

# Trends in the Development of Choreographic Education in Ukraine in Conditions of Digitalization: Standards, Innovative Models

Olga Bigus<sup>1,\*</sup>, Oleksandr Chepalov<sup>1</sup>, Iryna Herts<sup>1</sup>, Liudmyla Mova<sup>1</sup>, Liudmyla Khotsianovska<sup>1</sup> & Olha Babych<sup>1</sup>

<sup>1</sup>Kyiv National University of Culture and Arts, Kyiv, Ukraine

\*Correspondence: Department of Choreographic Art, Dean of the Faculty of Choreographic Arts, Kyiv National University of Culture and Arts, 36, Ye. Konovaletsia St., Kyiv 01601, Ukraine. E-mail: olga.bigus@gmail.com. ORCID: <https://orcid.org/0000-0001-8527-7073>

Received: August 10, 2023

Accepted: September 10, 2023

Online Published: October 15, 2023

doi:10.5430/jct.v12n5p112

URL: <https://doi.org/10.5430/jct.v12n5p112>

## Abstract

The aim of this work is to analyze the trends in the development of choreographic education in Ukraine in the context of digitalization, as well as to identify standards and innovative models for further development. Scientific methods of analysis, synthesis, and deduction were used to study the mentioned problems. The results demonstrated the current standards of training of choreographers in Ukraine, the peculiarities of the implementation of digitalization, and its impact on innovative methods of teaching choreography. The importance of using the European experience in the formation of cooperation between educational institutions and potential employers has been proved. The indicated borrowing of experience will make it possible to adapt the Ukrainian training conditions of choreographers to modern educational trends, harmonize individual stages of training and generally increase its level, quality and balance. In Ukraine, the unique approach to innovative choreographer training lies in imparting a diverse range of combinations, predominantly showcasing Ukrainian choreographic displays enriched with a harmonious blend of European traditions. The conclusions noted that further relevant trend of innovative development of choreography education in Ukraine will be attempts to harmonize the Ukrainian and European training systems.

**Keywords:** contemporary choreography, higher art education in Ukraine, modern trends in the development of choreographic art, digitalization, the standard of education

## 1. Introduction

The nowadays environment in terms of digital technologies progress have expanded the possibilities for communication and interaction. This trend is also relevant to the sphere of higher education: for teachers and students the problem of access to various technological tools to continue the educational process, to identify markers of creative exploration and learning is of great importance. From the beginning, choreographers have gravitated toward borrowing technological innovations, since the development of technology has made it possible to study and understand the human body in detail during movement. Through operations using handheld computers, mobile technology, and the latest software, dancers were able to shape, educate, and master new movements while analyzing performances. The use of digitalization in dance has created the basis for the imagination, talent and intelligence expansion. At the same time, the appeal to digital components and methods and their integration into the choreographic training system has been slower than expected at the beginning.

The spread of the global COVID-19 pandemic demonstrated the importance of supporting higher education applicants in their studies, providing them with opportunities to take advantage of the latest technological solutions alongside traditional classes. The use of such practices has significantly increased students' digital literacy and digital competence. It has increased the interaction of higher education applicants in the realities of the 21st century, particularly in terms of choreographers' professional self-improvement, business skills, and (potentially) in the perception of choreography as a relevant area of higher education. Dance education, along with digital technology integration, will definitely promote the development of digital literacy among students.

Since the global coronavirus pandemic rapidly spread around the world, opportunities for communication between faculty and students have diminished – the learning has begun to take place using technology. At the same time, new constraints have brought effective online learning and streaming performances by the world's leading dancers to the choreographic arts. The emergence of new forms of communication and interaction has led to the use of previously unheard-of digital technologies as part of the accustomed learning environment. For Ukraine, suffering from Russian aggression, the use of digital techniques and innovative learning models is extremely relevant, as the challenge of the pandemic coronavirus was replaced by a military challenge, which also actualized the advantages and disadvantages of digital education.

The problem of future choreographers' professional training has been of acute interest to more than one generation of scholars. However, in the twenty-first century studies, the main attention was paid to the analysis of modern trends in the development of choreographic education. In particular, Bigus et al. (2022b) analyzed the artistic and educational trends of Ukrainian choreographic education, determined its current state, and outlined promising areas for its improvement. Bazela et al. (2022b) studied the key aspects of motivation formation in choreography students in the context of globalization challenges and the Russian-Ukrainian war. Bidyuk (2016) characterized the key principles of choreographer training through the prism of modern digital technologies and tools use. Bidyuk (2018) also characterized the main conditions, principles, methods, and models of training future choreographers at European universities. The problem of the role of art education in the context of personal development in the social, cultural, or professional spheres is highlighted in Grosz et al. (2021). In this paper, the authors examined the current literature on personal transformation through arts education. The results of the study show that modern art education programs generally contribute to the development of such characteristics as creativity, extraversion, analytical thinking, conscientiousness, etc. Keba et al. (2022) described the key traditions and innovations in contemporary Ukrainian dance education. The researchers consider that the uniqueness of traditions is manifested in contemporary Ukrainian choreography, which influence the appeal of typical traditional Ukrainian values. According to Sun (2022), the transformation of choreographic art was influenced by the introduction of the "new multimedia era". For this reason, the choreographer faces more and more new challenges. The author argues that modern multimedia technologies should be combined with the art of choreography and dance performances in order to influence the diversified development of dance art. Mattingly (2022) made a comparative analysis of contemporary dance with the examples of the past, trying to identify elements from the pedagogical practices of the past in order to use them in the present. Volbea (2018) also addressed a similar topic but came to the conclusion that the overall effectiveness of old teaching methods remains even with the emergence of new trends in choreography. In addition, Sun (2022) described the main features of modern multimedia and the benefits of using them in dance education. Norton (2020) investigated the problem of forming critical thinking in students of different artistic fields. Saienko, Kurysh & Siliutina (2022) characterized the problem of digitalization of modern education and explored its key areas. These authors also identified the peculiarities of forming the digital competence in future professionals. At the same time, Tsekhmister (2021) studied the problem of using innovative technologies in pedagogy, characterized the main conditions for the formation of an innovative educational environment. The peculiarities of the formation of an innovative digital university environment are highlighted in Oleksiienko et al. (2022). Carey, Moran, & Rooney (2019) highlighted the peculiarities of modern choreography teaching through the prism of using techniques and methods of training students. However, the problem of using innovative technologies and models of teaching choreographic art through the prism of global digitalization, which has swept the educational sphere of Ukraine, remains poorly understood. Androshchuk et al. (2023) partially tried to solve this problem, but the theoretical justifications offered by the researchers are only hypotheses that will require confirmation.

Hence, the purpose of the work is to analyze the trends in the development of choreographic education in Ukraine under the conditions of digitalization, to identify standards and innovative models of its further development. The realisation of the research goal involves solving the following tasks: 1. to analyse the current standards of teaching choreography in Ukraine. 2. Identification of opportunities for further development of choreography in Ukraine based on the use of digitalisation achievements.

## 2. Method

The study aimed to examine the evolution of choreographic education within the context of research standards and innovative models. This investigation employed analytical, synthetic, and deductive approaches. A similar methodological framework was applied by other researchers to consolidate the theoretical findings (Bigus et al., 2022a; Oleksiienko et al., 2022). Through the analytical lens, the study delved into various phases, including an

assessment of choreographer training attributes in Ukraine while considering the challenges posed by digitalization. It also scrutinized the Ukrainian case study regarding fundamental standards for choreographer training. This analytical method has found applicability in previous theoretical works (Bidyuk, 2018). The synthetic approach was employed to amalgamate these issues and formulate independent judgments regarding the key trends in choreography development in Ukraine. In addition, a meticulous analysis of contemporary professional literature pertaining to the transformation of modern choreography was carried out, akin to the method employed by Tsekhmister (2021).

The study also explored potential avenues for enhancing the system of training future choreographic specialists by scrutinizing European innovative models of choreographic education through the prism of forecasting. This research was constructed upon systematic, logical, and scientific methodologies. The study comprised several stages, with the initial phase involving a content analysis of choreographer training programs across European countries and a comprehensive review of relevant scientific literature. These preliminary generalizations served as the foundation for subsequent phases of the research. The examination of the Ukrainian choreography teaching experience facilitated the identification of strengths and weaknesses within the process and outlined potential solutions to address encountered challenges. Consequently, the study yielded additional theoretical insights that could prove valuable in the future development and implementation of specific choreographer training standards within the Ukrainian context.

### 3. Results

#### *3.1 Choreographer Training Standards: The Ukrainian Case*

The beginning of the 21st century was characterized by major changes due to the time demands (Sabadash et al., 2020). The world globalization and digitalization brought to the decline of traditional attitudes, to the formation of modern artistic genres and choreographic styles and led to the creation of new and further evolution of old artistic trends (Keba et al., 2022). The growing attention to the personalities inner world in the field of dance culture has led to new forms of emotional expression, and the intellectualization of aesthetics has led to a critical attitude and reassessment of some established stereotypes (Sun, 2022). In addition, since the end of the 20th century, there has been a tendency towards multiculturalism and globalization of social and creative life. In the Ukrainian example these tendencies were manifested in two striking trends: from the attempt to preserve inviolable national cultural traditions at all costs to the complete rejection of the national, the introduction of modern world samples of choreographic art without due attention to national motives, the formation of a new “body language” that has nothing to do with the traditional basis (Keba et al., 2022). At the same time, the creative success had also the fans of the combined development of choreographic art. It had the need for transformations and led to the emergence in the dance choreographic culture of new movements that did not exist before, but as a basis had modified or combined existing forms of movement on the stage, etc. (Spatz, 2017).

These trends have affected the ways of teaching, though with some difficulties (Volbea, 2018). Throughout the development of Ukrainian independence, there were numerous reforms in the field of education. It also concerned with the educational sphere, which also influenced the development of choreography. For a long time training and education in choreography resembled the Soviet system of training experts in the art of dance. Particularly, many institutions of higher education were training choreography teachers, choreographers, and ballet dancers at the same time. Differentiated were exclusively separate areas: classical, contemporary, folk, and ballroom (Lester, 2014). For a long time, this meant that any potential applicant for higher education could equally be considered a specialist in each of these areas. But in modern conditions of differentiation and intensification of training this peculiarity can be considered outdated. The listed areas differed significantly, so they needed different approaches to training and a considerable amount of other knowledge and skills.

Some changes took place in 2016 when together with the next transformations in the educational sphere at the official level unified standards for training specialists in Ukraine from different branches were introduced. For the first time in history, the requirements for training bachelors in the specialty “024 Choreography” began to include the involvement of computer and software, the use of multimedia in the field of choreographic work, special equipment for analysis, processing and digital conservation of works of art, other information and communication technologies. It is clearly regulated that the scope of a full and bachelor's degree has 240 ECTS credits, of which at least half should be directed to the general and special (professional) competencies in choreography (Standard of Higher Education, 2020). An important innovation was the introduction of compulsory practical training - at least 10% of the total volume of the educational program must be used for training practice. Among the obligatory professional

competencies: “The ability to use and develop modern innovative and educational technologies in the field of culture and art” is defined (Standard of higher education, 2020). The attention should also be paid to the requirements for the use of traditional and alternative innovative technologies (video, TV, digital, media arts, etc.) in the formation of an artistic project (e.g., a dance show), its performance and presentation to critics and the wider public (Standard of Higher Education, 2020). Among the program results, the use of innovative technologies, optimal means, and methods aimed to professional activity improvement, an increase of the specialty personal level of mastery is expected. Accordingly, the digitalization has become an urgent requirement for the modern training of choreographers in Ukraine.

### 3.2 Training of Choreographers in Ukraine: Innovative Challenges of Digitalization

The cultural sphere in the modern world, given all its diverse manifestations, is evolving toward the competition of two main trends, clearly separated from each other. The first of them can be considered the globalization, ultimately aimed at the formation of a single living space for all nations of the world. The opposite trend in the evolution of world culture at the present stage has also become a return to national traditions, with the aim of informal analysis, targeted at a symbiotic combination of the achievements of modern art with folk traditions, in the sphere of choreography - the vocabulary of folk dance (Keba et al., 202). Combining these trends will require reflection at the level of determining the prospects for the next stages of Ukrainian folk choreography development, taking into account actual philosophical and artistic concepts of other cultures (Bigus et al., 2022a).

The outlined context of combining traditions and innovations of choreography overlaps with modern processes of information and communication and technological development, as it is not only about a certain exchange of information between people using the sign and symbolic system as well as the dance language, but also about general cultural transformations (Trach et al., 2020). At the same time, such transformations do not contradict folk traditions, but creatively complement them, contributing to their preservation and further development for next generations. For this reason, the inclusion of Ukrainian national choreographic culture in the world cultural space has become an urgent task for higher education institutions of the relevant direction.

According to Bigus et al (2022a) at present in many artistic educational institutions in Ukraine, the training of choreographers takes place in two directions as: 1. general education training, which involves mastering the key choreographic knowledge and skills in the basic areas of the art industry. 2. Professional training in the chosen specialty, which includes a thorough, differentiated study of the specialty, as well as other subjects appropriate to it.

However, in the system of preparation of future choreographers the coexistence of two strategies of training organization: traditional and innovative meets the modern requirements of education (Bazela et al., 2022a). The innovative training influences the formation of many important skills for choreographer, stimulates the creative activity in the process of training, readiness for cooperation in difficult situations, innovative environment contributes to the emergence of personal creativity, development of critical thinking, promotes the reevaluation of own abilities (Norton, 2020).

**Table 1.** Principles of Innovative Pedagogical Technologies in Choreographic Education

Principle	Explanation
Humanization	When studying dance, students should not only receive practical knowledge but also know the evolutionary patterns of dance development
Novelty	The knowledge acquired theoretically should be consolidated in practice through the use of modern equipment (digital, projection technologies, multimedia devices, etc.).
Continuity of education	Students should be prepared to continuously improve their knowledge and skills, constantly improve their style in the field of choreography.
Integrative nature	The organic inclusion of modern information and communication technologies in education

*Authors' development*

The principle of innovativeness is not new for choreographic education (Brannigan, 2022). The content of the concept “innovation” in choreography consists in the dissemination of unique, original artistic experience, transformation, and change of ways of organization of professional activity, methods, and techniques of choreographic thinking (Bigus et al., 2022b). For this reason, traits such as originality, criticality, and willingness to perceive changes in the field of art and to introduce new creative ideas into the minds of the audience seem important (Bresnahan, 2019). Due to this fact, a specialist choreographer who uses innovative methods in their teaching and practical activities affects the development and progress in choreographic art in general. In contemporary dance pedagogy, European concepts related to person-centered approaches, the search for new forms of movement, humanitarization, continuity, etc. are increasingly in demand (See Table 1).

Modern standards of choreographic education increase the requirements for the educational potential of future choreographers’ implementation taking into account the main choreographic trends as the leading factors of the modern socio-cultural process (Bidyuk, 2018; Khalid, 2018). At the same time, on the integration of modern methods of teaching different types of dance, the efforts of innovative teacher-choreographer should be aimed with the development of theoretical and practical aspects of choreographic education, using modern technologies and innovative methods of teaching. Teaching choreography through the prism of pedagogical innovations ensures the implementation of not only the accumulated theoretical knowledge but also the practical skills of actively formed subjects of artistic activity (Keba et al., 2022). In addition, learning in the mode of innovation focuses on the formation of social skills, readiness for change, actively transformed reassessment of professional values, self-reflection of their own successes and achievements in the subjects of educational activities (Norton, 2020). This type of learning organization affects the renewal of the teaching system as a whole, the emergence of the feedback on the problematic situations arising in the pedagogical process. The learning process in such a system influences the implementation of an open type of cooperation between the teacher and the student, and the professional-cognitive activity is implemented simultaneously by all the subjects of the pedagogical process.

**Table 2.** Problems in Choreographic Education in Ukraine

Problem	Characteristic
Lack of Funding	One of the most significant issues is the limited funding available for dance and choreographic projects in Ukraine. Many choreographers struggle to secure financial support for their productions, which can hinder the creation of new works and limit opportunities for dancers.
Lack of Recognition	Choreographers in Ukraine may not receive the recognition they deserve for their artistic contributions. This can affect their ability to attract audiences, secure funding, and collaborate with other artists.
Administrative and Bureaucratic Hurdles:	Navigating administrative processes and bureaucratic hurdles can be challenging for choreographers seeking to organize performances or secure funding. This can be time-consuming and frustrating.
Lack of Arts Education in Schools	The absence of comprehensive arts education in many Ukrainian schools means that young people may have limited exposure to dance and choreography. This can impact the growth of future talent in the field.

Source: compiled by the authors from Yatsenko et al. (2022), Tsekhmister et al. (2023).

The contemporary choreographic art is extremely diverse in terms of choreographic styles and directions (Grosz et al., 2021). Any author, creator of artistic work should have a clear understanding of the expressive means and basic possibilities of choreography, understanding in the laws of drama, the principles of their scenic representation (Stevens & Huddy, 2016). At the same time, the proper organization of the choreographic learning process is essential. According to Keba et al. (2022) “innovative methods of teaching choreography are pedagogical methods that use innovations that aim to get better results from learning activities” (p. 1295-1296). Expanding the range of information received through the introduction of more diverse instructional material into the educational process, building sustainable relevant skills and competencies, using them in practice, and increasing motivation through the introduction of modern learning materials that are different from traditional learning materials makes the novelty of education (Järvis et al., 2021; Kim N.-y., 2023). All these abilities should be formed based on a close relationship between the theoretical part and the practical (Table 2).

Despite these challenges, many choreographers in Ukraine are resilient and passionate about their craft. They continue to create impactful and innovative dance works, often relying on their determination and the support of dedicated dance communities and organizations. Efforts to address these issues, such as increased funding for the arts, improved training opportunities, and greater recognition of choreographic talent, can help foster a more vibrant and thriving dance scene in Ukraine.

Modern innovative models of training future choreographers are based on the formation of author schools, master classes. Such events contribute to the professional skills formation in different areas of dance styles and techniques. Principally, master classes play the leading role of effective ways of sharing experience from prominent choreographers. In Ukraine, the peculiarity of innovative training for choreographers' lies in mastering a combination of modern and contemporaneous dance, performance, as well as improvisation. At the same time, the main attention can be focused on the creative unity of modern and classical dance, improvisation. Such skills can be formed in the implementation of various art projects, participation in choreography show programs. Directly Ukrainian choreographic shows, besides national elements, also contain European traditions, which contributes to the integrative training of a professional choreographer. Considering the fact that a powerful incentive for the improvement of such shows is the scientific and technological progress, which manifested itself in the transformation of technical tools for the organization of stage space, choreographers participating in such theatrical shows can improve several competencies, as well as digital, which is especially relevant nowadays.

At the same time, the use of digitalisation elements carries additional risks (You, 2020). First of all, it is about the limited possibilities of physical perception, as online work does not provide enough space for physical perception of movements and techniques (Gang & Zhang, 2022). Technical obstacles are also likely, caused by both technological challenges and a lack of digital competence among learners (Zafeiroudi, 2021). In addition, researchers have found that remote learning makes it difficult to convey emotional expression and inner feelings, which are an important aspect of expressiveness in choreography (Silva & Vitello, 2019). Among the legal nuances, there are also problems with copyright: when digitising dance performances or teaching online courses, questions may arise about the copyright of choreography and music. At the same time, according to experts (You, 2020), such challenges can be overcome in the future, and the use of digitalisation in choreography teaching will continue to be relevant. Also, Ukraine should prioritize cybersecurity measures, invest in digital literacy and education, develop robust data protection laws and regulations, and promote inclusivity to ensure that the benefits of digitalization are accessible to all citizens. Additionally, fostering a vibrant and innovative tech ecosystem within the country can help Ukraine navigate the challenges of digitalization while capitalizing on its potential for economic growth and development.

#### 4. Discussion

In Bigus et al. (2022b) opinion, the content of professional training for choreographers in higher education should be modernized according to the current demands of society and the labor market demands. As the results of the work demonstrated, the basic training programs and syllabuses should be updated according to the innovative areas of training. One believes that curricula and work programs can be most effectively improved through the process of introducing new content, modern, intercultural, and therapeutic components (Tsekhmister, 2023). According to Lester (2014) and Yatsenko et al. (2022), the combination of these elements is important for the modern educational choreographic process.

Researchers have rightly noted an interdisciplinary approach as a relevant feature of training student choreographers in dance programs (Keba et al., 2022; Bidyuk, 2018; Vasiutiak et al., 2021). Addressing this approach has required the creation and the use of instructional videos, the active engagement of social media through the lens of artistic

understanding, the use of cameras and special computer programs for filming, the subsequent editing and replication of the resulting videos, and new developments in synchronous and asynchronous communication. However, specialized sensors that can be worn, worn directly on the naked body, or used by means of secondary digital system products are still little implemented. These are primarily digital bracelets, special goggles and shirts, digital watches, or other accessories that contain applications to measure effective body actions or monitor the physical condition, offering additional opportunities to enhance dance performance, analytical exercises to determine optimal trajectories, damage and physical injuries.

According to Sun (2022), the continued use of audio and video software to process the resulting technical material will allow choreographers to design, edit and further effectively use graphic and visual effects, music, and noise effects for creative work (Lavrynenko et al., 2023). The mentioned technological innovations are already used in the United States, Great Britain and skillfully complement the system of physical training, transform the idea of modern aesthetic and axiological values (Bidyuk, 2016). In other countries, such tools are still not fully used and are not obligatory in the training of future dancers.

On the other hand, the experience of European methods is useful for Ukrainian teaching models (Bigus et al., 2022a). The use of somatic practices is an innovative trend in contemporary choreographic teaching. According to Bidyuk (2018) the first term “somatic” was introduced by researcher T. Hanna, who developed a method of creating the so-called somatic thinking, which involved the formation of conscious sensory feedback, specially delayed attention, as well as the development of motor practical learning through the prism of internal experience, rather than through movements’ imitation. In the context of professional choreographic education, the somatic learning model is shaped by opportunities to explore and understand the role of internal processes and sensations (Bidyuk, 2018). Consequently, at the heart of somatic learning the formation of “sensory control”, affecting the increase of motor autonomy, forms the skills of self-organization of movements from within. In contrast to the typical external factors (say the correction of the teacher or the mirror), the kinesthetic awareness is an effective method of reprogramming neuromuscular “habits”. A powerful tool for implementing somatic learning is the visualization – a technique that helps combining the mind and body reaction at the moment of programming a certain movement without complex physical exertion (Oleksienko et al., 2022). The outlined modern model in dance practices also forms a conscious attitude toward the overall body work, breathing processes, dynamic use of artistic space, etc.

European models of training future choreographers are based on the formation of author schools, concepts of dance pluralism, and master classes. These trends contribute to the formation of professional skills in different areas of dance styles and techniques. At the same time, the author's schools as an educational phenomenon are also inherent in Ukraine. However, despite this, among the strategic trends in the development of the European artistic space stands out the trend of increased cooperation of educational art institutions with global professional groups and organizations (Bidyuk, 2018; Androshchuk et al., 2023). The formation of a common artistic and educational environment contributes to the actualization of the need for a scientific-analytical, practical understanding of modern trends in the development of choreography. In addition, it contributes to the mobility of modern students, the exchange of experience with the leading artistic institutions. For this reason, there is a shift in the main perspective to the pedagogical scientific and artistic constructions most suitable for the analytical-coordination centers of European integration in the field of art education (Spatz, 2017). First of all, it is a question of disseminating the practical experience of countries that have reached the highest level, using proven and effective artistic and educational models that serve as transformational engines of choreographic education in general.

According to Bidyuk (2018), the innovative model of modern choreographic education is the choreotherapeutic model. Its key tasks are to increase motor activity, the formation of skills of organizing communicative training, sociotherapeutic communication, getting diagnostic materials to analyze certain behavioral stereotypes, using authentic ways of development. and dance. The basic elements of practical classes are music and movement and dance exercises, improvisational choreographic performances, breathing, and rhythmic relaxation, elements of music therapy, and laughter therapy.

The modern model of choreographic education peculiarity involves mastering a combination of modern and contempo dance, performance, and improvisation. The main emphasis on training future choreographers is placed on the creative combination of modern and classical dance, improvisation. At the same time, through the prism of the modern model, dance is studied as a holistic artistic phenomenon (Stevens & Huddy, 2016). A special role in the learning process involves improvisation, the main purpose of which is the formation of skills to show and demonstrate their own movements' creative activity and individuality. Such skills can be formed in the

implementation of various art projects, practice in choreographic troupes of local public organizations, which indicates the cooperation of universities with society.

The future of modern models of choreographic education holds exciting possibilities and is poised for transformation in response to the evolving needs of the dance industry and society as a whole. The use of technology in choreographic education will continue to expand. Virtual reality, augmented reality, and digital platforms will offer innovative ways to teach and learn dance, providing students with new tools for choreographic exploration and collaboration. Also, choreographic education will increasingly embrace interdisciplinary approaches, incorporating elements of theater, music, visual arts, and technology. This holistic perspective will produce dancers and choreographers with a broader range of skills and creativity. The future of modern models of choreographic education is marked by innovation, inclusivity, adaptability, and a commitment to the holistic development of dancers and choreographers. As the dance world continues to evolve, choreographic education will play a crucial role in shaping the next generation of artists who will lead the way in pushing the boundaries of dance and artistic expression.

These models of cooperation and choreography demonstrate the importance of further digitalization of teaching. The use of leading methods of European universities is less valuable than the U.S. experience, so it is more acceptable to the Ukrainian realities.

## 5. Conclusions

Hence, the digitalization has a great impact on contemporary choreographic education in Ukraine. Particularly, this process has been decisive for the transformation of the teaching of dance and the art of choreography. In general, digitalization has become a complement to the current trends in education: the emphasis either on the national Ukrainian motifs or the current world trends in the development of the “body language”. The digitalization equally complemented these two trends with new methods and contributed to the formation of combined areas, which are important for further developing of choreographic art. If previously the Ukrainian institutions of higher education worked on the post-Soviet paradigms, then with the national standard, a lot of attention is also offered to the use of the latest technology and software. This vector of development coincides with international trends. Also relevant for Ukraine is the use of innovative models of choreography training based on the functioning of author schools, master classes. These events develop professional skills in different areas of choreography. For example, master classes from the leading experts in the industry have an effective impact on the pedagogical sphere. In Ukraine, the peculiarity of innovative training for choreographers is to teach many combinations, mainly, Ukrainian choreographic shows the national elements with European traditions combination.

A further trend in the innovative development of choreographic education in Ukraine will be the attempt to harmonize the Ukrainian and European training systems. European models of education for future choreographers are based on the formation of authoring schools, the concept of dance pluralism, and master classes. This forms the professional skills of different styles and techniques. Relevant to Ukraine is the use of the European experience of educational institutions cooperation with professional groups and organizations as well as other employers. This aspect will require further research in terms of developing practical recommendations for the organization of such cooperation in the Ukrainian reality.

## References

- Androshchuk, L., Medvid, T., Blahova, T., Zhyrov, O., & Bykova, O. (2023). Training of Choreographers in Higher Education Institutions. *Harmonia: Journal of Arts Research and Education*, 23(1), 14-27. <https://doi.org/10.15294/harmonia.v23i1.43559>
- Bazela, D., Pavliuk, T., Babych, O., Batieieva, N., & Kyzim, P. (2022a). Contemporary global trends in choreographic art development at the beginning of the 21st century. *SPORT TK-Revista EuroAmericana de Ciencias del Deporte*, 60. <https://doi.org/10.6018/sportk.536581>
- Bazela, D., Shoptenko-Ivanova, O., Vasiutiak, I., Vakulenko, O., Vasina, N., & Karandieieva, O. (2022b). Features of learning motivation of students-choreographers in conditions of modern military conflicts. *Journal of Higher Education Theory and Practice*, 22(14), 203-213. <https://doi.org/10.33423/jhetp.v22i14.5546>
- Bidyuk, D. (2016). Using web-based technologies and tools in future choreographers' training: British experience. *Comparative Professional Pedagogy*, 6(3), 49-56. <https://doi.org/10.1515/rpp-2016-0033>



- Bidyuk, D. (2018). Professional training of choreography students in European universities. *Comparative Professional Pedagogy*, 8(4), 39-46. <https://doi.org/10.2478/rpp-2018-0052>
- Bigus, O., Bazela, D., Pidlypska, A., Bilash, O., Yefanova, S., & Khodakivska, N. (2022a). Choreography in the art education system: modern Ukrainian and world practice. *SPORT TK-Revista EuroAmericana de Ciencias del Deporte*, 4. <https://doi.org/10.6018/sportk.535211>
- Bigus, O., Savchenko, R., Khomiachyk, I., Kondratiuk, D., Danyliuk, U., & Yrkiv, I. (2022b). Modern choreography in Ukraine at the beginning of the XXI century: Artistic and educational trends. *International Journal of Human Movement and Sports Sciences*, 10(6), 1284-1292. <https://doi.org/10.13189/saj.2022.100619>
- Brannigan, E. (2022). Dance and Minimalism. In *Choreography, Visual Art and Experimental Composition 1950s-1970s* (p. 86-131). Routledge. <https://doi.org/10.4324/9781003253556-4>
- Bresnahan, A. (2019). Dance rhythm. In *The philosophy of rhythm* (p. 91-98). Oxford University Press. <https://doi.org/10.1093/oso/9780199347773.003.0006>
- Carey, K., Moran, A., & Rooney, B. (2019). Learning Choreography: An Investigation of Motor Imagery, Attentional Effort, and Expertise in Modern Dance. *Frontiers in Psychology*, 10. <https://doi.org/10.3389/fpsyg.2019.00422>
- Gang, Y., & Zhang, B. (2022). A Study of Choreography Courses for Musical Theater Majors. *Studies in Art and Architecture*, 1(1), 8-13. <https://doi.org/10.56397/saa.2022.12.02>
- Grosz, M. P., Lemp, J. M., Rammstedt, B., & Lechner, C. M. (2021). Personality change through arts education: A review and call for further research. *Perspectives on Psychological Science*, 174569162199185. <https://doi.org/10.1177/1745691621991852>
- Järvis, M., Tambovceva, T., & Virovere, A. (2021). Scientific innovations and advanced technologies in higher education. *Futurity Education*, 1(1), 13-22. <https://doi.org/10.57125/FED.2022.10.11.2>
- Keba, M., Zhuravlova, A., Yatsenko, O., Lytvynenko, V., Hres, O., & Nebesnyk, A. (2022). Traditions and innovations in the choreographic art of Ukraine of the XX century. *International Journal of Human Movement and Sports Sciences*, 10(6), 1293-1301. <https://doi.org/10.13189/saj.2022.100620>
- Khalid, F. (2018). The choreography of talent development in higher education. *Higher Education Studies*, 9(1), 40. <https://doi.org/10.5539/hes.v9n1p40>
- Kim, N.-y. (2023). How are choreographers educated? The need for more choreographic programs in South Korea. *Research in Dance Education*, 1-18. <https://doi.org/10.1080/14647893.2023.2199196>
- Lavrynenko, S., Bykova, O., Zaiets, S., Syzonenko, V., Bilova, N., & Bidyuk, D. (2023). Development of choreographic education in the context of cultural development of society. *Revista Romaneasca pentru Educatie Multidimensionala*, 15(1), 383-401. <https://doi.org/10.18662/rrem/15.1/702>
- Lester, S. (2014). Professional standards, competence and capability. *Higher Education, Skills and Work-Based Learning*, 4(1), 31-43. <https://doi.org/10.1108/heswbl-04-2013-0005>
- Mattingly, K. (2022). Modern and Postmodern Dance. In *Milestones in Dance History* (p. 108-133). Routledge. <https://doi.org/10.4324/9781003185918-5>
- Norton, F. (2020). Developing critical thinking and professional identity in the arts through story. In *Practice-Focused research in further adult and vocational education* (p. 121-144). Springer International Publishing. [https://doi.org/10.1007/978-3-030-38994-9\\_7](https://doi.org/10.1007/978-3-030-38994-9_7)
- Oleksiienko, A., Kotendzhy, L., Kyrillova, Y., Kaminsky, V., & Viesova, O. (2022). An analysis of the digital university phenomenon: dilemmas, new opportunities. *Futurity Education*, 2(4), 18-25. <https://doi.org/10.57125/FED.2022.25.12.02>
- Sabadash, J., Petrova, I., Oriekhova, S., Polishchuk, L., Haidukevych, K., & Otrishko, M. (2020). Historical, cultural and tourist monuments as a factor in the development of territories. *International Journal of Advanced Research in Engineering and Technology*, 11(6), 485-493. <https://doi.org/10.34218/IJARET.11.6.2020.044>
- Saienko, V., Kurysh, N., & Siliutina, I. (2022). Digital competence of higher education applicants: new opportunities and challenges for future education. *Futurity Education*, 2(1), 37-46. <https://doi.org/10.57125/FED/2022.10.11.23>
- Silva, F. V. d., & Vitiello, J. Z. (2019). Modern dance. *Revista dos Trabalhos de Iniciação Científica da UNICAMP*,

- (26). <https://doi.org/10.20396/revpibic262018446>
- Spatz, B. (2017). Choreography as research. In *Contemporary choreography* (p. 68-83). Routledge. <https://doi.org/10.4324/9781315563596-7>
- Standart vyshchoi osvity Ukrainy 024 Khoreohrafiia (Standard of higher education of ukraine 024 choreography). (2020). *Ministerstvo osvity i nauky Ukrainy* (Ministry of Education and Science of Ukraine). Retrieved from <https://mon.gov.ua/storage/app/media/vishcha-osvita/zatverdzeni%20standarty/2020/03/024-choreografia-B.pdf>
- Stevens, K., & Huddy, A. (2016). The performance in context model: A 21st century tertiary dance teaching pedagogy. *Research in Dance Education*, 17(2), 67-85. <https://doi.org/10.1080/14647893.2016.1178714>
- Sun, Y. (2022). Teaching of dance choreography course based on multimedia network environment. *Journal of Environmental and Public Health*, 2022, 1-10. <https://doi.org/10.1155/2022/8627822>
- Trach, Y., Tolmach, M., Chaikovska, O., & Gumeniuk, T. (2020). Problems of cultural heritage preservation in the context of the armed conflict growth. In *IFIP advances in information and communication technology* (p. 31-44). Springer International Publishing. [https://doi.org/10.1007/978-3-030-48939-7\\_4](https://doi.org/10.1007/978-3-030-48939-7_4)
- Tsekhmister, Y. (2021). The problem of pedagogical innovations and trends in the development of the educational environment. *Futurity Education*, 1(2), 22-30. <https://doi.org/10.57125/FED/2022.10.11.16>
- Tsekhmister, Y. (2023). Effectiveness of case-based learning in medical and pharmacy education: A meta-analysis. *Electronic Journal of General Medicine*, 20(5), em515. <https://doi.org/10.29333/ejgm/13315>
- Tsekhmister, Y., Stetsenko, N., Volyk, O., Gumennykova, T., & Sharov, O. (2023). Forecast of Educational Trends in the Role of “Soft Skills” for the Professional Development of Future Specialists in the Conditions of Distance Learning: The Challenges of Our Time. *Journal of Higher Education Theory and Practice*, 23(10). <https://doi.org/10.33423/jhetp.v23i10.6195>
- Vasiutiak, I., Babych, O., Shoptenko-Ivanova, O., Zhuravlova, A., Myroniuk, N., & Nebesnyk, A. (2021). The role of sports dance in ensuring the motor activity of students. *International Journal of Human Movement and Sports Sciences*, 9(6), 1299-1305. <https://doi.org/10.13189/saj.2021.090625>
- Volbea, B. (2018). Contemporary Dance Between Modern and Postmodern. *Theatrical Colloquia*, 8(1), 307-315. <https://doi.org/10.2478/tco-2018-0011>
- Yatsenko, O., Khomiachyk, I., Hladka, L., Vasina, N., Koresandovych, N., & Slupska, N. (2022). Systemic interaction between educators of choreographic disciplines under distance learning conditions. *SPORT TK-Revista EuroAmericana de Ciencias del Deporte*, 17. <https://doi.org/10.6018/sportk.538971>
- You, Y. (2020). Online technologies in dance education (China and worldwide experience). *Research in Dance Education*, 1-17. <https://doi.org/10.1080/14647893.2020.1832979>
- Zafeiroudi, A. (2021). Intersections between Modern and Contemporary Dance and Yoga Practice: A Critical Analysis of Spiritual Paths through Body Movement and Choreography. *Academic Journal of Interdisciplinary Studies*, 10(4), 1. <https://doi.org/10.36941/ajis-2021-0094>

### **Acknowledgments**

“Not applicable.”

### **Authors contributions**

All authors read and approved the final manuscript.

### **Funding**

“Not applicable.”

### **Competing interests**

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

### **Informed consent**

Obtained.

**Ethics approval**

The Publication Ethics Committee of the Sciedu Press.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

**Provenance and peer review**

Not commissioned; externally double-blind peer reviewed.

**Data availability statement**

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

**Data sharing statement**

No additional data are available.

**Open access**

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).

**Copyrights**

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.