

understanding of cultural norms and practices, as well as the ability to adapt to different communication styles. By developing these skills, business professionals can build strong relationships with clients and partners around the world, and successfully navigate the challenges of the globalized business in the 21st century.

О. Герчук

THE DIFFERENCE BETWEEN INTRAMURAL AND ONLINE TRAINING OF STUDENT CHOREOGRAPHERS

О. Герчук

РІЗНИЦЯ МІЖ ОЧНИМ ТА ОНЛАЙН НАВЧАННЯМ СТУДЕНТІВ

Today I would like to make it more clear how student choreographers study. Of course, intramural learning is much better than online learning. After all, it is the most understandable and easier for both students and teachers, because it is not always possible to convey the necessary information easily and clearly online. Today we realized how much we miss our academy.

Intramural training takes place in dance halls, where we have more space, the opportunity to see ourselves and others in large mirrors, and a dance floor. Online training takes place in the homes of other students, but the problem for choreographers is the small space, where sometimes there is not even room to properly unfold the leg to the right height, the dance floor replaces the chair, walls or shelves, and you can only see your classmates through a small window during the conference.

In general, intramural training means seeing and hearing the teacher next to you, listening to comments and correcting mistakes much easier, because you can see the teacher directly, who teaches new moves and combinations by showing you how to do them. Online, learning new material takes place either through a video or the teacher is looking for a place to try to explain the correct performance to students through the screen, the most common problem arises when acquiring coordination, because it is not always possible to understand which leg or arm is making the movement, where the head is turning, and there is often a video call mirroring, which complicates the situation.

A special feature of training at the Department of Folk Choreography is live music, during pairs of folk stage and Ukrainian folk dances, our accompanists play the bayana for us, during pairs of classical dances the piano plays, and sometimes if we do not have time to adjust lively music and new material to it, then our accompanists will play along with us. Online learning can be said to have eliminated this, because even under the phonogram, the teacher still cannot see the perfect accuracy and rhythmic execution of the vocabulary, because everyone hears music differently, this means a lack of synchrony, if the compositions are not square or out of time, most often there is confusion in the beginning, in the sequence or in the speed of the choreography.

Students studying at the Faculty of Choreography also have the Art of Ballet Master course, which teaches them to create their own productions of various forms and nationalities, to choose the right music in combination with dance vocabulary, to provide their choreographed combinations to fellow students. In other words, during intramural training, we transfer our staged numbers to the dancers, showing them our invented and correctly combined with each item in the performance. A big problem arises in online

training, because there are no dancers nearby, for whom the dance was staged, creating drawings on paper provides a single understanding and picture of the staged number. Showing through the screen movements and combinations with an explanation of the pattern change is one of the most difficult tasks in training choreographers.

I. Martyshchenko

**INTERNATIONAL ART RESIDENCY
AS A TOOL FOR DEVELOPING A TOURIST DESTINATION**

I. Мартищенко

**МІЖНАРОДНА АРТ-РЕЗИДЕНЦІЯ
ЯК ІНСТРУМЕНТ РОЗВИТКУ ТУРИСТИЧНОЇ ДЕСТИНАЦІЇ**

The concept of an art residency is not new anymore and depending on the authors of publications and the context, it can have many definitions. Here are some of the most accurate formulations in our opinion. So, to summarise, an art residency is a programme that gives artists, designers, writers and other creative people the opportunity to live and work in specially equipped studios for a certain period of time and provides the artist with creative freedom and new opportunities for self-realisation, the opportunity to make new connections and acquaintances and, of course, to showcase their work to a wide audience.

The first art residency appeared in America in the early XX century. In 1914, the artist Brigham Young founded the McDowell Colony, the world's first art colony where young artists could escape the bustle of the city and find inspiration in nature.

In the 1920s, the American artist Maxwell Perkins founded the Oldfields Colony, where young artists were given the opportunity to live and work for free. In Europe, the first art residency appeared in 1929 in Fontainebleau-sur-Seine in France. The residence was called the Centre for Research in Modern Art and provided artists with space to work and live. In the 1960s, art residencies became popular in the United States and Canada, when many art organisations began to provide artists with the opportunity to live and work in special premises. In the 1980s, this movement spread to Europe and Japan. Since the beginning of 2010, a special commission consisting of alliances of experts has been working to address the main problems faced by art residencies. These problems include the high demands on the social role of residencies, which can lead to a decline in the interest of artists in attending such events. Therefore, experts are exploring new potential for artists to make residencies more attractive. This may include overcoming the cultural isolation of certain countries or regions, creating and developing local artistic environments, supporting specific cultural or creative activities, etc.

The types of art residencies can vary depending on the location, financial support and other factors that influence the organisation of the residency. There are three main types of art residencies:

1. Official projects with permanent sources of funding. The activities of such residencies are highly organised. The work of such projects is usually supported by a staff of employees and volunteers. In such places, artists are provided with everything they need to create. Depending on the goals of the project, the length of stay can be up to one year, but usually the stay lasts no more than 2-3 months. Projects can be devoted to research activities, deepening intercultural dialogue, urban landscaping, and other goals.

2. Small projects funded by patrons and one-time grants. Residents are provided with separate apartments for living, but kitchen and other amenities are not always available.