and applied arts and folk crafts (Table 1)²⁹.

Table 1

Correlation of class hours and their distribution
by activity type in the master's program

<i>Disciplines</i>	<i>Year, Semester, Final assessment</i>	<i>Total hours</i>	<i>In- class hours</i>	<i>Lectures</i>	<i>Practical classes</i>	<i>Self- Study</i>	<i>Assessment</i>
Methodology of traditional art crafts	Year 1, Semesters 1–2, Final Examination	180	142	14	128	36	2
Theory of traditional art crafts	Year 1, Semesters 1–2, Pass with Grade	180	128	10	118	48	4
Contemporary issues of Russia's traditional art crafts	Year 1, Semester 2, Final Examination	72	42	4	38	28	2

An analysis of the correlation of hours allocated for the study of the presented disciplines, their distribution (lectures / practical classes / independent work), as well as their thematic content (an analysis of the program curricula presented on the official website of the Russian university of traditional art crafts) allows one to draw the fundamental conclusions for this research:

- *firstly*, the totality of courses and their interrelation are oriented towards clarifying the understanding of the logic behind the formation of scientific

²⁹ Master's Curriculum (Working Curriculum) for Study Program 54.04.02 Decorative and applied arts and folk crafts (Specialization – Modeling with artistic embroidery). – Text : electronic // Russian university of traditional art crafts. – URL: https://www.vshni.ru/doc/up/54.04.02_25_mhv.pdf (date of access: 10.04.2026).

approaches and the specifics of the research methodology of particular scholars in the field of professional education in the sphere of traditional art crafts, which is framed by the study of the theory and history of traditional art crafts in the bachelor's program;

- *secondly*, the priority given to class hours allocated for practical sessions dictates a revision of the dominant principles in the development of course content and orients the choice of pedagogical technologies that contribute to the accumulation of experience in independent research activity by master's students in the process of studying the theory and practice of specific types of traditional art crafts.

If in the courses “Methodology of traditional art crafts” and “Theory of traditional art crafts” the content is determined by the study of the fundamental scientific works in this field and working with them, then the discipline “Contemporary issues of Russia's traditional art crafts” actually does not have such a scientific base, which led to a different nature of structuring the material, connected with identifying the key problematic aspects of the current state and development of the centers of traditional art crafts and the industry as a whole.

The discipline includes nine topics, with 4–6 hours devoted to mastering each, predominantly practical. Let us briefly disclose the content of each topic and the practical assignments.

Topic 1. Introduction to the discipline. Contemporary issues of Russia's traditional art crafts.

The first topic is introductory; it involves clarifying the formal aspects (types of classes, forms of assessment, educational and methodological support, etc.) and a free discussion on the course topic. Students are invited to discuss / formulate / analyze what problems traditional art crafts have encountered at the present stage, and which of the contradictions are a consequence of the current socio-cultural and economic situation. The ideas, opinions and thoughts expressed by the students (Fig. 1³⁰) are typically grouped around several centering concepts – tradition and artistic image, education, staffing, economics, the legal and regulatory framework, etc. – which set the main vectors for studying the course and are correlated with the problem-based topics of its content (Fig. 2).

Topic 2. The problem of preserving the regional-historical artistic and technological traditions of traditional art crafts.

Mastering the second topic is based on the knowledge acquired during undergraduate studies – research into the essence of the concept of “tradition”, its origins and transformations as a consequence of changes in the region of development, time and the personality of the artist. Within the framework of the topic, several aspects related to the essence of ideas about the place and role of traditions in art crafts are identified: firstly, the comprehension that tradition is the cornerstone in preserving the recognizable stylistic features and artistic language of a specific craft; secondly, the understanding that tradition is simultaneously a living phenomenon, subject to changes that determine its evolution; thirdly, the awareness

³⁰ Figs. 1–11. Photo by the author of the article.

of the necessity for competent variation of the traditional features of a craft for the purpose of their actualization and ensuring their viability in modern realities.

WHAT PROBLEMS HAVE THE TRADITIONAL ART CRAFTS FACED AT THE CONTEMPORARY STAGE?

- Demand
- Change in themes (-/+)
- Absence of orders
- Orientation towards the Western market
- Need to search for investors and sales markets (self-sufficiency)
- Dependence on tourist flows
- Personnel shortage (artists + other personnel)
- Inefficient organization of enterprises from an economic perspective (need for management and marketing)
- Lack of support from local administration



- Lack of youth support in enterprises
- Gap between the level/quality of vocational education and remuneration
- Importance of promoting art (traditional art crafts)
- Continuity of education/workforce has been disrupted
- Lack of public interest / lack of information / unpopularity of the profession
- High cost of handcrafted items
- Competition between authentic items and low-cost imitations

Fig. 1. The opinions of the master's students, recorded during the discussion on the formulated question

CONTEMPORARY ISSUES OF TRADITIONAL ART CRAFTS: KEY VECTORS

- Problem of preservation of regional-historical artistic and technological traditions of traditional art crafts
- Problem of the theory of traditional art crafts
- Problem of developing the pedagogical aspect of the theory of traditional applied arts
- Problem of forming a unified system of professional education in the area of traditional applied arts
- Problem of forming a unified concept of upbringing through means of traditional applied arts at all levels of education
- Problem of legislative base and normative-legal field in the area of traditional folk art crafts
- Problem of the economic state of traditional folk art crafts

Fig. 2. Main groups of problems in traditional art crafts

When studying this topic, master's students are encouraged to investigate several foundational articles by scholars I.Ya. Boguslavskaya [2], G.K. Wagner [3],



Fig. 4. Mental map compiled by a master's student on the issue
“Problems of preserving traditional art crafts”
(based on materials from scientific articles)

The binary functions of traditional art crafts products (utilitarian and decorative), their gradual transformation over time toward prioritizing aesthetic and symbolic value (more often objects of traditional art crafts are positioned precisely as works of art) gives particular urgency to the problem of searching for, preserving and embodying the artistic image. The essence and specificity of the artistic image in applied art (both decorative and traditional) are most fully revealed in A.B. Saltykov’s study “The problem of image in applied art” [29]. In it, the author systematically formulates a number of difficulties associated with revealing the concept of image in applied art; identifies its specificity in relation to various types of art – visual and applied art, literature and music; compares the peculiarities of embodying the artistic image in easel and applied art; analyzes the “artistic nature” of ornament; thoroughly examines how the artistic image and emotional component of applied art works are interconnected; reveals the logic of formation and basic patterns of embodying the artistic image in decorative artworks.

Work with the research text for students is structured in the form of questions that focus attention on the most significant theoretical propositions concerning the problem of the artistic image put forward by the scientist. Independent work with the materials is combined with facilitated discussion based on the interpretation of A.B. Saltykov’s position, allowing students to affirm the conclusion that the artistic image of an individual object in applied art represents a system of images determined by the uniqueness of forms, lines, volumes, colors, materials and techniques of processing, along with the combination of separate motifs (ornament elements). This is particularly important because the master’s students act not only as researchers but also as artists themselves in specific types of traditional art crafts.

Topic 4. The problem of theory of traditional art crafts, Topic 5. The problem of developing the pedagogical aspect of the theory of traditional applied art, Topic 6. The problem of forming a unified system of professional education in the field of traditional applied art are consonant: they are united by their focus on researching theory and professional education in traditional art crafts, aimed at developing concrete mechanisms for preserving and transferring artistic experience within the systems of secondary vocational and higher education.

The listed aspects reveal the content of the theory of traditional art crafts. Within the scope of this course, there is identification of gaps (such as the specifics of continuous professional education in areas like Nizhni Tagil and Zhostovo decorative painting, Bogorodskoye artistic woodcarving, metalworking artistry, etc.) and determination of prospective research directions in the field of professional education theory in traditional art crafts, which underpins the relevance of research conducted by master's students in their graduation projects.

One of the practical assignments within these topics involves familiarizing master's students with educational documentation from other universities offering programs in “Decorative and applied art and folk crafts” at the bachelor’s (54.03.02) and master’s (54.04.02) levels. Students have the opportunity to independently select universities, either limiting their scope to one region or exploring major institutions nationwide. Studying curricula and course syllabi (primarily practice-oriented ones) according to their specialization enables them to conclude about the specifics of professional education in those fields at other institutions, noting the predominant emphasis on decorative-applied art and almost complete absence of courses addressing the distinctiveness of traditional art crafts. Completing such assignments helps students fully comprehend the uniqueness of the educational environment provided by the Russian university of traditional art crafts.

Topic 7. The problem of forming a unified concept of upbringing through means of traditional applied arts at all levels of education

Traditional art crafts are a significant component of the national cultural code of the country [31], serving as a tool of “soft power” [10; 11], contributing to the formation of respectful and morally valuable attitudes toward the cultural diversity of Russian regions. Possessing distinctive characteristics and artistic expressiveness, works of traditional art crafts attract viewers of different ages, social statuses and educational backgrounds. It follows logically that acquaintance with the roots of art traditions of one's own culture should begin at the earliest age. The experience of the Russian university of traditional art crafts, represented by separate projects of its branches - institutes located in regional centers, proves this point [7; 9]. At the same time, although these projects are successfully implemented at the current stage, they still remain confined to the educational activities of a specific university and have not yet gained development on a federal scale.

This problem has several aspects related to the personnel shortage (educators, teachers and instructors proficient in at least one type of traditional art crafts); the general trend of reducing instructional hours for humanities disciplines in general education schools; and the lack of educational and methodological resources for

preschool and general education systems (programs, textbooks, methodological recommendations).

The Russian university of traditional art crafts effectively addresses this complex of identified contradictions by initiating projects aimed at introducing basic skills of various types of traditional art crafts and their mastery in kindergartens and schools [6; 33]; by conducting advanced training for visual arts and technology teachers, as well as preschool educators in Moscow under the program “Traditional art crafts of Russia” [18]; and by developing educational program documentation. The last aspect serves as a “growth point” for practical exercises within the studied discipline, where students are asked to imagine themselves as instructors and develop a course program for traditional art crafts for children of different age groups or plan a specific lesson with its methodological support.

Within the framework of completing this assignment, there are no rigid restrictions: depending on personal preferences, the master's student may propose either a long-term program introducing the variety of traditional art crafts or, conversely, focus on a specific type of traditional art craft; emphasize the theoretical component or conducting practical lessons involving the acquisition of specific techniques of a particular art form. The main requirement is that the topics of the lessons and the teaching methods used correspond to the age-related psychological characteristics of the learners demonstrating the uniqueness and aesthetic value of the represented traditional art crafts. After developing this assignment, its presentation to the audience and collective discussion takes place. Completion of this task not only provides an opportunity to address one of the aspects of contemporary problems of traditional art crafts, but also contributes to the development of competencies related to pedagogical activities, which also determines one of the types of professional tasks for masters.

As an example, presentations for educational sessions united by the common theme “Russian traditional toy” introduce the diversity of regional art traditions of Russian folk toys – clay, wooden and cloth toys (Figs. 5, 6). The cycle of lessons (18 lessons, corresponding to the number of academic weeks in a semester) is intended for second-grade elementary school students and can be implemented within the subjects “Fine Arts” / “Labor Education”. Familiarization with the history of the art craft and the region of its origin correlates with the knowledge students acquire in the “Environmental studies” class. The theoretical part explains concepts such as ornament, rhythm, color, material texture and shape, emphasizing why they are important and how they influence the perception of traditional applied artworks. During the practical section, learners might be offered to apply learned concepts, for instance, by creating compositions with ornamental motifs or examining one of the movement mechanisms of a Bogorodskoye toy.

The problem of education through traditional art crafts is closely linked to the issue of their popularization and engagement of people of all ages with the traditions of intangible cultural heritage. Exhibitions and workshops, conferences and forums, career guidance projects for young people organized by the Russian university of traditional art crafts successfully address this challenge.

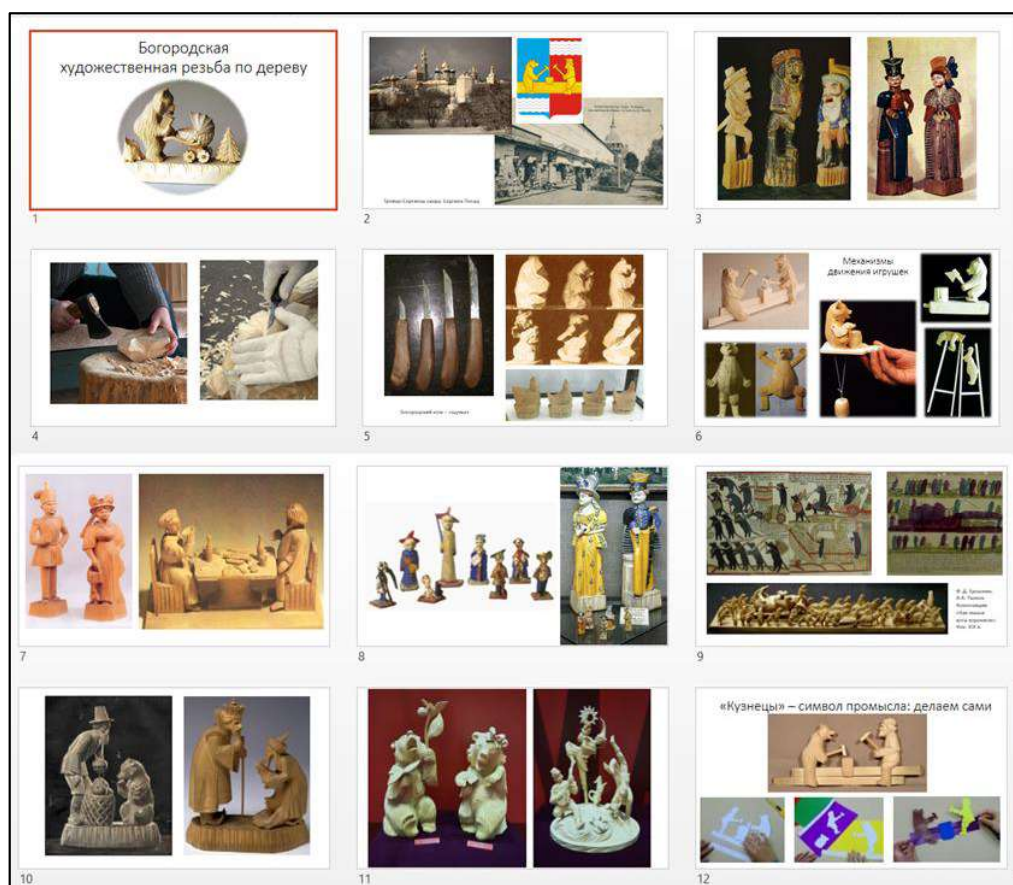


Fig. 5. Presentation for an educational session on the topic “Bogorodskoye artistic woodcarving”

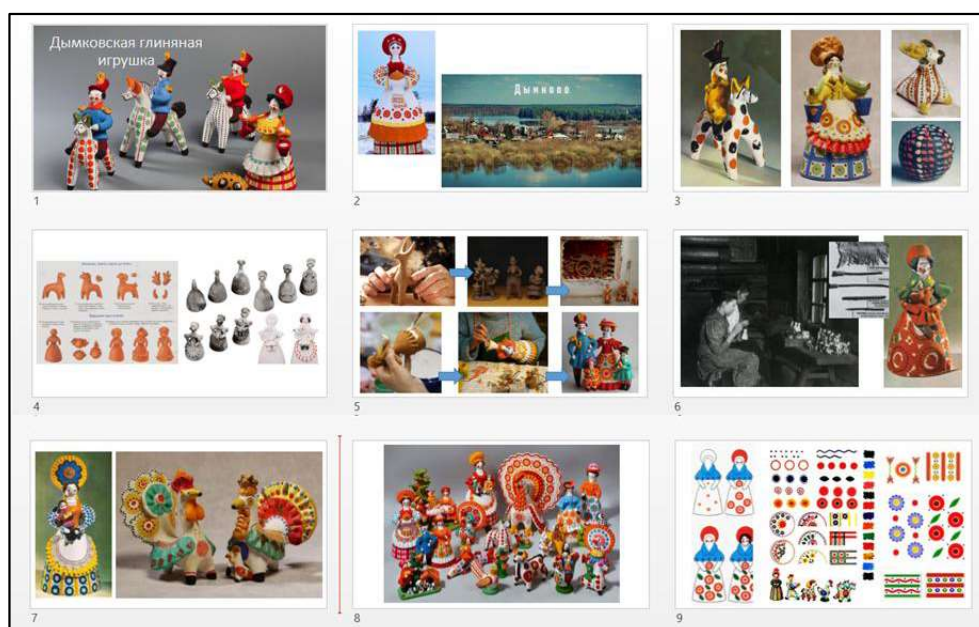


Fig. 6. Presentation for an educational session on the topic “Dymkovo clay toy”

Topic 8. The problem of the legislative base and normative-legal field in the area of traditional folk art crafts is no less significant than the aforementioned ones; within its study, students work with normative legal documents – the Federal Law “On Folk Art Crafts” of 1999 [25]; strategies determining the main vectors of state cultural policy and tourism development [21; 22; 23; 24; 26]; decrees and regulations

establishing the legal status of places of traditional existence of folk art crafts [20], their products, etc.

While working with documents and analytical reviews, master's students note that the current legislative base and normative-legal field in the area of traditional art crafts are poorly developed. There are pressing issues regarding legal protection of regionally-historical and artistically-stylistic features of specific types of traditional art crafts, the historical location of their formation and development, and the authorship of particular works. One mechanism for preserving the uniqueness of traditional art crafts and recognizing their works is the expert evaluation by the Regional Art Expert Council and the Federal Art Expert Council of the Ministry of Industry and Trade of Russia, followed by inclusion in the register of folk art products recognized for their artistic merit [28].

The practical assignment in studying this topic involves working with the “Regulations on Registration by the Ministry of Industry and Trade of the Russian Federation of Samples of Folk Art Products Recognized for Their Artistic Merit Based on Submissions from Executive Authorities of Subjects of the Russian Federation” [19]. Specifically, students examine requirements for folk art products submitted for registration as samples of recognized artistic merit.

Based on these criteria, master's students are asked to select several works from their own type of traditional art craft that, in their opinion, meet these requirements and justify their assessment to the audience. During discussions, these aspects are refined.

Topic 9. The problem of the economic state of traditional art crafts became particularly acute after the restructuring of the 1990s, when deprived of state funding and transitioned to self-sustainability mode, enterprises had to operate in conditions of market economy. This problem has several aspects clearly demonstrated by the current state of most enterprises: personnel shortage (reduction in the number of artists and masters), declining demand (often due to irrelevance of produced items), reduced production volumes, abandonment of traditional technologies in favor of more accessible and cheaper options, outdated material and technical infrastructure, ultimately leading to high production costs due to the large share of manual artistic labor and, consequently, low profitability.

One instrument for overcoming the economic problems of centers of traditional art crafts is the development of domestic tourism [13], which provides an opportunity to learn about specific types of traditional art crafts directly in the places of their formation and current development. This could help attract new target audiences.

Ethnic tourism, cultural tourism and event tourism are interrelated concepts characterized by achieving educational goals and fostering cultural experiences. Various aspects of ethnic tourism and specific implementation mechanisms utilizing resources from centers of traditional art crafts have repeatedly been subjects of scientific research, including cases from Ivanovo, Nizhny Novgorod, Moscow, and other regions. They are justifiably considered sustainable regional development resources [32], a fact confirmed by the activities of the Russian university of traditional art crafts.

When studying this aspect, master's students engage with scientific articles [1; 4; 5; 16; 17; 30; 34] designed to build theoretical understanding of the specifics of key concepts and the potential of ethnic tourism for regional development. Working with these articles traditionally follows a circular structure of questions:

1. Reveal the meaning of the concepts "cultural tourism"/"event tourism"/"ethnic tourism"; identify the specificity of each.

2. How do the authors of the articles see the prospects for tourism development in the field of traditional art crafts/perspectives for the development of traditional art crafts in the context of the tourism industry?

3. Do you agree with these positions? What causes your doubt? How do you envision the coexistence of traditional art crafts and tourism development in regions?

The continuation of the answer to the third question is a practical assignment – the development of your own project for a tourist route, and here there are several options: either a tour through one of Russia's regions (which implies getting acquainted with various types of traditional art crafts practiced there); or a tour through different regions of the country focusing on centers of traditional art crafts of one type (for example, artistic woodcarving or artistic lace-making); or a targeted visit to a specific center. Divided into groups, students plan the sequence and duration of the journey, stops and events tailored to the audience's specific needs (age, interests, etc.). After preparing materials (in the form of a presentation or poster-map), the group presents their route to the audience, aiming to “attract” potential tourists, answers questions and engages in a discussion about how activating the tourism component can contribute to promoting art craft traditions, improving the economic state of production, and ultimately the overall development of traditional art crafts (Figs. 7-9).



Figs. 7, 8. Group work: preparation and presentation of a tourist route

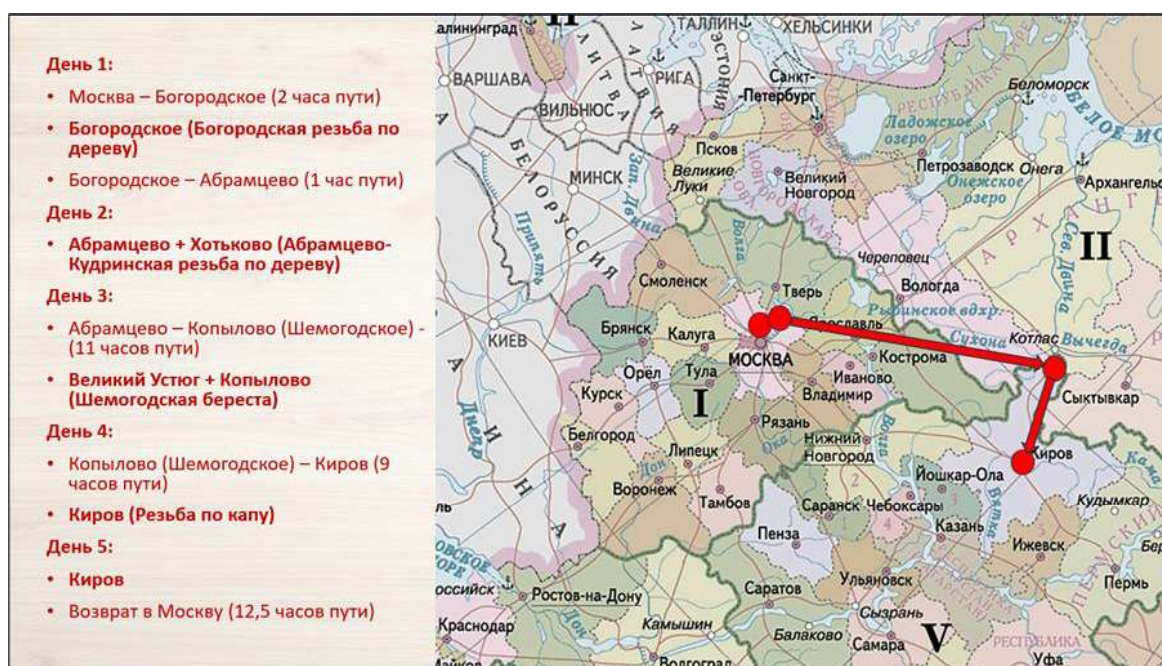


Fig. 9. Example of a tourist route: “Traditional woodcarving art crafts”

In accordance with the curriculum, completion of the course “Contemporary issues of traditional art crafts” concludes with an exam. Given that the course content largely assumes a discussion-based format and emphasizes the activation of independent research skills, conducting the exam in a traditional ticket-based format is not appropriate. Therefore, as an exam assignment, students perform an analysis of the website of one of the modern enterprises engaged in traditional art crafts. The results of the analysis are also presented to the audience and educator (Figs 10, 11). The website analysis is structured according to a list of criteria and indicators (Table 2), which allow evaluating both the substantive content and visual components of the site. We emphasize that, as artists specializing in specific types of traditional art crafts, master’s students have the opportunity to assess the website content both from the perspective of the art craft's characteristic features and adequacy of their interpretation, as well as from the standpoint of an ordinary customer – regarding functionality convenience, ergonomics, etc.

Table 2
Criteria for quality of information provision on websites of enterprises engaged in traditional art crafts

<i>№</i>	<i>Criterion</i>	<i>Content</i>
1	Interface	1. Website Navigation 2. Structure (Sections / Subsections) 3. Display (Accessible from all devices, quick loading times) 4. Absence of third-party advertising 5. Need to download additional materials

2	Design	1. Unity of stylistic design 2. Visual communication of information 3. Harmonious color combination (Consistency with the color palette of art craft productions)
3	Photographic materials	1. Photo quality (background, color correction, lighting, composition, etc.) 2. Scale relationship between item and its elements 3. Photography level (professional / amateur)
4	Information about the art craft	1. History of the art craft 2. Technique execution 3. Stylistic characteristics 4. Leading artists of the art craft 5. Best (“Classic”) items
5	Product catalog	1. Photo 2. Information about the author/performer, technique, materials 3. Size
6	Additional information	1. Production address, contacts 2. Payment options 3. Delivery methods 4. Feedback/Customer support
7	Social network accounts	1. Availability 2. Content 3. Quality (Content Update Frequency)

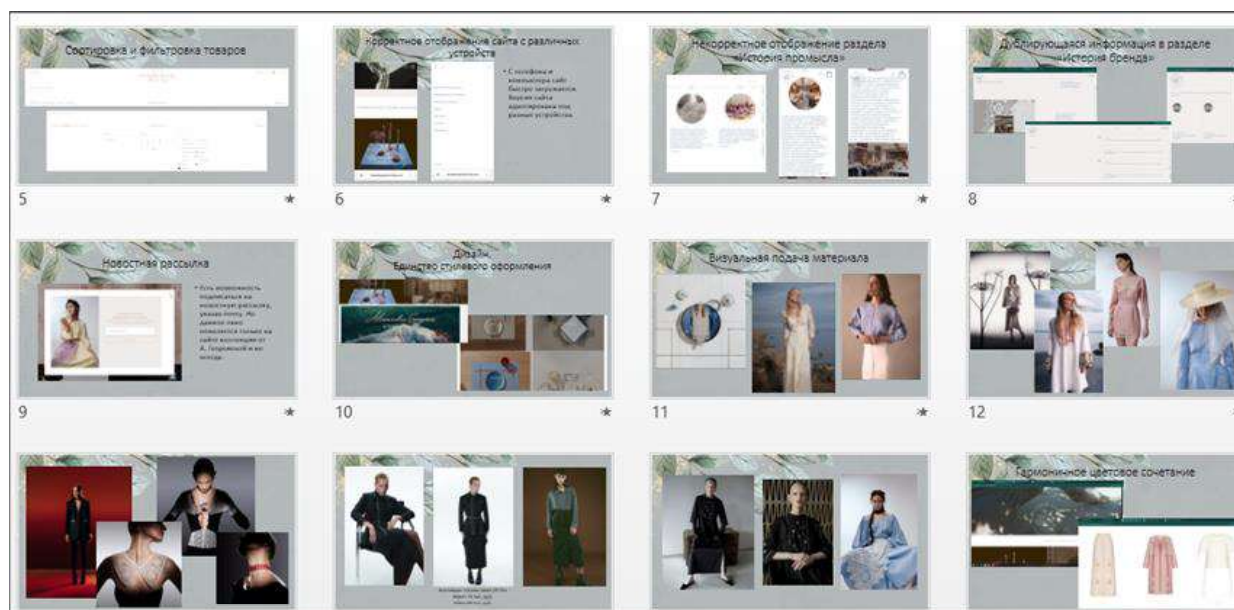


Fig. 10. Example of analyzing the website of the enterprise “Yelets Lace”. 2025

The essence and content of this assignment allow students to evaluate how traditional art crafts are represented in today's media landscape – since over the past decade, the internet has increasingly served as a crucial tool for promoting, popularizing and updating various cultural practices, generating interest and attracting attention to diverse phenomena. Students present the findings of their research in the form of presentations, highlighting both strengths and areas requiring improvement.

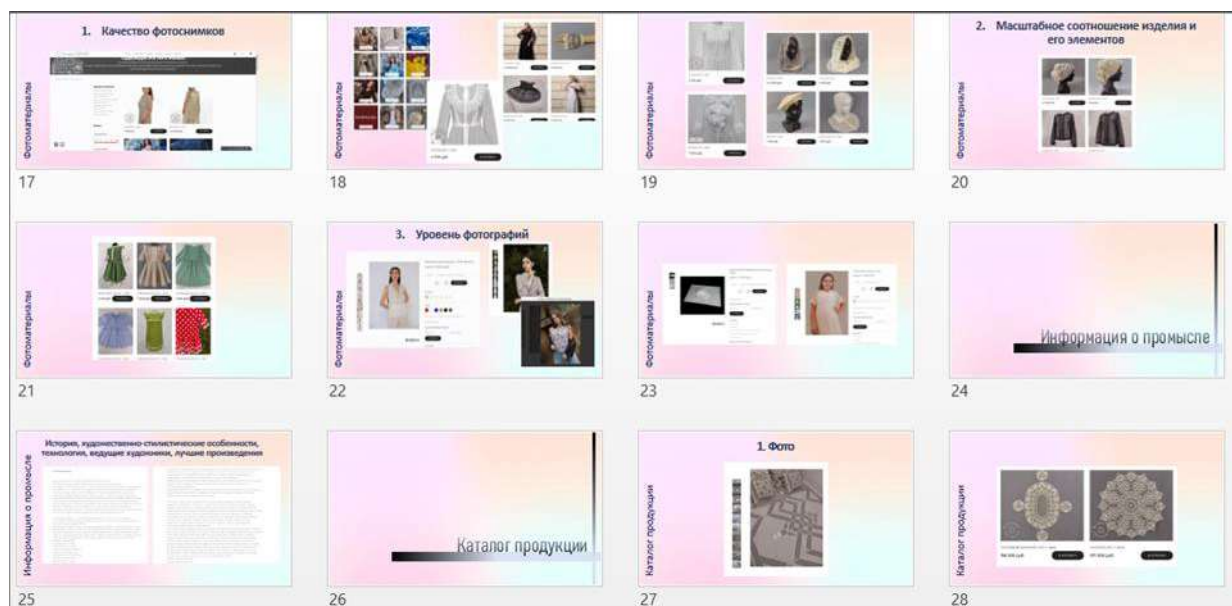


Fig. 11. Example of analyzing the website of the enterprise “Krestets stitch”. 2025

Conclusions

Summarizing the above, we highlight the main features of the content and methodology of the course “Contemporary issues of Russia's traditional art crafts”:

- the course content is not a collection of definitively formulated positions, but rather a circle of problematic questions. Some of these represent fundamental issues of traditional art crafts (aspects of tradition and innovation, artistic imagery, preservation and modernization of stylistic features, etc.), while others are shaped by current historical, political and economic factors (counteracting ersatz products, Chinese counterfeits, protecting intellectual property rights, etc.).

- the course has a non-linear format – topics, although interconnected, can be covered in any order according to the educational needs of master's students and the possibilities of the learning environment.

- priority is given to practical exercises aimed at developing and strengthening skills in independent research and critical thinking.

- project-based work is emphasized in practical assignments, enabling students not only to deeply explore the problem from various angles, but also to propose their own solutions to existing contradictions.

- each assignment aligns with the specific profile of the master's student, accumulating materials and professional experience relevant for the theoretical part of the qualifying thesis.

Thus, the content of the course “Contemporary issues of Russia's traditional art crafts” serves as a platform for conducting independent research in line with the specifics of the qualifying thesis topic, ultimately contributing to the enhancement of competencies in scientific research, pedagogy and artistic creative activity.

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