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A sociocultural portrait of a contemporary student artist of Fedoskino lacquer miniature painting: value orientations and career expectations

Abstract. The article presents the results of an empirical study aimed at creating a comprehensive sociocultural portrait of a student at the Fedoskino institute of lacquer miniature painting. The relevance of the work is due to the strategic task of preserving the student population as the basis for transmitting the unique artistic traditions of Fedoskino lacquer miniature painting. The study is based on a comparative survey of students enrolled in secondary vocational and higher education programs, which allowed identifying and comparing the socio-demographic characteristics of respondents, key motivations for choosing the profession, value-professional orientations and self-assessment of general competencies. The survey results refute the stereotype about the “dynastic” nature of entering the profession. A common “value paradox” was established for all students: the highest priority is given to freedom of creativity and mastery, while the participation in exhibition activities is relatively low in significance. Based on the data, differentiated practical recommendations for adapting career guidance and the educational process for each educational level were formulated.

Keywords: preservation of the student contingent, traditional art crafts, career guidance, Fedoskino institute of lacquer miniature painting, social survey, surveying.

Introduction

The preservation and development of traditional Russian art crafts directly depends on the succession of skills and the influx of new personnel into the profession. The Fedoskino institute of lacquer miniature plays a system-forming role in this process because it provides training for artists specializing in this unique type of art at the level of higher education, which has no analogues in Russia. In this regard, the task of forming and maintaining the student body for the institute acquires strategic importance.

The relevance of this research is conditioned by the necessity of transitioning from intuitive management of the educational process to a model based on empirical data about today's students. To solve the strategic task of attracting and retaining students, it requires a comprehensive analysis of motivation, values, educational preferences and the level of competence formation among students who have consciously chosen a career in Fedoskino lacquer miniature painting.

The problem of studying contemporary student youth is at the center of attention for sociologists, educators, psychologists and culturologists. Nevertheless,

when applied to the field of personnel training for traditional art crafts, scientific studies are characterized by their fragmented nature. An analysis of scientific publications allows us to identify several key thematic areas that form the theoretical foundation of this study.

Generalized studies of the social portrait of the modern student create an important context. As noted by Yu.S. Afanasyeva and Yu.B. Kostrova, student youth represents a socio-demographic group whose appearance is shaped under the influence of two categories of factors: those established before entering higher education and those emerging during the learning process [1]. At the same time, it is precisely the factors of the second category that over time become decisive for the professional and psychological image of graduates. This thesis is critical for our study because it allows us to analyze how the unique educational environment of the Fedoskino institute of lacquer miniature painting transforms the initial attitudes of students.

Particular interest in the context of our study lies in the analysis of generational peculiarities. A.Yu. Sapelin, characterizing generation Z, emphasizes traits such as digital socialization from birth, fragmented thinking, pragmatism, orientation towards material values, high self-esteem combined with infantilism and courage in defending their rights [7, p. 260]. These general characteristics raise important questions regarding students of the Fedoskino institute: how do qualities inherent in the “digital” generation, such as expectation of quick results, inclination towards visual and clipped formats of perception, correlate with the need for years of painstaking mastery of performance skills requiring patience, diligence and focus on long-term outcomes?

The issue of starting competencies of applicants is directly related to the problem of their subsequent success. In the work of S.G. Vershlovsky and M.D. Matyushkina, a methodology for assessing functional literacy is proposed and its indicators are highlighted, including general, computer and communicative literacy, the ability to solve everyday problems and act in non-standard situations [3, p. 143]. The authors note a disturbing trend of declining levels of some types of literacy among school graduates (with the exception of computer literacy) and conclude that schools often develop “domestic dexterity” at the expense of competencies necessary for future social and professional roles [3]. This poses a challenge for the Fedoskino institute to diagnose and possibly correct the level of general educational preparation of students, especially in areas critically important for artists – communication, information processing and overall culture.

S.G. Vershlovsky analyzes the lawful crises of professional development – adaptation to the profession, routine work, crisis of experienced specialists [2]. This theoretical framework enables forecasting and analyzing critical points in the professional activity of a future miniaturist artist: the conflict between “romanticized” expectations and the necessity for diligent manual artistic labor requiring perseverance.

Despite an abundance of studies devoted to the specifics and content of vocational education in particular forms of traditional applied arts, there is a lack of research aimed at creating a comprehensive sociocultural profile of future artists

specializing in Fedoskino lacquer miniature painting, which would include analysis of their motivation, values and career aspirations. This study aims to fill this gap by offering the first comparative analysis of the contingent of the Fedoskino institute of lacquer miniature painting, specifically focusing on students pursuing the profession of Fedoskino lacquer miniature painter. This work seeks to address this scientific gap through conducting a comprehensive study involving surveying and analyzing both academic and extracurricular activities of the institute's students.

The aim of the study is to conduct a comparative analysis of sociocultural, motivational and value-based characteristics, as well as self-evaluation of general competencies among students of secondary vocational and higher education at the Fedoskino institute of lacquer miniature painting. This will allow for the creation of differentiated profiles of learners and provide a scientifically grounded basis for modernization the institution's educational and career guidance activities.

Research objectives:

- identify and compare the socio-demographic profiles of students enrolled in secondary vocational and higher education programs at the Fedoskino institute of lacquer miniature painting;

- determine and compare dominant motives for choosing a profession and educational institution among students at different levels of education;

- analyze the specificity of professional and life values, as well as the peculiarities of self-assessment of general competencies in groups of students receiving secondary vocational and higher education;

- summarize the findings of the comparative analysis and identify key trends in the development of the motivational-value sphere of students in secondary vocational and higher education.

The scientific novelty of the study lies in applying a comparative sociological-pedagogical approach to studying the contingent of the Fedoskino institute of lacquer miniature painting. The dynamics of the motivational-value profile throughout the course of professional development – from secondary vocational to higher education – have been revealed and described. Empirically refuting the stereotype of a “dynastic” nature of entry into the profession allowed conceptualizing the portrait of a modern student. The “value paradox” – the contradiction between the highest significance attributed to creative freedom and low orientation toward public professional self-presentation – has been established and analyzed. The obtained comparative data serve as a scientifically substantiated basis for constructing a differentiated educational and career guidance policy adapted to the needs of students at various levels of education.

The theoretical significance of the study lies in identifying the dynamics of motivational-value orientations of students, allowing for specifying stages of professional identification in the context of studying the profession of Fedoskino lacquer miniature painter. The developed diagnostic toolkit represents a methodological model for complex socio-pedagogical study of the student body at branches of the Russian university of traditional art crafts.

The practical significance of the study is defined by two key results having direct practical application for the Fedoskino institute of lacquer miniature painting and the entire system of art education.

1. Development and testing of a specialized diagnostic tool. The questionnaire is focused on a comprehensive assessment of socio-demographic characteristics, motivational patterns, value orientations and generic competencies of students in art majors. This tool represents a ready-made methodological product that can be used for regular monitoring of the student population, as well as for evaluating the effectiveness of changes in educational and career guidance activities.

2. Formation of an empirical base for decision-making. The empirical data obtained using the developed diagnostic tool, presented in the form of differentiated profiles of students at the secondary vocational and higher education levels, enable to:

– adapt curriculum content and teaching methods according to predominant motivational types (“creative romantic” – at the secondary vocational level, “conscious professional” – at the higher education level), as well as purposefully developing generic competencies requiring additional pedagogical attention;

– differentiate career guidance policies by utilizing diverse communication channels and emphasizing different meanings when recruiting prospective students: for secondary vocational programs – with emphasis on creativity and self-realization, for higher education programs – on professional careers and the status of custodian of artistic tradition.

Materials and methods

The primary method for collecting empirical data was a survey conducted in 2026 among students of the Fedoskino institute of lacquer miniature painting studying Fedoskino lacquer miniature painting under secondary vocational and higher education programs. The cumulative sample (N=21) makes it possible to carry out both an analysis of general trends and a comparative study of the two key groups of students.

The questionnaire included four thematic blocks:

1. socio-demographic passport: gender, age, place of residence, parents' level of education, presence of a creative dynasty;

2. motivational-value block: source of information about the institute, determinant factors influencing the choice of specialization/preparation track and higher educational institution;

3. block of value orientations and educational motivation: assessment of the significance of professional and life values, as well as factors motivating continuation of education and professional development as an artist;

4. block of self-assessment of the level of formation of general competencies, consisting of 18 indicators grouped into six categories: solving household problems, working with information, communication, behavior in unusual situations, computer literacy, general literacy and self-organization (assessed on a five-point scale).

Data processing was carried out using quantitative analysis methods, calculating average values and building comparative rankings. The obtained data were systematized and visualized for clear presentation of the results.

It should be noted that there are certain limitations that must be taken into account when interpreting the results. Firstly, the study has a local character and is based on materials from one specialized educational institution, which limits the possibilities of direct extrapolation of its findings to the training of specialists in other types of traditional art crafts.

Secondly, the relatively small size of the sample, dictated by the specifics of the student population at the Fedoskino institute of lacquer miniature painting, suggests that the interpretation of the results should primarily follow the logic of identifying trends rather than statistical patterns.

Thirdly, the method of self-assessing general competencies potentially contains an element of subjectivity; however, it appears methodologically justified for analyzing value-motivational settings and self-perception of students at different stages of professional development. Although these limitations do not diminish the scientific value of the study, they set boundaries for further in-depth and expanded empirical developments.

Research findings

The conducted comparative analysis made it possible to identify both common features and systematic differences between the student bodies of secondary vocational (VE) and higher education (HE) at the Fedoskino institute of lacquer miniature painting.

The socio-demographic profile of the institute's students contradicts the entrenched stereotype of dynastic exclusivity in the craft. The typical student at the Fedoskino institute is female (86% in HE and 77% in VE). However, substantial differences emerge between the groups. Students in secondary vocational education are predominantly young people aged 18–20, almost all (92%) native to Moscow region. On the contrary, the cohort of HE students is generally older (aged 21–23 and above), with a considerable proportion hailing from Moscow (37.5%) and other regions of Russia. The most significant shared finding is the absence of family artistic traditions among the vast majority of respondents (87.5% in HE and 77% in VE). These data suggest that the Fedoskino institute acts as a magnet for motivated individuals deliberately choosing the profession outside the logic of familial inheritance. Furthermore, enrolment at the higher education level frequently represents a deliberate step in one's educational trajectory, explaining the higher age indicator and geographical diversity of this group.

The dynamic of motivation in choosing a profession and educational institution demonstrates a clear evolution as one transitions from one educational level to another (Fig. 1). For both groups, the least significant motive turned out to be “Family tradition”. Among students of secondary vocational education, absolute priority is given to internal, ideational motives: “desire for creative self-realization” (mean score 4.31) and “love for drawing since childhood” (4.0). Pragmatic expectations, such as “guaranteed employment” (2.15), are weakly expressed. Among students of higher education, while maintaining a high significance of creative self-realization (4.25), the role of pragmatic factors increases nearly one-and-a-half times (“guaranteed employment” – 3.0). This indicates the formation of a more balanced and conscious demand, where creative realization is complemented

by requirements for professional credibility and material success/stability. Differences were found in sources of information influencing educational choices: for applicants to secondary vocational programs, parents played a key role in choosing a profession (54%), whereas for future students of higher education, art schools (37.5%), internet resources and mass media were more influential.

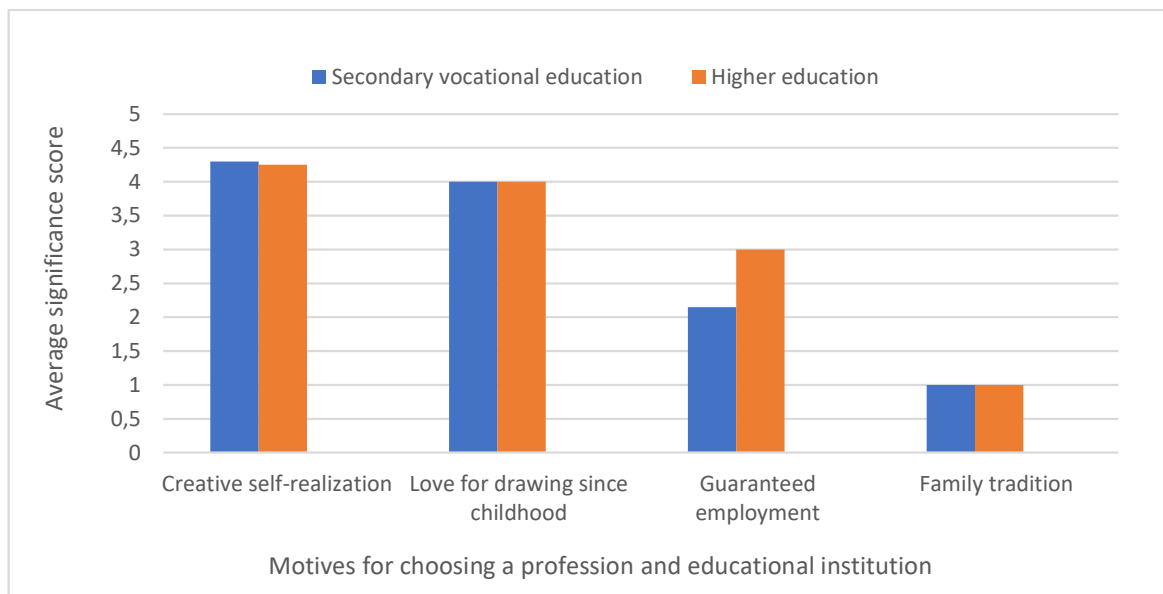


Fig. 1. Motivational dynamics of career and institution choice among secondary vocational and higher education students (mean values)

Analysis of value-professional orientations of students enabled determining both deep similarities and important transformations occurring during the educational process (Fig. 2). Common to both groups is what could be called a “value paradox”: the highest priority is given to creative freedom (4.46 in VE and 4.5 in HE) and a high level of mastery (4.46 and 4.5 respectively), while the parameter “Active participation in exhibitions and fairs” receives one of the lowest scores (2.62 and 2.75 respectively).

A key difference lies in the attitude towards Fedoskino lacquer miniature painting. The value index “Preservation and continuation of artistic traditions” among higher education students is significantly higher (4.13) compared to secondary vocational education students (3.38). This indicates gradual assimilation of professional-cultural norms and values, as well as transformation of professional identity: from individualized creative self-expression at the secondary vocational education level to self-identification as guardians and continuators of tradition at the higher education level. Pragmatic demands associated with expectations of decent remuneration and professional stability are more clearly articulated in the higher education group.

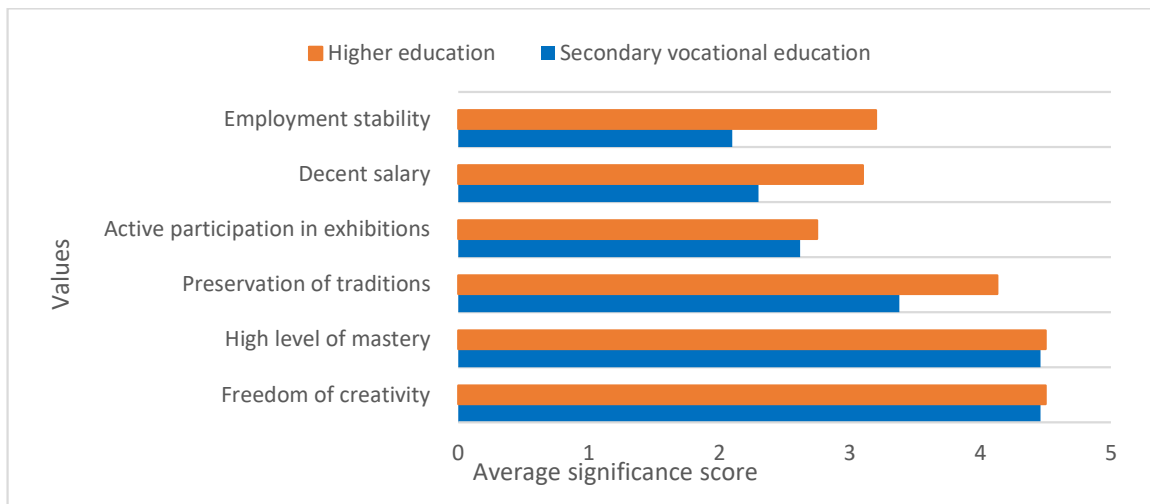


Fig. 2. Hierarchy of value-professional orientations among students of secondary vocational and higher education (mean values)

Self-assessment of the formation of general competencies allowed identifying universal “risk zones”, independent of the level of education (Fig. 3). Both groups scored lowest in the following areas: “Arithmetical calculations” (2.69 in VE and 2.5 in HE), “Teamwork” (3.15 and 3.0) and “Proficiency in graphic editors” (3.3 and 2.8). Relatively strong aspects acknowledged by students include written literacy and organization of daily life. Some higher education students, particularly those of older ages, demonstrate high scores in financial and domestic literacy, as well as handling information, attributable to their life experience. The identified deficit in key transprofessional skills points to a systemic challenge for the educational program, creating barriers to future professional adaptation and entrepreneurial activities of graduates.

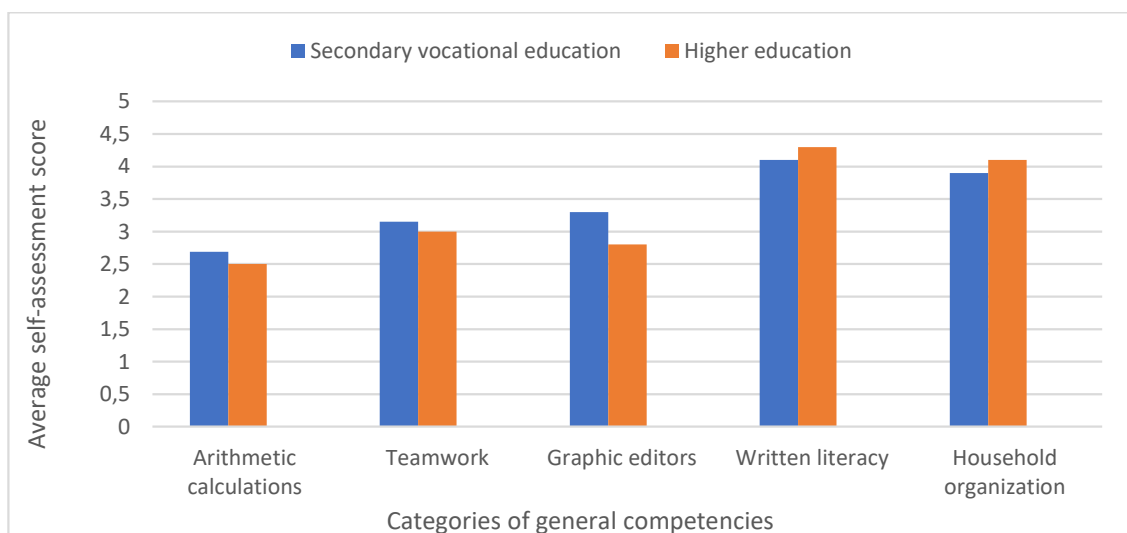


Fig. 3. Self-evaluation of general competencies among students of secondary vocational and higher education (mean values)

Thus, the obtained results indicate the dynamism of professional development among students. In generalized terms, a student of secondary vocational education emerges as a young learner for whom the leading factor in professional choice is

inner creative impulse, accompanied to a lesser extent by the significance of preserving tradition. A student of higher education is portrayed as a more mature and urbanized learner whose motivation is enriched by pragmatic considerations, and whose value system includes the mission of safeguarding artistic heritage.

Unifying characteristics of both groups include a high valuation of creative freedom coupled with low orientation towards public presentation, as well as insufficient formation of universal competencies. This last circumstance is crucial for professional socialization and effective communication within the professional community.

Discussion of results

The conducted research confirms the role of the Fedoskino institute of lacquer miniature painting as a system-forming center for training and reproduction of personnel for Fedoskino lacquer miniature painting. The identified types of students and the dynamics of their motivational-value orientations make it possible to move from a general formulation of the task of preserving the student body to an analysis of specific mechanisms for its implementation.

The obtained data provide an answer to the central question formulated in the theoretical framework of the study – concerning the relationship between generational characteristics of modern youth (orientation towards rapid results, pragmatism) and the logic of prolonged and step-by-step professional training in Fedoskino lacquer miniature painting. The results show that this relationship has an evolutionary character. At the level of secondary vocational education, intrinsic motivation oriented towards creative self-realization dominates, corresponding to the predominantly romanticized perception of the profession by entrants. Understanding the pragmatic aspects of one's professional career, as well as interiorization the value of preserving and transmitting artistic traditions as a result of professional responsibility, develop later – during the course of higher education.

This indicates that the educational process in the institute consistently ensures the transition from initially motivation-driven entry into the profession to the formation of a conscious professional identity as bearer and continuator of tradition. Nevertheless, it has been established that an important condition for the sustainability of this process is the initial orientation of students specifically towards the specificity of Fedoskino lacquer miniature and traditional applied arts, rather than towards artistic education in general.

The obtained data confirm the thesis of V.F. Maksimovich stating that “the selection of those wishing to receive education <...> and the quality of training artists depend largely on the motivation of incoming students” [5, p. 9]. The dynamic of the motivational profile identified in our study – from “creative romantic” to “conscious professional” – allows specifying the motivational dominants requiring pedagogical support at each stage.

An important result of the study requiring additional interpretation is the identified “value paradox”, which consists in combining a high significance of creative freedom with low orientation towards public professional activity, particularly participation in exhibition events. This contradiction may be explained by the introspective nature of the creative motivation of students oriented towards

tradition, for whom the process of mastering the technology of Fedoskino miniature painting and perfecting their skills are prioritized over external recognition and public success.

At the same time, the identified paradox may indicate an insufficient degree of inclusion of students in the professional community, as well as inadequate formation of self-presentation and professional communication skills, which corresponds to the recorded deficiency of universal competencies.

In this connection, the approach suggested by N.N. Mikhaylova seems promising. She proposes overcoming such imbalances through the development of author-specific methodologies for teaching design, performing skills, technology and materials science. According to her observations, such methodologies can serve as a basis for creating a set of pedagogical technologies integrating traditional teaching methods and modern educational practices [6, p. 53].

The deficiencies detected in the area of general competencies, particularly teamwork skills, digital literacy and basic calculation abilities, confirm trends previously noted in domestic research [3]. In the context of traditional applied arts, these deficits take on particular significance, as a modern miniature artist not only requires a high level of professional expertise but also the capacity for project work, promotion of their own products and understanding of economic foundations of professional activity. Thus, an urgent task for the educational process becomes not just transmitting artistic skills but also equipping graduates with tools for sustainable professional self-realization in contemporary conditions.

From the perspective of pedagogical processes, the obtained results confirm a model according to which factors formed prior to enrollment in the Fedoskino institute of lacquer miniature painting (value orientations, motivation, level of awareness about the profession) play a key role during the stage of choosing an educational institution and primary adaptation.

Nevertheless, further professional development of students is largely determined by the intra-university environment – the content of educational programs, the system of interaction between teachers and students, as well as opportunities for professional self-realization. This underscores the necessity of a differentiated approach to pedagogical support for students: creating conditions for creative self-realization of secondary vocational education students and developing mechanisms for professional socialization and career planning for higher education students. The obtained data correlate with the conclusions of studies focused on developing professionally-oriented content for general education subjects, where it is emphasized that such an approach contributes to accelerating the professional adaptation of learners [4, p. 66].

Conclusions

The conducted research has enabled the creation of a portrait of a contemporary student at the Fedoskino institute of lacquer miniature painting. In summary, he/she can be characterized as a learner who has consciously chosen their profession and is motivated by an internal interest in artistic tradition of Fedoskino lacquer miniature painting, typically without reliance on family professional lineage. The socio-demographic data obtained does not support the widespread notion of

dynastic closure in the traditional art craft and instead highlights the pivotal role of the institute in shaping the professional identity of students.

A pronounced dynamic of motivational-value attitudes has been identified: while students pursuing secondary vocational education are predominantly characterized by intrinsic motivation oriented toward creative self-realization, those at the university level exhibit additional practical expectations and recognition of the value of preserving artistic tradition as a result of professional responsibility. Simultaneously, a common “value paradox” was observed across both groups: high significance attributed to freedom of creativity and mastery coexists with low orientation toward public professional activity. Additionally, a deficiency in certain universal competencies has been revealed: skills in teamwork, basic calculations and use of digital tools, which create barriers to graduates' professional adaptation.

Based on these findings, differentiated practical recommendations have been formulated for the institute's management system. It appears justified to establish a structure coordinating issues related to career guidance and interaction with the professional community.

Therefore, implementing the proposed measures, taking into account the dynamics of motivation and differences in educational requests of students at different levels of training, will contribute not only to retaining the student body but also to preparing a professional artist capable of successfully operating in modern conditions and ensuring sustainable development of Fedoskino lacquer miniature painting.

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