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Creative concepts of Ukrainian student projects in the context of internet culture of spectacular theatrical events

Abstract. The aim of the article was to investigate the creative concepts of Ukrainian student projects of spectacular theatrical events within the framework of internet culture. The research methodology involved the use of descriptive, semiotic and practical approaches. The analysis of contemporary trends in the interaction between classical theatre and digital media and online platforms made it possible to reinterpret the stage conceptual environment and to identify useful directorial means of artistic expression. New ways of practically implementing contemporary student projects contributed to the emergence of a number of new directing tools, methods of organising artistic material, rehearsal processes and mechanisms for realising projects. This made it possible to elevate stage art to a new level of cultural development. The study examined the creative experiments of young student groups, their mastery of a variety of stage performance techniques, the integration of new technologies and the exploration of creative preservation of national identity. The results showed that the combination of classical theatrical principles with digital media contributed to enhancing the dynamism of stage action, the ideological direction and vision of the director, the activation of audience perception and the expansion of the boundaries of theatrical space in the contemporary cultural world. The creative experiments of young student groups demonstrated a confident level of mastery of diverse stage performance techniques, the integration of multimedia tools and digital formats, and a commitment to preserving and reinterpreting national cultural identity in the context of globalisation. Examples of contemporary creative projects of spectacular theatrical events and theatrical art by leading Ukrainian directors are provided, and experimental concepts are compared with digital theatre practices in Europe. The performance "Love and Social Media?" was analysed, which emphasised the transformation of human feelings in the digital environment and the loss of direct emotional communication, as well as the video monoperformance-confession "Refugee", in which the protagonist's personal story reflects a journey from pre-war reality to an awareness of the tragedy of war and the idea of the resilience of the Ukrainian people. The phantasmagorical tale "The Treasure of Jolly Roger" was also analysed, notable for its dynamic action, active interaction with the audience and the use of experimental lighting effects as part of the director's language. This made it possible to outline prospects for the further development of stage art, specific forms of theatrical art, and to define digitalisation as an important factor in the contemporary cultural process

Keywords: directorial interpretation; digital theatre; creative practices; performance technique; Ukrainian directors

Introduction

Under the influence of digital trends in the performing arts and spectacular theatrical events, key principles of artistic thinking and new directorial concepts for creative projects have evolved, transforming the performance process. Student theatre in Ukraine has become

not only a platform for training young actors, directors and theatre scholars, but also a space for cultural exploration. R. Kucher (2020) described interactive theatre as a natural stage in the evolution of theatrical form in the context of globalisation and interdisciplinarity,

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concluding that there has been a fundamental shift in the role of the audience – from passive observer to co-creator of the stage action. In the contemporary context, the dimension of internet culture has increasingly shaped new challenges and theatrical possibilities: digital communication, online streams of performances, and the visual aesthetics of social media for creative projects have transformed the perception of theatre as an exclusively “offline” art form. Within the context of contemporary theatrical and performative practices, researcher K. Stanislavska (2021) characterised the performative forms of contemporary art as a marker of postmodernist style, emphasising the dominance of spectacle, corporeality and visualisation. O. Muzyka *et al.* (2021) argued that arts education should be based on principles of transformation, where the learner becomes an active co-creator of the artistic process. Research into the ephemerality of information disseminated in the digital space was brought to the fore, where theatrical content appearing on social media or online platforms had a short “lifecycle”, quickly losing relevance and getting lost in the flow of other messages. This posed a challenge for the creation of a student creative project, raising questions not only about methods of presentation but also about the preservation of cultural value in a world where the audience’s attention was becoming increasingly fragmented. Researcher T. Khvostova (2023) examined the influence of internet culture on contemporary Ukrainian theatre. The author analysed how digital platforms and online practices have transformed the interaction between the audience and the theatrical work, expanded the possibilities of performative formats, and created new directorial strategies. In this context, the directorial technique known as the “kaleidoscope” – the rapid succession of scenes, episodes or images on stage – took on particular significance. The dynamism and fragmented rhythm of this artistic approach mirrored the experience of the modern individual, who finds themselves in an environment of constantly shifting information flows. The “kaleidoscope” in theatre became not only an artistic technique but also a metaphor for the internet dimension, where fleeting images replaced one another, forming a new reality that is difficult to grasp in its entirety. Research highlighted the role of AR/VR and multimedia systems in expanding the possibilities of scenography, audience participation and the educational process, which met the demands of a post-media society. The author Y.-J. Kim *et al.* (2024) investigated the influence of a virtual audience on the perception of theatrical performance, which demonstrated a significant enhancement of the social experience for individual users in AR space. K. Iudova-Romanova *et al.* (2023) examined the use of virtual reality (VR) in contemporary theatre productions, where it has become a tool for expanding the stage space, providing new ways of presenting drama and integrating the audience. The authors provided empirical data on

the impact of VR on the emotional perception of performances and its potential for inclusion in the teaching of theatre studies. Focusing on the media-driven nature of contemporary cultural perception, it is worth referring to the study by O. Pavlova (2015), in which the author analysed the phenomenon of modernism as a state of constant change and visual saturation. It is also worth noting the analysis of innovative technologies in the arts. D. Zadorozhnia (2024) highlighted the impact of digital solutions on scenography and artistic practice in puppet theatre, emphasising examples of the integration of multimedia effects and software tools in the creation of a dynamic theatrical image. Internet culture has developed amidst digitalisation, visual speed and interactivity, prompting future directors, producers and performers to adapt their artistic means of expression and to embody new forms of visual imagery in spectacular theatrical events. The aim of this article was to explore issues relating to directorial staging concepts, artistic and interpretative performance techniques, their contemporary transformation under the influence of digital culture, and the challenges of realising these in the cultural space for a contemporary audience.

Materials and Methods

The study employed a range of theoretical and practical methods, including: the analytical method – for reviewing academic works on the digitisation of the performing arts and interactive theatre; comparative analysis – to contrast classical directing principles with contemporary digital formats of stage performance; art-historical analysis – to identify the characteristics of visual thinking and artistic design in student projects; observation and generalisation of practical experience – during the implementation of educational theatrical performances, online screenings and hybrid stage forms; as well as the method of creative experimentation, which allowed for the testing of new directing tools within a digital environment. The study analysed original performances and stage works that combined classical principles of directing with new forms of media interaction. These included the performance “Love and Social Media?” as an independent project within the 2020 “Business & Hobby” International Handicrafts Exhibition (Practical work in the field of..., 2026), which explored the issue of communication and emotional dependence in the digital environment. An important stage was also the creation and practical presentation of a documentary work and a one-act production in the Zoom format – the dramatic monoperformance “The Heart of a Refugee” (2023), which demonstrated the potential of online theatre in addressing socially sensitive themes, as well as the phantasmagorical tale “The Treasure of Jolly Roger” (2025), which combined elements of interactive theatre, visual effects and digital scenography. Contemporary student projects not only illustrated the theoretical tenets of the research but also confirmed the

effectiveness of integrating classical directorial principles with new media forms, forming a coherent artistic concept in the context of the digitalisation of the performing arts. A comparative analysis of real-life case studies of student theatre projects in various countries demonstrated this trend. The Polish “Teatr Online” format, as part of the educational project “Teatr na faktach” (Jerzy Grotowski Institute, 2024), emphasised the preservation of dramaturgical integrity, whilst adapting spatial solutions for multi-camera filming and interactive editing. The Czech project Divadelní Šílenci (n.d.) structured the theatrical action as a series of short episodes reminiscent of a television or streaming format, whilst maintaining the unity of the production’s theme and concept. The Latvian example of the production “Sapraši un nesapraši” in a Zoom performance format at Liepājas teātris (2021) demonstrated that even in a virtual space, where actors are in the same room or in their own rooms, the director achieves a cohesive spatial solution through the synchronisation of actions and the use of Zoom’s capabilities as a “stage”. These practices have demonstrated that media theatre does not abolish the traditional principles of directing, but transforms them, expanding the boundaries of theatrical creativity in the age of internet culture. Additionally, the creative solutions of leading Ukrainian directors were analysed as a benchmark for student projects within the context of internet culture. In particular, the works of Stas Zhyrkov (“Stalkers”) and Tamara Trunova (“Confronting the shadow”) revealed the active use of video, lighting and minimalist scenography to enhance psychological and visual expressiveness (75th Berliner Festspiele, 2025; Zoloti Vorota. Theatre not a museum, n.d.). The directing concepts of Rostyslav Derzhypilskyi in the production “Eneida” and Vlad Troitskyi in the performance “Smuta” demonstrated a synthesis of national classics, performativity, music and multimedia practices (CCA “DAKH”, 2019; MoeMisto.ua, n.d.). The experience of these artists has contributed to the formation of contemporary directorial thinking among students and the development of new formats of communication with the audience.

Results and Discussion

In the 21st century, even with the transition to online or hybrid formats, the directorial concept has not lost its key components: authorial analysis, the director’s vision, interpretation of the work, comparison of character traits, and the search for an effective scenographic and directorial solution. In order to develop creative concepts, students were required to artistically reinterpret a range of directing tasks and staging issues in the performing arts, namely: the problematics of the work, its ideological content, thematic direction, spatial design, and to transform the creative project in accordance with the context of digital culture, while unequivocally preserving the defining elements of the creative process and enriching the project with a personal interpretation of the material. The phenomenon of the digitalisation of stage art, in contrast to the classical principles of theatre or concert activity, within the context of synaesthetic visual saturation for the audience, does not diminish a unified artistic directorial concept but rather reveals and emphasises the artistic and figurative integrity of the creative project. At the same time, there is an observable issue concerning the loss of the multifaceted nature of stage speech, oratory skills and the aesthetic classical perception of performance. I. Burnashov (2020) noted that contemporary transformations of stage art are rapidly developing within the lived reality of young audiences in rhythm with modern digital culture. As of 2025, student creative projects were characterised by a predominance of conceptual creativity and innovative technologies; however, contemporary theatre continuously faced the need to overcome stylistic eclecticism, which could mislead audiences regarding the authenticity of performers’ emotions and realistic representation (Lachko, 2020). Thus, attention was drawn to the following challenges: creative, social, worldview and personal perspectives of the director, which had to align with new forms of implementation in the digital environment. It is worth highlighting the most striking examples of theatrical creative projects realised in Europe, particularly in countries such as Poland, the Czech Republic and Latvia (Table 1).

Table 1. Examples of contemporary international artistic projects

Theatrical project	Country	Format of implementation	Directorial focuses	Distinctive feature
Teatr Online as part of “Teatr na faktach”	Poland	Live streams and recorded performances	Preservation of dramaturgical integrity, adaptation of space for multi-camera filming	Combination of classical theatre with the possibilities of cinematic language
Divadelní Šílenci	Czech Republic	Series of short episodes (streaming format)	Thematic and conceptual unity, presentation of material in “serialised” segments	Creates the effect of a theatrical series
Zoom performance “Sapraši un nesapraši” Liepājas teātris	Latvia	Performances via Zoom	Unity of spatial design through synchronisation of actions, individual interpretation by each actor	Use of Zoom as a stage platform

Source: Liepājas teātris (2021), Instytut im. Jerzego Grotowskiego (2024), Divadelní Šílenci (n.d.)

In the context of digital transformation, the student creative project has not lost its key directorial components – theme, concept, spatial design and personal interpretation – instead, they have taken on new forms of expression: online platforms have become the stage, editing and streaming formats have become directorial tools, and the ephemeral nature of internet culture has been reflected in theatrical techniques (Semenyshyn, 2025). This has opened up new horizons for student projects, making them more flexible and contemporary; Ukrainian student projects have demonstrated an openness to experimentation. For example, contemporary directors such as Stas Zhyrkov, Tamara Trunova, Rostyslav Derzhypilskyi and Vlad Troitskyi have demonstrated ways of combining classical stage forms with the latest media practices, their experience serving as a reference point for student groups seeking new means of expression. Director Stas Zhyrkov, in the production “Stalkers” at the Zoloti Vorota Theatre, combined psychological theatre and a classical dramaturgical foundation with video projections, rhythmic scene editing and the atmosphere of a post-industrial digital world, creating an effect of cinematic presence (Zoloti Vorota. Theatre not a museum, n.d.). The production of the burlesque fantasy “Eneida” by director Rostyslav Derzhypilskyi demonstrated a synthesis of national classics with contemporary media tools – the use of multimedia imagery, musical samples and stage irony – which brought the classical text to life for the modern audience (MoeMisto.ua, n.d.). In the production “Smuta” by director Vlad Troitskyi, the classical stage form was transformed through elements of performativity, live music, and light and sound experiments, which created a polyphonic, almost immersive theatrical space (CCA “DAKH”, 2019). In contrast, Tamara Trunova, in the production “Confronting the shadow”, actively employed minimalist scenography, light projections and the use of shadows as a visual media image, combining the intimacy of classical theatre with contemporary visual technologies (75th Berliner Festspiele, 2025). Taken together, these examples demonstrate that the integration of the latest media practices into classical stage forms does not undermine theatrical tradition; on the contrary, it expands its artistic possibilities, creating a productive space for emulation and creative exploration in student theatre projects.

It is worth highlighting several concepts rich in mechanisms of visual realisation, the regeneration of contemporary performing arts techniques, and manifestations of experimental systems of artistic expression, comprehensible not only to the professional community but also to the audience: immersiveness – engaging the audience in the action, where the spectator becomes a participant in the events (for example, in the format of interactive online performances or “live” performances in a physical space); multimedia – combining the stage with video art, projections, VR and AR effects that amplify the emotional impact; fragmentation and montage –

rapid scene changes, akin to the logic of social media content, which matches the rhythm of the modern viewer’s life; personal interpretation – where the director or actor reinterprets the theme through their own experience, creating a dialogue with the audience on the level of emotions and values. Thus, the contemporary creative concepts of Ukrainian student projects are gradually moving beyond the confines of the classical stage and naturally integrating into internet culture, revealing new culture-forming meanings and ideas. The theatre is ceasing to be merely a “meeting place” and is increasingly becoming a communicative platform where the audience and the creator interact in a shared digital space (Burnashov, 2020). All this makes student creative projects more accessible, vibrant and understandable to a young audience accustomed to interactive and rapid consumption of information, whereas for members of the older generation, attending a traditional repertory theatre was often an expression of nostalgia, a way of preserving familiar comforts and established cultural traditions.

The practical aspect of integrating the student project into the digital space was evident in the organisation of hybrid festivals, which combined an offline stage with online broadcasts, and the use of social media – Instagram, TikTok and YouTube – both as promotional channels and as integral parts of the artistic process itself. A key aspect was the introduction of digital dramaturgy, where plays were structured around the cultural codes of social media, as well as the creation of educational case studies through which students learnt the art of directing online performances and the fundamentals of digital scenography. These aspects demonstrated that internet culture did not supplant traditional theatre, but rather provided it with new forms of expression; for students, this was not only a creative challenge but also a practical training ground for mastering interdisciplinary skills: from digital communications to media management. Digital literacy also became crucial, encompassing proficiency in visualisation tools, video editing, sound design and social media as means of artistic communication, which proved useful in addressing the tasks facing the director during the production process of creative projects. Media management played a particular role, fostering the ability to plan, organise and promote artistic events in the digital environment, manage content and engage with audiences. Analytical and reflective thinking also became crucial, enabling a critical assessment of the outcomes of creative work and the impact of technology on audience perception. Based on the goals set for the students, the future directors, all this required flexible thinking and a readiness to adapt to new technological and cultural realities, shaping the profile of the modern artist – the creator-manager, capable of thinking simultaneously as an artist, a communicator and a cultural development strategist.

A vivid example of this integration of contemporary creative concepts was the hybrid festival “Molodist. The-

atre Online” (Mori, 2021), where some performances took place live, whilst others were streamed live with the option to comment via chat. Such practices demonstrated how the combination of theatre and digital tools not only diversified student art projects but also shaped a new culture of reception, where the audience became an active participant in the event. An examination of the creative student project in the digital sphere revealed its dynamism and openness to experimentation; at the same time, it is important to trace how such processes unfolded in a global context, as digitalisation is not merely a Ukrainian trend but a global practice that has enabled theatre to remain relevant in a world of fleeting information. International experience demonstrated the active development of digital theatre through creative projects in the UK, where the National Theatre regularly streamed its productions online as part of the National Theatre at Home project (n.d.), while in the US and Canada, the practice of VR theatres was gaining ground, allowing audiences to immerse themselves in a performance using special devices. In Europe, through the lens of creative exploration, future directors and theatre academy students also introduced innovative approaches: from Zoom performances to their own “theatrical Netflix platforms”, which gave rise to distinctive visual and conceptual directorial concepts, the interconnection of various art forms within the stage space, and multifaceted performance techniques. An important stage in the development of student creative projects was the active implementation of innovative digital solutions aimed at the practical realisation of multifaceted performance techniques.

In educational productions, projection solutions were actively used as an element of scenography, allowing for the creation of a changing visual space, the enhancement of the dramaturgy with video sequences and symbolic imagery, as well as live online broadcasts directly from the stage, which expanded the boundaries of the audience’s presence and fostered a sense of audience participation. Solo performances in video format took on particular significance, where acting skills and the director’s vision were realised through cinematic language, editing and camera work, opening up new possibilities for interpreting stage material and adapting theatrical form to the conditions of digital culture. Such approaches enabled students not only to master the fundamentals of stagecraft but also to experiment with form, space and the interactivity of the action. The use of digital technologies, multimedia effects and modern methods of visual modelling contributed to the formation of a new type of theatrical thinking, in which creative exploration was combined with an analytical understanding of the artistic image. Consequently, Ukrainian student projects were able to integrate such formats whilst retaining their own authenticity and, at the same time, broadening the tastes of the audience (Burnashov, 2020). In such productions, the spectator ceased to be a passive observer

and became an active participant in the event, engaging in emotional empathy with the performers, where interaction unlocked the spectator’s potential, transforming the theatrical space into a space of live dialogue between the actor and the audience. One example of a student project in the field of digital theatre, operating at the intersection of theatre and internet culture, was the project “Love and Social Media?” (Fig. 1).



Figure 1. Performance: “Love and Social Media?”
Source: photo by the author

This performance explored the issue of the transformation of personal feelings in the digital space, where emotions, relationships and sincerity were often replaced by visual imagery and virtual communication. The primary artistic means was physical expression and choreography, through which the emotions and inner states of the characters were conveyed. The prologue was constructed as a mass scene, illustrating the power of Wi-Fi over people and introducing the main character; subsequently, through everyday episodes, the characters gradually revealed their feelings through body language and dared to speak their first words in real life. At the same time, in portraying an unreal character, an exaggerated manner of the “school of representation” was employed, whereas actors in the real world worked within the psychological “school of transformation”. Through physical action, symbolic gestures and interaction with media images, the performance emphasised human dependence on social media and the loss of live emotional contact. The originality of this production lay in its dynamic approach to the audience’s perception of reality. In contrast, the following project, whose plot and form had a fundamentally different stage realisation, presented the psychology of experience through two parallel retrospective formats of stage interpretation – video fragmentation and live performance. An example of a one-act production in the Zoom format was the piece “The Heart of a Refugee” (Fig. 2).

The performance was constructed as a video monoperformance-confession of a single heroine who, through her personal story, reflected on the journey from pre-war calm to the tragic reality of war in Ukraine. Beginning with light irony and satirical self-criticism, the action gradually shifted towards deep emotional tension:

the heroine experienced displacement, encountered the indifference of the world, and came to a sharp awareness of the scale of the tragedy. According to the plot, the tempo and rhythm of the narrative intensified – the storyline depicted the experience of leaving home, saying farewell to loved ones, travelling by plane, forming new acquaintances, and for the first time posing the pressing question: does the world know that there is a war in Ukraine? This realisation of tragedy gave way to a stage of confusion and an inner emotional outburst: tension, astonishment and pain emerged on screen, the character addressed the audience directly, while mournful music accompanied images evoking the realities of war – sirens, explosions and loss. In the resolution, having endured an inner impasse, the heroine found the strength to inspire both herself and others to continue the struggle, and in the finale delivered a motivational speech about the resilience of the Ukrainian people, faith in victory and Ukraine's historical capacity not to surrender. The culmination of the entire production was this inner turning point and motivational self-persuasion, which evolved into a direct appeal to the audience grounded in belief in the unbreakable spirit of the Ukrainian nation. The epilogue affirmed the ideas of resilience, unity and the inevitability of Ukraine's victory. This work possessed a profound inner meaning and a tragic compositional structure from beginning to end of the refugee's story, in contrast to "The Treasure of Jolly Roger", interpreted in the genre of an adventure comedy (Fig. 3).



Figure 2. Dramatic monoperformance
"The Heart of a Refugee"

Source: photo by the author



Figure 3. Phantasmagorical tale
"The Treasure of Jolly Roger"

Source: photo by the author

The phantasmagorical tale "The Treasure of Jolly Roger" emerged as a dynamic spectacular performance featuring vivid, colourful characters and active interaction with the audience. The plot was built around an engaging treasure hunt in which spectators became direct participants in the adventure, influencing the course of events through interactive tasks, questions and shared игрові episodes. An important principle of stage realisation was the use of experimental lighting effects: contrasting light-and-shadow transitions, impulsive flashes during stage combat scenes, cold and mystical tones to indicate an otherworldly space, as well as dynamic projections that created the illusion of phantasmagorical creatures. Light served not merely as a technical device, but as a fully-fledged dramatic tool that enhanced the magical atmosphere, accentuated the tension of the conflict, and created a sense of transition between the real and imaginary worlds. The director's approach was also based on the principle of spontaneous improvisation with the audience: the actors left room for live reactions, varying their intonation, tempo and even individual lines depending on the mood of the hall, which created an effect of co-creation and made each performance unique. In this way, the production became an interactive theatrical performance, combining play, fantasy, technological tools and direct emotional contact with the audience.

Thus, international and Ukrainian student creative projects demonstrated a diversity of concepts and implementation technologies – from Zoom performances and streaming productions to platforms resembling a "theatrical Netflix" and social media formats. The international context not only broadened the scope for comparison but also confirmed that Ukrainian student creative projects have developed within a shared European and global trend of digital theatre, where experimentation with form, space and media has become an essential component of theatrical education and culture as a whole. Notable examples included creative projects in which aspiring directors succeeded in realising a range of innovative stage concepts, including performances incorporating video projection, stage streams combining live action, the director's social stance and online communication with the audience, as well as screen-based visual compositions in which movement, sound and light are combined as equal components of the artistic image. A. Basler & I. Kriesi (2019), in their statements regarding adolescents' search for career guidance, noted that the development of aspirations for a future profession begins in the secondary education environment; this study draws a parallel here, as it shares similarities with the search for professional guidance among teenage students in student projects. These projects not only demonstrated a high level of professional training among students but also reflected the individuality of the future citizen, highlighting a trend towards the integration of digital technologies into the structure of contemporary theatrical performance, which has shaped a new format

of the audience experience. N. Kripchuk (2018) analysed the “open-air” performance space and its functionality in the creation of a contemporary theatrical show.

S. Krymsky (2003) noted that globalisation may be understood as a “new stage of sapiensisation”, as it centres on the formation of global information flows and socio-cultural concepts of personal expression. This has enabled the unification of humanity’s intellectual resources, creative capacities and a new form of digital existence within the internet dimension, providing access to accumulated knowledge and forming a kind of “planetary mind”. The projects studied showed that the integration of digital tools into stage practice not only expanded the audience but also made it possible to combine classical stage forms with modern media, creating new ways for the audience and the artist to interact. For students’ creative concepts, this opened up the prospect not merely of emulating foreign experience, but of adapting it to national specifics, cultural context and educational needs, serving both entertainment purposes and carrying ideological and conceptual weight, in the course of which the modern audience had the opportunity to perceive interpretations of life’s dogmas through the prism of high-quality and spectacular adaptations by young directors. It can be argued that the phenomenon of digital theatre has become not only a platform for experimentation and the development of creative skills, but also for the formation of a generation of artists capable of working at the intersection of theatre and digital technologies. At the same time, this direction requires extensive research and systematic adaptation in Ukraine in order to ensure that the integration of new formats is effective and meets the needs of both students and audiences. Understanding contemporary creative concepts of student projects in the field of spectacular theatrical events necessitates engagement with a broader range of theoretical approaches that interpret changes within the cultural and artistic environment. Thus, in the work of R. Greene (2000), it is emphasised that the development of science and rational thinking has gradually revealed many phenomena that were once perceived as incomprehensible or mystical. In the artistic sphere, such processes also gained relevance, as contemporary artists, particularly those studying creative disciplines, gained broader access to information resources, technologies and cultural heritage, which enabled them to innovatively reinterpret historical events and cultural phenomena within the framework of theatrical and performance events. In this context, R. Goldberg’s (2025) study also became significant, in which the author emphasised that contemporary performance practice had emerged at the intersection of various artistic disciplines – theatre, film, dance, new media and technologies – which described parallel opportunities for experimentation in student creative projects. S. Bay-Cheng (2007) noted that although most live performances depend on the influence of digital technologies,

the process of staging theatrical performances opened up broader opportunities for the transformation of creative approaches and directorial practices in contemporary theatre. S. Nur *et al.* (2025) investigated how digital technologies were transforming traditional Indonesian theatrical forms (ketoprak, drama gong, wayang purwa) at the levels of production, distribution and consumption. The authors demonstrated that digitalisation has expanded access and engagement with a global audience and helped preserve local cultural values, but at the same time has created risks of cultural gentrification and the erosion of authentic traditional aspects.

Research into the transformations of cultural space, as explored in the work of O. Kopyievska (2018), has also become crucial for understanding contemporary artistic processes. The researcher examined the socio-cultural changes that have shaped new models of cultural communication and their role in fostering innovative artistic practices. According to S. Yahodzinskyi (2015), such processes are directly linked to the resources available to society, as it is these resources that determine the possibilities for transforming society’s cultural vision. In this context, the research findings confirmed that the transformation of directorial approaches in student projects also depended to a significant extent on access to digital resources, media technologies and the opportunities offered by internet culture, which expanded the toolkit for creating contemporary performance forms. O. Starovoi (2017) emphasised that human innovation is a key factor in creating new solutions across various spheres of public life. In the arts, this aspect has become particularly relevant, as it is the creative potential of the individual that drives the search for new forms of artistic expression. I. Petrova (2007) noted that practical approaches, combined with theoretical ones, gradually shape cultural and artistic projects, and this allows student productions to be viewed as a space for creative experimentation, in which the innovative thinking of future directors is combined with the use of modern technologies and the digital possibilities of internet culture. Thus, digital technologies significantly influence the development of contemporary theatre art, opening up new opportunities for student creative projects and innovative approaches to staging performances. They facilitate the integration of various artistic disciplines, including theatre, dance and new media, whilst also enabling the preservation of cultural values, though this simultaneously carries the risk of losing authenticity. The transformation of directorial approaches and creative practices in student projects is closely linked to access to digital resources and media technologies.

Conclusions

The creative concepts of Ukrainian student projects within the context of internet culture of spectacular theatrical events involved a synthesis of traditional stage practices and the latest digital technologies. The

project “Love and Social Media?” explored the transformation of the nature of human emotions in the digital space through plastic and media performance. The video monopresentation-confession “Refugee” presented the personal experience of the protagonist as an artistic reflection on war, displacement and national resilience. The phantasmagorical tale “The Treasure of Jolly Roger” stood out for its interactive form, dynamic action and active audience engagement through the use of experimental lighting. Student artistic projects, under the influence of immersion in digital culture, gradually integrated into their practice the concepts of online broadcasting, VR and 3D technologies, social media and streaming platforms, which did not destroy the classical principles of stage activity but instead created new dimensions of artistic creativity. The analysis of the Polish project “Teatr Online”, the Czech project on the Divadelní Šílenci platform, and the Latvian Zoom performance “Sapraši un nesapraši” demonstrated that the integration of digital platforms and online formats has become an international trend. Ukrainian artistic groups can adapt these approaches in spectacular theatrical events, concert and theatrical activities, preserving national authenticity while simultaneously enhancing Ukraine’s cultural visibility in the world. Digital tools have not replaced

traditional theatre but have expanded its possibilities: the ephemerality of online content resonated with creative techniques on stage, such as the kaleidoscope effect, while the audience became an active participant in the event, engaging in shared play and stage action. For student projects, the focus is on the mechanism of combining traditional and transformative directing concepts, which opens up prospects for adapting international formats to national realities while preserving authenticity and creating new ways of communicating with audiences. Prospects for further research lie in a deeper analysis of the impact of digital platforms, interactive formats and immersive technologies on directing strategies, performance practices and educational models for training future professionals in the performing arts within a globalised cultural space.

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Викладач

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Творчі концепції студентських українських проєктів у вимірі інтернет-культури видовищно театралізованих заходів

■ **Анотація.** Метою статті було дослідження творчих концепцій студентських українських проєктів видовищно-театралізованих заходів у вимірі інтернет-культури. Методологія дослідження полягала у використанні описового, семіотичного та практичного підходів. Аналіз сучасних тенденцій взаємодії класичного театру з цифровими медіа та онлайн-платформами дозволило по-новому трактувати сценічне концептуальне середовище та виокремити корисні режисерські засоби художньої виразності. Нові шляхи практичного втілення сучасних студентських проєктів сприяли появі низки нових режисерських інструментів, методів організації художнього матеріалу, репетиційного процесу та механізмів втілення проєктів. Це дозволило підняти сценічне мистецтво на новий рівень розвитку культури. Було досліджено творчі експерименти молодих студентських колективів, оволодіння різноманітних сценічних виконавських технік, інтеграції нових технологій та розкриття творчого збереження національної ідентичності. Результати показали, що поєднання класичних театральних принципів із цифровими медіа сприяло підвищенню динамічності сценічної дії, режисерської ідейної спрямованості та ідейного бачення, активізації глядацького сприйняття та розширенню меж театрального простору в сучасному культурному світі. Творчі експерименти молодих студентських колективів продемонстрували впевнений рівень оволодіння різноманітними сценічними виконавськими техніками, інтеграцію мультимедійних засобів і цифрових форматів, прагнення до збереження та переосмислення національної культурної ідентичності в умовах глобалізації. Наведено приклади сучасних творчих проєктів видовищно театралізованих заходів та театрального мистецтва провідних українських режисерів, а також здійснено порівняння експериментальних концепцій з практиками digital theatre в Європі. Було проаналізовано перформенс «Кохання і соціальні мережі?», що акцентувало увагу на трансформації людських почуттів у цифровому середовищі та втраті безпосередньої емоційної комунікації, а також відеомоновиставу-сповідь «Біженка», у якій через особисту історію героя було осмислено шлях від довоєнної реальності до усвідомлення трагедії війни та ідеї незламності українського народу. Також, було проаналізовано фантасмагоричну казку «Скарб Веселого Роджера», особливістю якої стала динамічна дія, активна взаємодія з глядачем і використання експериментальних світлових ефектів як складової режисерської мови. Це дозволило окреслити перспективи подальшого розвитку сценічного мистецтва, окремих форм театрального мистецтва та визначити цифровізацію як важливий чинник сучасного культурного процесу

■ **Ключові слова:** режисерське трактування; digital theatre; творчі практики; виконавська техніка; українські режисери