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Legal training of future jewelry artists in secondary vocational education

Abstract. The article considers the relevance and significance of legal training of students in the specialty 54.02.02 Decorative applied arts and folk crafts by type “Artistic metal (jewelry art)”. It is noted that legal competence has ceased to be a narrow professional prerogative of lawyers and has turned into a mandatory element of the personal effectiveness of each specialist. It is emphasized that activities in the field of jewelry manufacturing have a special legal specificity, faced with which it will be easier for a student to competently and correctly build professional activities. The need to include disciplines that form legal knowledge and skills in the field of jewelry art among future specialists is justified. The study also proposes the definition of the professional status of “jewelry artist” as one of the key semantic components of the legal training of a future artist in this field.

Keywords: legal training, jewelry artist, secondary vocational education, regulatory legal acts, professional status, protection of intellectual property, fundamentals of entrepreneurial activity, social responsibility.

The modern world is characterized by dynamic economic development, market globalization and the strengthening of legal regulation across all spheres of professional activity. If a few decades ago the success of any specialist was determined mainly by their level of professional qualification and practical skills, this is no longer sufficient today. A professional relying solely on their industry expertise now finds themselves vulnerable. In the current reality, alongside professional expertise, the ability to navigate the regulatory framework of one's field, competently draft and evaluate contractual documentation, observe procedural formalities and timely initiate measures to protect one's rights is recognized as both in demand and professionally significant. This necessitates raising the requirements for the level of legal training for specialists, regardless of their industry affiliation.

Modern Federal State Educational Standards for secondary vocational education are focused on developing not only subject-specific knowledge, skills and abilities in students, but also general and professional competencies that enable them to successfully adapt to the changing conditions of the labor market.

Current educational programs are purposefully designed to ensure the formation of professional, legal, analytical, communicative and other significant competencies. Legal competence, being an integral part of the educational process, ensures a graduate's ability to act within the framework of the law and to protect their rights and interests. At the same time, legal training must be built on the principle of sectoral differentiation, that is, with a mandatory consideration of the regulatory specifics of the field of activity. Without taking into account this sectoral specificity, the acquired legal knowledge does not turn into a practical tool, remaining a set of abstract concepts not adapted to real conditions. Only the combination of general and sectoral legal training provides a specialist with the opportunity to conduct activities legally, protect the results of their labor and fully participate in economic turnover.

Legal competence ceases to be a narrowly professional prerogative of lawyers and becomes a mandatory element of everyone's personal effectiveness. Possession of legal knowledge provides a specialist with the opportunity to act autonomously and stably, relying on the legal protection of their interests and the transparency of relations with third parties. Professional expertise loses its practical value without taking into account legal aspects, as any professional activity is inextricably linked to legal frameworks such as contracts, taxes and permits. This fully applies to the sphere of traditional applied arts, and specifically to the art of jewelry.

It is worth noting that the issues of training jewelry artists have been addressed in pedagogical research by D.S. Dronov [3], N.V. Sevryukova [17], A.V. Timokhina [19], M.V. Churakova [20], and others. In the legal sphere, attention should be drawn to the work of O.D. Solovyov, which provides a detailed analysis of specialized knowledge and the possibilities of its application for identifying signs of counterfeit jewelry [18].

In the work of L.N. Ivanova and O.V. Umgaeva, dedicated to the possibilities of mitigating the risks of digital marking of jewelry [4], current problems faced by the Russian jewelry business during the implementation of the State Integrated Information System for monitoring the turnover of precious metals and precious stones are analyzed [1]. The implementation of this system began in 2021.

Due to the dynamic development of the secondary vocational education system in Russia – confirmed by Federal Law No. 40-FZ “On conducting an experiment to expand the accessibility of secondary vocational education” [14], which came into force on April 1, 2025 – it is important to understand that the current educational vector is aimed at increasing the number of specialists in the field of manual labor. Consequently, it can be concluded that the profession of a jewelry artist will remain relevant and in demand.

To successfully begin a professional career in this field, future specialists must understand the legal status of a jewelry artist. This is especially important in light of recent legislative changes, consolidated in the Decree of the Government of the Russian Federation No. 518 of April 22, 2024, “On Approval of the rules for recognizing a natural person as a jewelry artist” [16]. Within the framework of legal training, students must have an understanding of the specifics of regulating professional activities in the sphere of production and turnover of jewelry.

Therefore, an important task within the academic discipline “Legal foundations of professional activity” is to familiarize students with the normative legal documents regulating the professional activities of graduates.

Modern professional pedagogy is focused on training professionals capable of not only solving current tasks but also anticipating future challenges; it actively explores the issues of integrating related disciplines to form a holistic worldview and practical readiness of a specialist. Current trends in professional pedagogy emphasize the utmost proximity of training to real production tasks [11]. In this regard, the importance of forming competencies that will guarantee success in specific working conditions, allow for a flexible response to changing requirements and minimize potential costs is increasing.

Such competencies include the ability to navigate the legal space, understand the basic norms and rules governing aspects of professional activity, as well as apply the acquired knowledge to protect one's rights and fulfill obligations. This implies that the ability of a specialist to navigate the legal aspects of their own activity is recognized as no less significant than their professional qualification. For jewelry artists, this means not only mastering technical skills but also understanding the legal foundations of commercial activity, copyright, intellectual property protection mechanisms, etc. Without this, professional expertise loses a significant part of its practical value, as it guarantees neither the legality of the activity nor the economic return on its results.

In December 2025, a survey was conducted at the Institute of traditional applied arts – the Moscow branch of the Russian university of traditional art crafts – among students majoring in 54.02.02 “Decorative and applied arts and folk crafts” (profile “Artistic metal (Jewelry art)”). The main focus was on questions revealing the respondents’ understanding of the essence of legal literacy in the field of jewelry art, as well as their perceptions of why a specialist in this area needs legal knowledge.

The students note that “jewelry artist” is one of the most in-demand specialties. The legal training of students encompasses a theoretical base, as well as practical skills and abilities acquired during the course of study in this specialty.

In their responses, the students noted that the legal culture and legal literacy of future jewelry artists presuppose knowledge of what is permitted to be depicted in their works and what is not, as well as the observance of rights and obligations.

In response to the question “What is your source of legal information?”, the majority of respondents named Internet resources, educational institutions, official documents, Telegram channels, television and parents.

Furthermore, in response to the questions “What would you most like to know about your field from a legal perspective? What knowledge is lacking in your area?”, the majority of respondents answered: “How to protect my work from plagiarism by third parties?”, “What constitutes a violation of the law and what are the consequences of non-compliance?”, “What does the definition of ‘jewelry artist’ mean from a legal standpoint?” and “What rights and obligations does the profession of ‘jewelry artist’ entail within the legal framework?”

Thus, it can be concluded that the students' questions are logical, but they arise only because their knowledge is superficial and most importantly – it was generally obtained through the process of “everyday socialization” and not always from reliable sources.

To determine the significance of legal training for jewelry artists, several key aspects should be considered. These will help to understand what this profession includes, what must be taken into account to become a professional in this field, and, most importantly, how legal training can assist in this.

Вопрос «Что включает в себя работа художника-ювелира?» затрагивает ряд важных аспектов, таких как:

1. Defining the status of a “Jewelry artist”. The primary task of the legal training for a future jewelry artist is their awareness of their professional status. According to federal legislation, a jewelry artist is a natural person who, on a professional basis, carries out independent creative activity, manufactures jewelry and other items from precious metals and/or precious stones, and has obtained the status of a jewelry artist in the established manner [12, Art. 1]. Separate departmental classifiers also operate with the concept of “master for the manufacture of jewelry and items made of precious metals and stones, items of art crafts (lacquer miniature, artistic painting on metal and ceramics)”.

In contrast to the interpretations established in the public (including legal) field, the academic environment offers a significantly more variable understanding of the “jewelry artist” category. This is manifested in the presence of various research positions and authorial interpretations. In scientific and professional literature, one can encounter various terms such as “jeweler”, “jewelry designer”, “jewelry artist”, etc. Among these, narrower specializations stand out, for example: “bracelet jeweler”, “engraver jeweler”, “stone-setting jeweler”, “modeler jeweler”, “assembler jeweler”, “filigree jeweler” and “chain jeweler”.

Terms are also encountered describing specialists engaged in the creation of ornaments made of precious metals and stones [9]. Such a variety of academic approaches demonstrates the depth of analysis and the striving for a more precise differentiation of professional roles and activities in the art of jewelry.

In the professional environment, it is customary to distinguish between a jeweler-craftsman, a jewelry designer and a jewelry artist. These categories represent three distinct professional roles that differ in the nature of their work, the level of creative freedom, and their legal status.

A jeweler is a master craftsman who works with precious metals and stones, focusing on technical implementation (repair operations: soldering, stone setting, altering dimensional characteristics, polishing, manufacturing standard jewelry, creating copies based on a sample, etc.) rather than on the development of jewelry designs. With varying degrees of experience, a jeweler can execute an order based on an existing design, but they are not tasked with developing prototypes. Their value lies in the precise and high-quality realization of already existing ideas.

A jewelry designer is a specialist who develops the concept and external appearance (design) of an item for its subsequent physical realization. Their task is to find a solution that is both functional and aesthetic. Their responsibilities may

include market research, searching for artistic references, formulating a creative task, developing sketches and 3D models, selecting materials, drafting technical specifications for production, adapting the design to technological constraints and designing collections.

A jewelry designer must generally understand jewelry production processes and material properties, taking into account not only aesthetics but also ergonomics (wearability), durability and the technological feasibility of the item. As a rule, they do not possess manual metal and stone processing techniques; the realization of the final product according to the design depends on the technical skills of the involved jeweler, which can lead to a discrepancy between the result and the initial concept. To minimize this risk, the jewelry designer works with a production team, clarifying technical details and adjusting the construction if necessary. At the final stage, they conduct visual and functional quality control of the finished item, checking its compliance with the sketch.

The jewelry artist possesses fundamental distinctions from other categories. This is a person who holds an official status, which is granted by decision of a special commission under Gokhran of Russia, and only to those who meet strict criteria: possession of specialized art education, confirmed exhibition activity, mastery of the full cycle of jewelry creation and the ability to combine traditional techniques with innovative solutions.

A jewelry artist must possess the necessary skills to harmoniously combine the artistic concept with its material realization. This enables the implementation of the full cycle of creating original pieces, taking into account all nuances of working with various precious metals and stones. At the same time, it is important to constantly search for new forms and solutions to form one's own unique style. Here, the primary focus is on craftsmanship, quality of execution and aesthetic design.

The official status of "Jewelry artist" grants the right to independent creative activity and allows for the application of a personal hallmark (master's mark). It is worth noting that the unique works created by them possess high cultural value and can become part of museum or private collections.

The activities of jewelry artists in the sphere of traditional art crafts are characterized by pronounced specificity. This is associated not only with the creation of aesthetically expressive items but also with the preservation of cultural heritage, artistic traditions and technological techniques that have developed over many generations. In this context, the jewelry artist acts not only as the author and developer of the artistic concept of an item but also as a carrier of a specific cultural tradition. In this case, an important task becomes finding a balance between preserving canonical elements and creative development.

Thus, a jewelry artist in the sphere of traditional art crafts is a subject of professional artistic and creative activity who develops and creates jewelry items based on the local stylistic canons of a specific art craft. Their activity involves the use of historically established technologies and artistic processing techniques characteristic of a specific regional and historical center, which ensures the continuity and development of the art craft.

2. Protection of intellectual property. The artworks of jewelry artists are unique and possess high artistic value [12]. Original design, compositional solution, form and combination of materials are the result of the author's creative labor and such a result of intellectual creation requires legal protection. Furthermore, original jewelry items may be subject to copying and unauthorized reproduction. This not only reduces the market value of the original but also deprives the jewelry artist of the ability to control the results of their creativity within the legal framework. Relying on knowledge of the fundamentals of intellectual property legislation and consciously applying the mechanisms provided by it, a jewelry artist can secure rights to the created works, benefit from their commercial exploitation and counteract their illegal use.

3. Fundamentals of entrepreneurial activity. Most jewelry artists begin their path as creators of small businesses – as individual entrepreneurs or founders of Limited Liability Companies (LLC), which requires systematic knowledge in the field of state registration and special accounting (choice of legal status, registration with authorities), taxation (choice of regime, calculation and payment of taxes, preparation of reporting documents), contract conclusion (sale and purchase, service provision, lease agreements), and regulation of labor relations when hiring employees (personnel record-keeping). Without mastering these competencies, the practical activity of a jewelry artist cannot be fully realized within the legal framework of economic turnover, while financial and administrative risks become unjustifiably high.

4. Legal regulation of the precious metals and stones turnover. The activities of jewelry artists involving the use of precious metals and precious stones are subject to special legal regulation [2]. Compliance with the relevant requirements is a mandatory condition for conducting legal activity, minimizing risks, and maintaining reputation [15].

The activity of a jewelry artist is governed by rather strict state regulation of material turnover; in addition, special registration in the State Integrated Information System for the control of the turnover of precious metals, precious stones and articles thereof at all stages of this turnover is required [1].

5. Protection of consumer rights. When selling jewelry items, jewelry artists are responsible for the product quality and compliance with the declared characteristics. At the same time, these obligations extend to all stages of realization, which requires the specialist to adopt a systematic approach to quality management. Mastering the provisions of legislation in the field of consumer rights protection allows the specialist to competently structure communication with customers, timely settle (out of court) emerging disputes, and thereby prevent reputational and financial costs.

6. Ethics and social responsibility. Legal training also includes ethical aspects related to responsibility towards society for the preservation of cultural heritage, honest business conduct and adherence to quality standards. A necessary requirement for a specialist is the awareness of the value of inherited artistic practices, standards and national features in their field, as well as the exclusion of any actions that may lead to the loss of this heritage. Legal training forms a holistic

system of value orientations in a specialist, within which compliance with the law acts not as a formal restriction, but as a conscious position of a socially responsible market participant and a custodian of cultural traditions.

From the foregoing, it follows that the legal literacy of a modern jewelry artist is not limited to any single narrow field but represents a comprehensive system of knowledge consisting of several separate but closely related sections.

As an example, one can cite the sphere of economics (entrepreneurial activity), the legal sphere (obtaining the status of a jewelry artist, protection of intellectual property) and the social sphere (social responsibility and ethics). It is important that each of the specified legal blocks corresponds to the stages of professional activity.

In this regard, the question arises as to what opportunities for the formation of these competencies currently exist in the Russian Federation. It is advisable to turn to an analysis of the current vocational education system, focusing on educational institutions implementing secondary vocational education programs available to future jewelry artists: College of design and decorative arts of the Russian State Stroganov university of art and industry (Moscow) [5], Carl Faberge College of decorative and applied arts (Moscow) [6], First Moscow educational complex (Moscow) [7], Polytechnic College named after P.A. Ovchinnikov (Moscow) [8].

An analysis of the educational programs of the aforementioned institutions reveals the presence of common provisions: the training of specialists capable of designing, creating and restoring jewelry items. Students master various techniques for working with precious and semi-precious stones, metals (gold, silver, platinum) and acquire skills in design, modeling (including the use of modern digital technologies) and sketching. At the same time, the legal training of students is predominantly of a general educational nature. It is mainly represented by the basic discipline “Legal foundations of professional activity” or “Legal support of professional and entrepreneurial activity”, as well as modules dedicated to the fundamentals of economics, management and entrepreneurship. Specialized, in-depth and practical legal training that takes into account the specifics of legal regulation in the sphere of the creation and circulation of artistic items made of precious metals and precious stones is, in fact, absent in the programs studied.

Using the example of the working curriculum of the Institute of traditional applied arts – the Moscow branch of the Russian university of traditional art crafts, the content of the academic discipline “Legal foundations of professional activity” was analyzed [10] (Table).

Table

Content of the academic discipline
“Legal foundations of professional activity”

Course content and topics	Activity type / Contact hours	Core learning outcomes
Section 1. Law and State Topic 1.1. Law in the system of social regulation. Sources and Forms of Law	Lecture – 2, Practical class – 4	- Concept and types of social norms; - Concept of a legal norm, its features and types; - Types of normative legal acts;

Topic 1.2. The State: its Tasks and Functions		- Goals, objectives, and functions of the state; - State form; - Mechanism of state, etc.
Section 2. The Individual in the system of law Topic 2.1. Legal relations. Offenses Topic 2.2. Legal liability	Lecture – 2, Practical class – 2	- Concept and attributes of a legal relation; - Structure of a legal relation; - Concept and elements (constituents) of an offense; - Composition of an offense; - Concept, attributes, and principles of legal liability; - Types of legal liability, etc.
Section 3. Fundamentals of Constitutional Law Topic 3.1. Fundamentals of the Constitutional system. The Federal structure of Russia Topic 3.2. The system of Constitutional rights and duties of Person and Citizen in the Russian Federation	Lecture – 2, Practical class – 4	- Concept and specific features of the fundamentals of the constitutional system; - Fundamentals of the state structure; - Constitutional status of Russia; - Personal rights and freedoms; - Political, socio-economic, and cultural rights and freedoms; - Constitutional duties of man and citizen, etc.
Section 4. Branches of private law Topic 4.1. Civil Law Topic 4.2. Educational Law. Labor Law Topic 4.3. Family Law	Lecture – 2, Practical class – 2	- Concept of Civil Law, its sources; - Civil legal relations: concept and types; - Subjects of Civil Law; - Concept of Educational Law, its sources; - Concept of Labor Law, its sources; - Concept of Family Law, its sources. Family and marriage, etc.
Section 5. Branches of public law Topic 5.1. Administrative Law. Criminal Law. Environmental Law Topic 5.2. Financial Law. Tax Law	Lecture – 4	- Concept of Administrative Law, its sources; - Concept of Criminal Law, its sources; - Concept of Environmental Law, its sources; - Concept of Financial Law, its sources. - Legal regulation of banking activities, etc.
Section 6. Branches of procedural law Topic 6.1. Civil Procedural Law. Administrative Procedure. Criminal Procedural Law	Lecture – 2, Practical class – 4	- Concept of Civil Procedure; - Concept and types of Administrative Procedure; - Concept of Criminal Procedure, etc.
Section 7. Legal regulation of folk art crafts	Lecture – 4	- Legal regulation of relations in the field of folk art crafts [13]; - Organizations of folk art crafts; - Artistic and expert councils on folk art crafts; - State support for folk art crafts, etc.

Total workload: 40 hours. The discipline is aimed at achieving personal, metasubject and subject-specific learning outcomes at the basic level, in accordance with the Federal State Educational Standard for secondary vocational education for the specialty 54.02.02 "Decorative and applied arts and folk crafts" (by types), as well as at solving the following objectives:

- fostering all-Russian identity and civic responsibility based on the ideas of patriotism, pride in the country's achievements in various spheres of life, commitment to democratic values enshrined in the Constitution of the Russian Federation;

- development of legal awareness and legal culture among students, as well as anti-corruption standards of behavior; formation of ideas about the social value of law and its role in all spheres of public life;

- formation of ideas about the legal sphere as an integral system, the social value of law, its connection with other aspects of public life, and a system of knowledge about various branches of law in the Russian Federation;

- development of skills in obtaining legal information from various sources, including non-adapted ones, transforming and using it to solve various tasks, as well as for analyzing and assessing life situations regarding the lawfulness or unlawfulness of the behavior of participants in social relations; mastering the legal aspects of cognitive, communicative, and practical activities necessary for conscious participation in the life of civil society and the state;

- acquisition of practical experience in applying the acquired knowledge and skills in various spheres of public life, taking into account the professional orientation of the secondary vocational education institution.

The analysis of the content of the academic discipline "Legal foundations of professional activity" indicates that the legal training is of a general nature; however, it is worth noting that it includes the study of an important section – "Legislation in the field of folk art crafts". The key methodological shortcoming is the lack of differentiation of the discipline according to sectoral specifics, which is of fundamental importance in the training of jewelry artists.

Summarizing the results of the study, it can be stated that in recent years serious legislative changes have occurred concerning activities in the field of jewelry art and the development of secondary vocational education in general.

It must be taken into account that the jewelry industry has a separate legal framework, distinct from other traditional art crafts: the jewelry industry itself is subject to strict state control by the Federal Assay Chamber, is regulated by a complex of federal laws and by-laws and various types of liability – up to criminal – are provided for their violation.

Activity in the field of jewelry manufacturing requires graduates to have developed legal literacy as a condition for successful professional adaptation. Based on the results of a survey of students at the Institute of traditional applied arts – which revealed a lack of their knowledge regarding the legal aspects of their future professional activity – as well as the study of curricula from various educational institutions, where legal training is usually of a general nature only, it can be

concluded that legal training for future jewelry artists requires a more detailed and specialized approach already at the level of secondary vocational education.

One solution to this problem may be the inclusion of sectoral specifics in each module of the academic discipline. This will allow the jewelry artist to see the direct connection between legal mechanisms and their practical activities, ensuring readiness to successfully solve applied tasks within the profession. Consequently, when students master legal disciplines, it is necessary to strengthen the practice-oriented focus of the course through the integration of relevant practical cases and professional situational tasks.

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