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Potential of Russian traditional art crafts in educating and enlightening children, teenagers and youth in the context of 21st century culture

Abstract. Traditional art crafts are a national heritage of Russia, whose potential has not been fully utilized as a tool for educating younger generations, enhancing general cultural literacy, strengthening moral and spiritual foundations and instilling a meaningful relationship with Russia's historical past and present. The article explores the uniqueness of Russia's traditional art crafts as an integral component of its artistic culture; argues for the significance of mastering the country's applied art traditions as a resource for personality development; analyzes the experience of the Russian university of traditional art crafts in engaging young people with this form of art at various educational levels; and proposes promising directions for leveraging the potential of traditional art crafts in the education and enlightenment of youth amidst the political and socio-cultural challenges of the 21st century.

Keywords: traditional arts and crafts, education, enlightenment, Russian university of traditional art crafts, spirituality, national culture.

"Folk art, oriented by the energy of cultural memory, endowed with spiritual and moral strength, high aesthetic quality and professionalism, is capable of countering the apotheosis of ersatz, imitations, triumph of vulgarity and mediocrity, spectacle emptiness increasingly dominating spaces, pushing aside everything human and spiritual in the field of culture" [20]
M.A. Nekrasova

Introduction

The relevance of this article's topic is driven by the necessity to justify the role and significance of traditional art crafts as a valuable educational resource for children and youth across various educational levels, as well as to analyze the experience gained from existing projects in this field. Engagement with national traditions grows ever more important in light of escalating international confrontations between Russia and a range of unfriendly foreign states – not only in politics and economics but also in the cultural domain.

The objective of this study is to unveil the potential of traditional artisanal crafts as an essential instrument for raising children and youth deeply rooted in their native culture and sharing the ideals of their people. To achieve this goal, several *tasks* must be addressed: describe the priorities of Russia's cultural policy in the 21st

century; justify the uniqueness of Russia's traditional art crafts as a component of spiritual and artistic culture; unfold the potential of traditional art crafts in aesthetic, spiritual, civic, labor and ecological education; interpret the existing experience of the Russian university of traditional art crafts in education and enlightenment; suggest prospective directions for enlightening youth in the field of traditional art crafts for non-specialized institutions of higher education.

The theoretical significance of this work lies in identifying the potential of traditional art crafts and analyzing their possibilities for various forms of education; *The practical significance* consists in developing a sample course program titled "Traditional art craft of Russia" for non-specialized higher education institutions.

Main section

Reflecting on the events of recent decades in Russia's history during the 21st century allows us to assert that this new era is marked by a multitude of contradictions. In the context of this article's theme, we will focus on analyzing the specific features of contemporary culture.

On one hand, the prevailing cultural scenario is characterized by internationalization and globalization of primary processes, facilitated mainly by intensive technological advancements (primarily the Internet); amplified influence of mass culture, driving greater homogenization and standardization of diverse cultural practices; commercialization of cultural heritage; emergence of new stylistic trends, genres and forms of creative endeavor [9].

On the other hand, the culture of the 21st century is equally defined by opposing tendencies: increased role and significance of national cultural traditions (glocalization) [14]; renewed focus on studying and preserving the distinct identity of ethnic groups and communities; establishment of resources guaranteeing universal access to cultural heritage nationwide; growing interest in historical legacies; development of cultural tourism, predominantly within regional frameworks.

The urgency of preserving, supporting and promoting national cultural traditions, along with the cultivation and reinforcement of pride in one's homeland, has taken on particular significance in recent years, particularly in light of serious confrontations between Russia and the West concerning geopolitical, social and cultural interests. As President of Russia Vladimir Putin emphasized in one of his speeches, culture acts as the spiritual backbone that serves as support for the nation and individuals during challenging and transformative moments in history⁵⁶. The idea of culture's predominance is reflected in the Fundamentals of state policy for the preservation and strengthening of Russian traditional spiritual-moral values [32], the Basics of state cultural policy [31], the Strategy for national security [33], and the Strategy for state cultural policy until 2030 [37], where the following formulation is articulated: "for the first time, the state elevates culture to the rank of national priorities [highlighted by the author] and recognizes it as a crucial factor in

⁵⁶ Meeting with cultural workers of Tver region. March 27, 2024. – URL: <http://www.kremlin.ru/events/president/transcripts/73747> (accessed: June 13, 2025). – Format: electronic.

improving the quality of life and harmonizing societal relations, a guarantee of dynamic socio-economic development and a safeguard for the preservation of a unified cultural space and territorial integrity of Russia".

Analysis of the contents of the aforementioned documents identifies Russia's priorities in the field of national cultural policy as a foundational condition for ensuring national security:

- strengthening the cultural sovereignty of the country, preserving a unified cultural space and promoting the status of culture as a national priority;
- protection of traditional spiritual and moral values, historical memory, historical and cultural heritage and the uniqueness of Russia's multinational and multiconfessional population;
- education and upbringing of children and youth based on traditional spiritual and moral values, the specifics of Russian culture and historical memory;
- ensuring accessibility of cultural goods for citizens, supporting projects aimed at spiritual, moral and patriotic education, contributing to the realization of creative potential;
- creation of conditions for studying, preserving and promoting objects of material and immaterial cultural heritage of the peoples of Russia;
- enhancing the influence of domestic culture abroad.

It is important to note that the Strategy for state cultural policy explicitly lists for the first time, as autonomous and distinct tasks, "preserving traditions and creating conditions for the development of all kinds of folk art and creativity" [29] and "preserving and popularizing places of traditional existence of folk art crafts as a foundation for ethno-cultural uniqueness and source of creative potential for the peoples of the Russian Federation" [29]. This clearly demonstrates the gradual affirmation of traditional art crafts as a significant component of the country's culture and art.

Nevertheless, the contemporary attitude of society towards traditional art crafts is characterized by a certain ambivalence and duality. On the one hand, there is recognition of the importance of supporting, developing, and multiplying national cultural heritage (for instance, 2022 was declared the Year of cultural heritage of the peoples of Russia, various festivals and scientific-practical events were held, awards were established in the field of conservation and development of national art [4]). On the other hand, traditional art crafts as an essential component of national culture are not adequately represented at the levels of general and higher education (although this is indicated in the Strategies analyzed above); frequently, there is substitution of concepts – when unique high-quality traditional art crafts are equated with amateurship, mass culture, or decorative applied art, created outside regional-historical traditions (this fact was pointed out by M.A. Nekrasova fifteen years ago) [19].

What, then, are the essential characteristics of traditional art crafts and their significance for the upbringing of young people?

Traditional art crafts are the "cultural code" of a nation, an integral part of national artistic and spiritual culture, materially embodying (through objects, their formal characteristics, color schemes, ornaments, etc.) the specific worldview of a

particular people, ideals and moral benchmarks developed over centuries, defining the country's uniqueness on the international stage. The uniqueness of folk art and primarily traditional art crafts as a specific type of artistic creativity, was thoroughly explored in the research of M.A. Nekrasova. Having revealed the phenomenological traits of folk art, studied mechanisms of tradition transmission, preservation and reinterpretation in the context of contemporary challenges and justified their lasting significance for the spiritual world of man, the scholar emphasized the foundational importance of folk art in the systems of education, upbringing and enlightenment, asserting that "precisely due to such a magnitude of value, folk art entered education, assuming an increasingly significant educational role and pedagogical significance in its spiritual and moral content".

The conception of traditional art crafts as the foundation for the upbringing of individuals and citizens, as well as a tool for shaping ethical attitudes towards one's country, is most comprehensively elaborated in the works of V.F. Maksimovich. Specifically, the researcher clarifies that the creation of unique works of traditional art crafts, reflecting the essence of regionally historical artistic traditions of a particular center and the high aesthetics of art, and the involvement of children, youth and older generations in these crafts, contributes to "forming and perceiving the crucial concept – Our homeland – Russia" [18, p. 34].

Let's explore the potential of traditional art crafts in the realm of enlightenment. Enlightenment is a broad term whose interpretations are continually evolving and vary across different domains – education, sociology, etc. – depending on the scientific perspectives and priorities of each individual researcher [16, 36, 37]. Alongside teaching, enlightenment is a significant category in pedagogy, a component of education and represents a process of "purposeful, systematic formation of personality aimed at preparing it for active participation in public, industrial and cultural life" [3], targeting both behavioral patterns and motivational-meaningful components of the psyche [6].

Traditionally, based on the primary type of activity, enlightenment is classified into mental, physical, labor, spiritual-moral, aesthetic, civil, legal, ecological, etc. In our opinion, the resources of traditional art crafts can be most effectively harnessed for aesthetic, spiritual-moral and civic enlightenment, partially for labor and ecological enlightenment.

Let us comment on how the specifics of traditional art crafts relate to the essence of various types of enlightenment.

Aesthetic enlightenment

The imaginative, decorative nature of artistic solutions, handcrafted products, expressive forms and compositions of traditional art crafts make them aesthetically appealing and accessible to people of different age groups and social backgrounds. Classic examples of traditional art crafts serve as a foundation for the formation and development of aesthetic taste: understanding the laws of composition, the logic of coloristic and ornamental solutions. Through attentive study of artworks, students acquire initial experience in visual communication – the ability not only to look but also to truly see, appreciate and admire beauty in art and everyday life.

Spiritual-moral enlightenment

Works of traditional art crafts are not merely objects displayed in museum collections as material entities. They also encompass the stories behind their creation and usage, the creative paths of their authors, explorations of expressiveness and the variability of audience evaluations.

Familiarization with the specifics of the creative process, investigation into the history of the craft and the creation of particular works, study of artists' biographies and initial attempts at analyzing the artistic features of objects contribute to the formation of a sense of pride and admiration for the immense talent and creative potential of the people. Additionally, they facilitate an understanding of the place and role of the artist's personality in history.

Civil enlightenment

The essential feature of works of traditional art crafts lies in their concentrated expression, in figurative form, of significant perceptions about humanity, its place and mission in the world, values, and ideals. "Precisely due to their universality", traditional art crafts are understandable "not only to all epochs but also to all peoples" [20].

Engagement with works of traditional art crafts provides an opportunity to acquaint children with the history of their people and homeland, the beauty of handmade objects and the labor-intensive nature of their creation. This fosters initial notions about the culture of their home country and the diversity of artistic traditions.

Labor enlightenment

Works of traditional art crafts combine two essences – spiritual (aesthetic, substantive) and material (expressed in the specifics of form creation, material processing techniques, texture, etc.). Therefore, it becomes particularly important to provide opportunities for engaging with the rich heritage of traditional art crafts not only as observers but also as creators, thus actualizing the experience of labor-focused artistic activity. This can be realized through workshops that allow participants to try interacting with materials, investigate processing techniques and assess the labor-intensity of technological processes.

Ecological enlightenment

Investigating the characteristics of artistic image formation and creation of works in traditional art crafts, M.A. Nekrasova wrote about the distinct feeling of native nature expressed in them [19]. Indeed, traditional art crafts are closely linked to the physical and geographic conditions of a specific region, defined by the use of natural, ecologically friendly materials (linen, wood, clay, bone, etc.) and corresponding technologies.

Examining the specifics of creating works of traditional art crafts from both artistic and material-substantive perspectives allows demonstrating the logical and natural character of material processing, the organic nature of techniques and technologies, the reverent and caring attitude towards materials themselves, and the rational use of resources.

Within the educational and research activities of the Russian university of traditional art crafts, functioning as a federal innovative platform, the adoption of art craft traditions has been implemented at both preschool and school levels [7].

For senior preschool-age children, a group of authors developed a partial educational program titled "Traditional art crafts: past in present, present in future". Its mission is to introduce children to Russia's historical and cultural heritage and to form an understanding of the fundamental values of the culture of the peoples of our country. This program, acting as the first block in a continuous system of art enlightenment, provides methodological support for nursery teachers and supplementary education systems in addressing the question of "educating inspired individuals, creators, patriots of their homeland, rooted in their native culture, preserving traditional values, capable of creative living according to universal laws of goodness, beauty and truth" [23, p. 24].

The pilot testing of this program, with an emphasis on the regional component, was conducted at kindergarten No. 106 "Rostok" during sessions organized by the Ryazan institute of traditional applied art [11].

The program introduces children to regional variants of traditional art crafts in the Ryazan region, including: artistic embroidery (colored stitching, Kadom veniz), artistic lace making (Mikhaylovskoe and others), artistic ceramics (Skopinskaya), clay toys (Vyrkovskaya).

Lessons are structured to maximize engagement through various activities – including cognitive-research, artistic-creative, game-based, labor-oriented, communicative, and others. This is particularly important for organizing classes with preschoolers, as it considers the age-specific characteristics of their perception and personality development.

The most important outcome of mastering the content of the lessons, besides developing skills in manual artistic labor and the ability to plan their work, is the "expansion of horizons regarding the types of traditional art crafts in Russia and the Ryazan region" [22, p. 7] as examples of uniquely high-quality art, free from superficiality and "primitive handicraftsmanship".

The successful implementation of the program in Ryazan served as a foundation for further development of similar initiatives by other branches of the Russian university of traditional art crafts located in other regionally historical centers of traditional crafts (Mstyora, Kholuy, etc.).

The practice of education through traditional art crafts at the level of basic general education is exemplified by the collaboration between the Moscow institute of traditional applied art and the municipal educational institution "Romanovskaya school" in Moscow [38].

The program is designed to immerse students in the traditions of national artistic and spiritual heritage by fostering an understanding of "the diversity of traditional applied art forms and the significance of these art forms as the country's cultural heritage" [38, p. 3]. This is accomplished through the study of artistic embroidery, fabric painting, decorative painting ("Moscow letter"), and jewelry art, practiced in the process of creating specific samples of artworks.

Sequenced and structured immersion into the world of traditional applied art contributes to its recognition as a significant component of the country's cultural heritage, ultimately strengthening feelings of patriotism and fostering citizenship.

Exposure to traditional art crafts in preschool and general education systems not only broadens children's horizons and introduces them to regional traditions but also affirms their belief in the high artistic and aesthetic quality of these creations, their uniqueness, labor-intensiveness and relevance. For some students, studying traditional art crafts in school may lead to a conscious career choice and further immersion in the world of traditional applied art at the university level.

Although the Russian university of traditional art crafts has accumulated substantial experience in implementing programs and other organizations have attempted to develop similar projects in different years, the practice of engaging children and youth with national cultural heritage still lacks mandatory status at the state level. Therefore, efforts to not only introduce children and teenagers to traditional art crafts but also enlighten young adults and seniors become even more significant.

Enlightenment is a pedagogical term interpreted as one of the forms of educational activity aimed at broadly disseminating knowledge and cultural achievements to form value orientations and the foundations of a person's worldview, promoting their comprehensive development and satisfying their interests and educational needs [5, p. 260]. Achievement of these goals can be pursued through lectures, discussions, debates, media appearances, etc. [27]. Enlightenment activities target both educational institutions and supplementary education facilities [25] as well as audiences not formally enrolled in stable educational groups [24, p. 61].

In our view, the main idea of enlightenment in the area of traditional art crafts is centered on forming a general cultural field, awareness of the diversity of their regionally historical types, essential stylistic features and artistic-technological techniques of creation. All this can be achieved not only through lectures, discussions, etc., but also through workshops, which serve as an effective tool for engaging with the wealth of national heritage.

With certainty, it can be asserted that the Russian university of traditional art crafts employs a wide array of methods to extensively promote the values of Russian culture and art. For instance, the Fedoskino institute of lacquer miniature painting operates a lecture hall called "Lukutinskiye traditions"; the Moscow institute of traditional applied art implements the project "Moscow longevity", targeting elderly populations; all institutes-branches host large-scale exhibitions accompanied by workshops on traditional art crafts both in Russia and internationally [8; 34; 35; 39].

Foreign exhibitions organized by the Russian university of traditional art crafts are particularly significant as they enable expatriates to maintain cultural ties with their motherland and provide foreigners with expanded insights into Russia as a country that preserves and develops unique forms of traditional applied art. Consequently, international exhibitions and workshops function as "soft power", playing a crucial role in cultural diplomacy and contributing to the positive image of our country abroad.

Hence, the necessity arises for developing a unified nationwide system of education and enlightenment through traditional art crafts at all levels of education. While options for popularizing traditional art crafts in preschool and general

education already exist, equivalent programs for higher education (in non-specialized universities) are currently lacking.

A promising measure for advancing this direction could be the introduction of a separate course dedicated to Russian traditional art crafts (analogous to "Foundations of Russian statehood").

The course "Foundations of Russian statehood" was developed in 2023 at the initiative of President of Russia V.V. Putin. Its goal is to impart to young people "a system of knowledge, skills and competencies, as well as values, rules and norms of behavior associated with the awareness of belonging to Russian society, the development of patriotism and civic-mindedness, and the formation of a spiritual, moral and cultural foundation for a mature and well-balanced personality aware of the unique historical path of the Russian state, the distinctiveness of its political organization and the link between personal dignity and success with the public progress and political stability of their homeland" [21].

The academic discipline is designed for 72 academic hours, includes lectures and practical sessions and is compulsory for first-year students in all universities – technical, humanitarian and artistic. The teaching experience at the Russian university of traditional art crafts was disclosed by S.V. Lebedev, noting that "the course should assist in the formation of attachment to one's country, its past, present and future" [13, p. 191].

The discipline "Fundamentals of Russian statehood" comprises five blocks focused on understanding the basic value principles of the Russian state, analyzing the characteristics of the modern political system and evaluating the achievements of our country, generally addressing "the problematic issues of the development of Russian civilization and its statehood in historical retrospect and under current challenges of political, economic, social, technogenic and other natures" [21, pp. 3-4].

Analyzing the teaching practice, S.V. Lebedev suggested extending the coverage to include history and culture of Russian cities and regions, introducing modules on historical geography and ethnology of the peoples of Russia. He particularly stressed that Russian traditional art crafts are not merely cultural and artistic phenomena but constitute "one of the foundations of Russian national identity" [13, p. 187], echoing our stance.

The listed factors suggest that a course on the history of Russian traditional art crafts, proposed as a propaedeutical course for first-year students in all universities, could logically complement the "Fundamentals of Russian statehood" by emphasizing the understanding of traditions in national artistic culture.

Thus, the content of the course "Traditional art crafts of Russia" is aimed at forming basic ideas about the uniqueness of Russian art as an original phenomenon of spiritual and artistic culture (Table 1). The structure of the discipline progresses from general (concepts of tradition and traditional art crafts as part of culture) to specific (study of particular types of Russian traditional art crafts, including their current state).

The objective of the course is to develop basic understanding of the traditions of regionally historical types of Russian art crafts as a factor in preserving the

uniqueness of Russian national culture in the face of global challenges of the 21st century.

Course objectives:

- provide an understanding of the role and place of traditional art crafts in Russian spiritual and artistic culture;
- explain the concept of "tradition" as the foundational basis of Russian traditional art crafts;
- develop an understanding of the main stages in the formation and development of scientific approaches to the preservation and study of traditional art crafts;
- introduce the diversity of regionally historical types of Russian traditional art crafts;
- identify prospects for the development of regionally historical centers of traditional art crafts in the context of 21st-century challenges;
- foster skills in visual communication when interacting with works of traditional art crafts;
- improve the experience of aesthetic evaluation of traditional art craftworks.

Table 1

Content of the course “Russian traditional art crafts”

<i>No</i>	<i>Sections</i>	<i>Topics (lectures / practical sessions)</i>	<i>Workload</i>		
			<i>Lect.</i>	<i>Pr.</i>	<i>Independent student work</i>
1.	Traditional art crafts as an indispensable system-forming component of Russian culture	<i>Lectures</i> 1. Introduction. Traditional art crafts – splendor of Russia's artistic heritage. 2. Scientific terminology and concepts of traditional art crafts. <i>Practical sessions</i> Not included	4	-	4
2.	Studying of traditional art crafts: history and modernity in faces	<i>Lectures</i> 1. Research institute of art industry – center for studying traditional art crafts. 2. Russian university of traditional art crafts – unique profile university in Russia and worldwide, responsible for training highly qualified artists in traditional art crafts. <i>Practical sessions</i> Not included	4	-	6

3.	Diversity of Russian traditional art crafts	<i>Practical sessions</i> 1. Artistic embroidery. 2. Artistic lace making (Vologda, Mikhaylovsky, Kirishi, Yelets, etc.). 3. Bone-carving art. 4. Jewelry art. 5. Lacquer miniature painting (Palekh, Kholuy, Mstyora, Fedoskino). 6. Decorative painting (Nizhny Tagil, Zhostovo, "Moscow letter", Ural-Siberian, etc.). 7. Bogorodskoye wood carving. 8. Toys.	-	24	16
4	Traditional art crafts in the 21st century: challenges and opportunities	<i>Practical sessions</i> 1. Traditions and innovations in traditional art crafts: points of contact. 2. Legal framework, education and economy in the field of traditional art crafts.	-	4	10
Итого			8	28	36

Lecture sessions are recommended to be organized in the format of visual presentations, actively utilizing multimedia presentations and video clips about traditional art crafts (production processes, artist biographies, artistic embodiment in works, etc.).

Practical sessions will take the form of workshops dedicated to traditional art crafts, aiming to introduce students to the regionally historical artistic and technological characteristics of these art forms. Some practical sessions will be conducted as discussion seminars or problem-solving seminars, ensuring opportunities for students to freely express and argue their opinions during moderated discussions led by instructors. Accordingly, students' independent work will consist of reading additional literature, reviewing visual materials and preparing materials for discussions during practical sessions.

Educational travels can be a significant component of independent work, consisting of a series of route sheets guiding navigation through museum spaces. These routes should be designed to solve cognitive problems related to traditional art crafts, such as their history, current state, the specifics of individual artists' creativity and the logic of artistic image embodiment.

Recognizing the uneven and unequal representation of traditional art crafts in museum collections of major cities and provincial centers, it is recommended that the development of travel route sheets accounts for the specifics of regional types of traditional art crafts.

In our opinion, the foundational outcomes of studying and mastering the content of the course "Traditional art crafts of Russia" will entail the formation of a

value-based attitude towards traditional art crafts not only as historical heritage, accumulating spiritual and moral ideals and worldviews, but also as a significant component of national spiritual and artistic culture. This unique art, while preserving traditions and essential characteristics, continues to evolve and remains relevant even in the 21st century.

Introducing young people to traditional art crafts can serve as an incentive to attract attention to regionally historical centers of this art, prompting the development of cultural and educational tourism in regions – small towns, villages and settlements. Numerous studies are devoted to the development of domestic tourism and the exploration of the potential of traditional art crafts in creating attractive tourist products [2; 10; 12; 26; 28].

In the tourism development strategy of the Russian Federation for the period up to 2035, it is noted that among the principles determining the social significance of the development of this sector is "enhancing the role of tourism in patriotic education, enlightenment and the formation of the cultural and moral potential of the population of the regions of the Russian Federation" [30, p. 13]. A significant outcome is seen in "intellectual, spiritual and creative development, patriotic education through the development of children's and youth tourism, social adaptation and the formation of respect for the cultural and religious diversity of the Russian Federation" [30, p. 14].

It is worth emphasizing that one of the tools for developing cultural and educational tourism mentioned is the development of a support system for traditional art crafts, which "shape the attractiveness of tourist territories" [30, p. 17].

Thus, let us formulate exactly what the potential of traditional art crafts lies in terms of education and enlightenment in the context of 21st-century culture.

Traditional art crafts, as a significant element of culture, serve as: a source for the formation of national self-consciousness; a foundation for the development of spiritual and moral qualities of the individual; a basis for nurturing aesthetic taste; a cornerstone for the development of an ecological mindset; a resource for perfecting the practice of manual artistic labor; a factor influencing the tourist attractiveness of regions; a condition ensuring the formation of an understanding of the uniqueness of Russian national culture in the context of geopolitical challenges of the 21st century.

Awareness of these positions is necessary for further consideration of the prospects for utilizing the resources of traditional art crafts as a basis for developing cultural and educational projects within formal and informal education systems. Ultimately, this contributes to the upbringing of citizens who feel pride in their region, people and country, harbor affection for their hometown and are committed to preserving and cherishing the national cultural heritage, taking responsibility for safeguarding and multiplying spiritual riches.

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