

## Integrating Eastern European Discipline into the American Pro-Am System: A Hybrid Pedagogical Model for Adult Learners

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### ABSTRACT

The study provides an extended interpretation of the pedagogical, biomechanical, and economic parameters involved in integrating the methodological foundations of the Eastern European primarily Soviet ballroom dance school into the structure of the American Pro-Am Professional–Amateur industry format. The central problem of the report is associated with the necessity of overcoming a deep methodological conflict between the authoritarian, rigidly hierarchized, and maximally performance-oriented training system that historically formed in the USSR and the client-centered, hedonistic, and service-oriented approach prevailing in the United States, characteristic of the premium-level leisure industry segment. On the basis of a comparative analysis of educational models, contemporary conceptions of adult brain neuroplasticity, theoretical frameworks of motor learning, and the key business metrics of the Luxury Leisure segment, a Hybrid Zone Model HZM is formulated and theoretically substantiated; it constitutes a purposive synthesis of high technical discipline as a direct legacy of the A. Ya. Vaganova system and the Soviet school of sport with the instruments of somatic education and gamification mechanisms specifically adapted to the cognitive, emotional, and motivational characteristics of an adult audience. As an empirical basis and a practical testing ground for validating the hybrid approach, the business case of the company Dance with Me is examined, whose activity makes it possible to identify the critical conditions for the successful implementation of HZM within a commercial structure. The analysis demonstrates that the retention of the high-revenue Pro-Am client segment women 40+ with an income level of approximately \$200k and higher depends directly on the capacity of the educational product to deliver a dual outcome: a sustained experience of emotional engagement and social enjoyment social fun and, simultaneously, clearly measurable technical progress mastery, which functions as the principal driver of customer lifetime value LTV. The study shows that the systematic introduction of elements of deliberate practice and cognitively oriented analysis of the biomechanics of movement makes it possible to overcome the skill-development plateau typical of adult learners, transforming a mono-repetitive training process into a structured, psychotherapeutically meaningful experience of attaining a flow state. The results obtained construct a strategic trajectory for scaling the company educational products, within which a stable balance is established between the requirements of competitive performance and the parameters of commercial efficiency, ensuring the long-term competitiveness and economic stability of the business.

**KEYWORDS:** *Pro-Am, dance andragogy, Soviet school of choreography, Dance with Me, client retention, somatic learning, biomechanics, gamification, LTV, adult neuroplasticity, flow state.*

### Introduction

The ballroom dance industry of the early twenty-first century is constituted as a multilayered sociocultural construct in which the historical practices of European aristocratic salons, the competitive logic of the sport

movement, and the commercial mechanisms of the American service market form a unified yet internally contradictory whole. At the epicenter of this configuration stands the Pro-Am (Professional–Amateur) system, which has become the principal economic engine of the dance

business in the United States. Within this system, the professional instructor simultaneously performs the functions of partner, coach, and mentor for the amateur student, thereby producing a specific type of educational and service product whose financial turnover is measured in billions of dollars [1]. However, the sustainability and efficiency of this model in its current form depend directly on how successfully a profound contradiction between two dominant pedagogical cultures, Soviet (more broadly, Eastern European) and American, can be overcome.

Historical and pedagogical analysis indicates that the development of ballroom dance in the USSR unfolded under conditions of strict cultural isolation and ideological control, which, paradoxically, facilitated the formation of a highly organized and effective system for training athletes. In the Soviet context, dance sport was not interpreted as a form of leisure; rather, it functioned as an instrument of physical tempering and moral-ethical formation of the new Soviet person [2, 3]. Total control over the sphere of free time led to the codification and standardization of choreographic material and to the inclusion of dance sport within a system of ranks and normative standards. The methodological base relied on the principles of classical ballet (the A. Ya. Vaganova system) and sports physiology, where the priority values were discipline, biomechanical precision of movement, and orientation toward competitive results [4]. The pedagogical process was constructed within an authoritarian paradigm: the figure of the coach possessed an almost sacral status, and instruction presupposed prolonged and monotonous refinement of basic elements to the level of automatism, often at the cost of suppressing individuality and diminishing the emotional attractiveness of classes.

The American tradition of social dance developed under fundamentally different conditions, under the influence of jazz culture, mass entertainment practices, and commercial franchising networks of the Arthur Murray and Fred Astaire type [6]. Here, the central aims were socialization, accessibility, and deriving pleasure from the process. Adult instruction in the United States is organized according to the principle of rapid success: the student must be able to dance to music already in the first lesson, while the volume of criticism and complex technical explanations is deliberately minimized so as not to provoke refusal of further instruction. Within this logic, dance is constructed primarily as fun, as a form of communication and a means

of psychological decompression, rather than as an exhausting training process [7, 8].

The dissolution of the USSR initiated large-scale migration of highly qualified coaches and dancers to the United States, which in scholarly discourse is described through the notions of cultural transfer and diasporic pollination [9, 10]. As a result, American dance sport underwent a radical transformation: together with bearers of the Soviet school, outstanding technical competencies and a specific work ethic were imported into the professional community, grounded in perfectionism, strict discipline, and a long-term orientation toward results. The encounter of this culture with the Pro-Am system posed an acute methodological question for practice: how to adapt a training toolkit originally oriented toward Olympic-level athletes to the needs of adult amateurs who, in market logic, function first and foremost as clients rather than as subordinate members of a sports team.

For the company Dance with Me, established by émigrés from the Eastern European dance milieu, this contradiction assumes a strategic character, affecting both pedagogical content and the business model. On the one hand, the brand positioning is built on an emphasis on high standards of quality and professionalism, closely connected with the Eastern European roots of the founders (in particular, the Chmerkovskiy family) [12]. On the other hand, the direct and uncritical transfer of Soviet training practices, drill, strict and often unvarnished criticism, high intensity of load, into work with affluent American clientele (High-Net-Worth Individuals) is fraught with increased conflict, reduced loyalty, and, consequently, direct financial losses [11, 13].

Empirical observations and analysis of practice show that mechanical mixing of the two pedagogical approaches rarely yields a stable positive outcome. In one case, excessive pressure and an overly strict feedback model lead to loss of motivation, especially among older students who are inclined to perceive dance as a space for safe self-expression. In the other case, excessive simplification of material and reduction of the process to the social fun format generates the effect of a technical ceiling, when the student reaches a certain level without obtaining further qualitative progress and, seeing no point in continued learning, terminates investments in personal development [14, 15]. As a consequence, an evident demand emerges for a scientifically grounded hybrid

model capable of organically combining the technological effectiveness of the Soviet school with the psychological comfort and client-centeredness of American service.

Accordingly, the **aim** of the study is formulated as the development of a conceptual Hybrid Zone Model (HZM) of instruction for adult students within the Pro-Am system, oriented toward the simultaneous maximization of educational outcomes (the level of technical mastery) and the economic indicators of studio activity (client retention, LTV). Achieving this aim presupposes the solution of a set of interrelated tasks, including: a comparative analysis of the pedagogical paradigms of the Soviet sports school and the American social dance tradition, with identification of their strengths and weaknesses in the context of adult education; investigation of the psychophysiological characteristics of students in older age groups (40+), drawing on data on neuroplasticity, motor learning mechanisms, and the structure of motivation, in order to justify the selection of appropriate teaching methods; analysis of the economic parameters of the Pro-Am system, with a focus on the influence of the student level of technical preparedness on the student life cycle within the studio (LTV); development of practical recommendations for integrating somatic learning methods and gamification as instruments for translating complex technical information into formats accessible to amateurs; and evaluation of the effectiveness of the proposed model on the basis of analysis of the activity and client feedback of the company Dance With Me.

**The scientific novelty** consists in the fact that the present study, for the first time, proposes and operationalizes a hybrid HZM model that systematically synthesizes Eastern European technical discipline with somatic learning and gamification and links pedagogical protocols with Pro-Am business metrics (retention/LTV) as a single manageable system.

**The authorial hypothesis** is reduced to the assumption that stable retention and increased engagement of adult Pro-Am students are achieved when instruction simultaneously provides an emotionally comfortable experience and objectively measurable technical progress, and that the HZM model ensures this balance more effectively than a purely social or purely disciplinary approach.

## Materials and Methods

The study is based on an interdisciplinary approach integrating the methodological instruments of comparative pedagogy, kinesiology, andragogy (the theory of adult learning), and economic analysis in the service sector. As the methodological foundation, a mixed design was selected, allowing the combination of qualitative study of scholarly literature and empirical materials with analysis of quantitative indicators characterizing the contemporary dance sport industry and the Pro-Am segment. This construction enables the comparison of pedagogical and bodily-motor parameters of the learning process with its economic outcomes, which is especially significant for systems functioning at the intersection of sport and commercial service.

The source base of the study was formed on the basis of an array of results from contemporary research selected by the criterion of relevance to the Pro-Am topic, dance pedagogy, and sport psychology. The materials were structured into several substantive blocks. The first block comprised academic studies on the pedagogy and history of dance, including works devoted to the A. Ya. Vaganova system, the Soviet system of physical education, and comparative analysis of dance methodologies. Their use made it possible to reconstruct the distinctive genetic code of the Eastern European school and to trace the logic of its transformation under conditions of cultural transfer. The second block included research in motor learning and biomechanics, within which data were analyzed on adult learning curves, features of weight transfer and postural control in dance movement, as well as the influence of somatic practices on the effectiveness of motor skill formation. The third block consisted of works in sport psychology and motivation, where the key analytical frameworks were Self-Determination Theory, the concept of Deliberate Practice, and conceptions of the Flow State in contexts of creative and motor activity. The fourth block was associated with economic statistics and business analytics: it included reports on the dance studio market in the United States, data on the cost of participation in Pro-Am competitions, and statistics on client retention in boutique fitness and dance studios. Finally, a distinct empirical layer was constituted by data from the Dance With Me case, including student reviews, interviews with employees, and the company public materials, which made it possible to assess the specificity of brand

perception and its methodological stance in real practice.

The theoretical framework of the study is formed at the intersection of several conceptual approaches. As a basic educational paradigm, the andragogical theory of M. Knowles was used, proceeding from the premise that the effectiveness of adult learning increases as learners become aware of the practical value of acquired knowledge and participate in constructing their own educational experience. An important instrument for structuring the student developmental trajectory was the skill acquisition model proposed by H. and S. Dreyfus, describing the gradual transition from novice to expert and allowing formalization of stages of advancement within the Pro-Am system with consideration of the specificity of adult learners. To analyze the emotional-cognitive state of students, the flow model of M. Csikszentmihalyi was used, explaining optimal experience as a balance between task complexity and the current level of competence. Taken together, these theoretical foundations provide the possibility of linking pedagogical decisions, motor strategies, and economic indicators into a coherent analytical construct relevant to the task of developing a hybrid instructional model in Pro-Am.

## Results and Discussion

The Soviet school of dance, which became the intellectual and methodological foundation for a substantial proportion of contemporary top instructors in the United States, was formed within a fundamentally distinctive sociocultural and institutional ecosystem. Research confirms that in the USSR dance functioned not as a form of leisure but as a form of sport, purposefully supported by the state in order to demonstrate the superiority of the socialist way of life [3]. This framework imposed a rigid orientation toward results, understood primarily as victory in competitions rather than the participant subjective satisfaction or emotional self-disclosure. Within this logic, pedagogy was treated as a technology for producing competitive success rather than as a service [5, 16].

The central structure-forming element of this system is biomechanical perfectionism. In contrast to a number of Western approaches in which movement is assessed predominantly through the prism of external visual impression or emotional expressivity, the Soviet school, inheriting the principles of the Vaganova methodology, is oriented toward total control over internal muscular and

kinematic processes [4]. Movement is constructed from the center, with an emphasized focus on footwork, regulated weight transfer, and preservation of postural verticality; it is precisely the internal organization of the torso and the supporting apparatus that is treated as the condition for achieving the correct aesthetics of line. Such an orientation ensures outstanding technical training, yet it presupposes extremely high demands with respect to discipline, bodily awareness, and tolerance for prolonged monotonous training.

At the same time, the pedagogical toolkit of the Soviet school often proves psychologically traumatic for an adult Western student. A directive style constructs a rigid vertical of authority: the teacher appears as an unconditional authority whose instructions are not subject to discussion, while attempts to ask questions or propose alternative interpretations may be interpreted as a manifestation of disrespect or doubt regarding the coach competence. The drilling method presupposes many thousands of repetitions of isolated technical elements, such as footwork in rumba, predominantly without music and without emotional context, until the movement acquires a reflexive character [4]. Error correction is built primarily on negative motivation: the emphasis falls on fixation of deficiencies and harsh criticism, for example, you are doing this terribly, redo it, which in a competitive sport environment is perceived as a normal and effective way of stimulating progress [3]. However, the direct transfer of this model into the context of the American Pro-Am system generates pronounced cognitive and value dissonance. A client paying for an individual lesson at a rate of 150–200 dollars expects, first and foremost, service, emotional support, and positive feedback, yet encounters harsh criticism and minimization of praise, which is readily interpreted as a personal insult or as a sign of instructor unprofessionalism [13].

The American context of ballroom and social dance historically developed as a space of socialization and inclusivity. The industry evolved predominantly in the format of franchise studios that cultivated an atmosphere of a club community in which dance served as an instrument of acquaintance, informal communication, and expansion of social ties [6]. The pedagogical philosophy relies on principles of positive reinforcement, with the emotional state of the client functioning as the key reference point. The priority of the fun factor means that

the main goal of the lesson is for the student to leave class in an elevated mood; at the same time, many technical inaccuracies are consciously ignored if they do not interfere with maintaining basic rhythm and overall movement to music [8]. Curricula are systematically simplified: complex elements are adapted, reduced, or entirely excluded in order to accelerate subjectively perceived progress and to provide the effect of instant gratification. A substantial portion of the educational process is transferred into the format of group events, parties with regular partner rotation, and other activities aimed at creating a stable sense of belonging to a community [9, 17].

However, the weakness of such a model becomes apparent over an accumulative, long-term interval. Studies

demonstrate that adult students who do not encounter an adequate level of technical challenge quickly reach a developmental plateau at which visible progress ceases. The absence of a sense of growth in competence undermines intrinsic motivation, and classes are increasingly perceived as routine, devoid of meaning, and involving a waste of time and financial resources. As a result, a tendency toward client attrition emerges: students who do not see further prospects in their own development terminate participation in programs and shift to alternative forms of leisure or physical activity [15].

In Table 1 presented below, the results of a comparative analysis of pedagogical models in the Pro-Am context are demonstrated.

**Table 1. Comparative analysis of pedagogical models in the Pro-Am context (compiled by the author on the basis of [4, 8, 10, 15])**

Characteristic	Soviet sports model	American social model	Influence on the adult Pro-Am student
Learning objective	Victory, perfection of form, athleticism.	Entertainment, socialization, stress relief.	A conflict of objectives: the client seeks to look like a champion, yet to feel as if at a party.
Role of the teacher	An authoritarian mentor, a coach-dictator.	A leisure partner, an entertainer, a friend.	The need for a hybrid role: an authoritative guide.
Methodology	Decomposition, isolation, multiple repetitions (Drills).	Holistic learning (Whole-part-whole), dancing to music from the outset.	Drills are tedious but necessary; enjoyment-oriented practice is pleasant but does not provide depth.
Feedback	Critical, with a focus on errors (Negative Feedback).	Supportive, the sandwich method (Positive Feedback).	Excessive criticism demotivates; excessive praise devalues achievement.
Attitude to the body	The body as an instrument, overcoming pain and fatigue.	The body as a source of pleasure, avoidance of discomfort.	The necessity of a somatic approach: comfort achieved through correct biomechanics.

The Pro-Am system constitutes one of the most capital-intensive forms of amateur sport: economic calculations show that an active participant in this segment annually

invests in the pastime from 20,000 to 100,000 dollars and more [2]. The structure of these expenditures includes, first and foremost, packages of private lessons (from one

to five sessions per week), which form the base revenue stream of a dance studio. A substantial share is composed of competitive costs: the fee paid to the professional partner for each appearance on the floor (heat), registration fees and tickets, as well as transportation and hotel expenses associated with the coach accompaniment; a single away tournament may cost the student 5,000–15,000 dollars [2]. In addition, a significant block of indirect costs is formed, including stage costumes (including dresses costing more than 3,000 dollars), specialized footwear, makeup, and hairdressing services [30]. Such a level of financial investment objectively moves Pro-Am beyond the category of a hobby and places it within the space of Luxury Lifestyle, which radically changes the nature of expectations: the object of purchase becomes not so much a dance lesson in the narrow pedagogical sense as a transformational experience, symbolic status, and inclusion within an elite community [18, 22].

The core nucleus of the Pro-Am client base consists predominantly of women aged 40–65 years, who account for up to 80% of the market. In most cases, these are highly paid professionals, entrepreneurs, or mothers in the empty nest stage, when the primary parenting functions have already been fulfilled and resources emerge for investments in personal development. The psychological profile of this group demonstrates a complex, multilayered structure of motivation. First, there is a pronounced need for self-actualization and realization of creative potential, which for a prolonged period may have been displaced by professional or family obligations. Second, the motive of physical aesthetics and health is significant: dance practices are perceived as a means of counteracting age-related changes and of preserving flexibility, posture, and cognitive clarity. Third, a noticeable role is played by the demand for emotional connectedness: the relationship with the coach not infrequently assumes the form of a surrogate partnership, within which dance becomes a means of experiencing emotions of trust, being led, and distinctly expressed femininity that are deficient in everyday life [3]. It is precisely this segment that is most sensitive to the quality of pedagogical interaction: women with high social and educational status demonstrate low tolerance for primitive or authoritarian methods. For them, not only effectiveness but also the cognitive meaningfulness of the process is fundamentally important: an argued explanation of technique is required, reliance on expertise inherited from the Soviet educational tradition, while simultaneously

observing norms of respectful dialogue and partnership characteristic of American service culture [23, 25].

In this context, the example of the company Dance with Me (DWM), founded by the Chmerkovskiy family and their partners and representing a kind of laboratory of the hybrid approach, is indicative. Using the media capital accumulated through participation in the television project *Dancing with The Stars* (DWTS), the founders consciously refused the model of a purely entertainment product, retaining an orientation toward high standards of instruction [12]. Analysis of client reviews and the DWM business model makes it possible to identify several key markers of successful commercialization of such an approach. First, the brand exploits a specific cultural code of the strict yet charismatic European professional, creating in clients a sense of access to secret knowledge and elite training [11]. Second, a clearly structured pathway of development is built: instead of a chaotic sequence of lessons characteristic of many social studios, a system of levels and target formats is offered, which is especially attractive for achievement-oriented clients [26, 35]. Third, a stable community is constructed through regular events at which the technical progress of students is publicly recognized and celebrated, satisfying the need for social approval and symbolic confirmation of status [34]. At the same time, even within DWM the risk of cultural conflict remains: young instructors recently arrived from Eastern Europe do not always manage to adapt the habitual methods of the sport school to the expectations of American clients in time and tend to apply rigid, straightforward training strategies, which produces tension and reduces satisfaction [13, 28]. Such cases demonstrate the necessity of a formalized description and implementation of a hybrid model of pedagogical interaction.

The key result of the analysis is the identification of the role of somatically oriented instruction as an effective instrument for translating the rigid biomechanical requirements of the Soviet school into a language that is acceptable and psychologically comfortable for an adult American audience. Traditional ballroom dance biomechanics imposes on the dancer body requirements that significantly exceed its natural habits: extreme spinal rotation, isolated work of the hip girdle, specific distribution of weight on the foot, and other technically complex actions [19]. In the classical Soviet methodology,

mastery of these skills was often secured through repeated practice under conditions of physical discomfort, up to pain, which was perceived as a normative element of sport drill.

The somatic approach, drawing on the Feldenkrais Method, the Alexander Technique, Laban Bartenieff and related practices, proposes an alternative trajectory, the development of internal proprioception and bodily awareness [21]. Within such a paradigm, an externally directive command of the level Pull in your stomach is replaced by an imagistic cue such as Feel the connection of the body center with the spine, which shifts the focus of attention from external form to internal sensation. Such a shift simultaneously solves two strategic tasks. First, it increases learning efficiency, because adult learners acquire complex motor patterns more quickly and more stably, relying on meaningful lived experience of bodily processes rather than on mechanical copying of form. Second, it transforms the educational experience itself, turning the lesson into an exploration of one own body rather than into a disciplinary procedure, which substantially increases subjective satisfaction and raises the value of the lesson as an element of personal life and leisure.

On the basis of the conducted analysis, a Hybrid Zone Model (HZM) of instruction is formed, representing a synthesis of three complementary components: Technical Discipline, Somatic Awareness, and Service Gamification. In its architecture, the foundational level is cognitive biomechanics. Instead of a reproductive approach of the type do as shown, emphasis is shifted toward explanation of the physics of movement. An adult learner with a developed intellect assimilates material substantially more deeply when understanding how levers, centrifugal force, and inertia operate in a given element [20]. The articulation of how correct weight transfer allows the saving of energy and the reduction of load on joints becomes a significant motivational resource for meticulous work on technique. In this way, the need for high expertise, rooted in the Soviet tradition, is satisfied, yet it is realized through intellectual engagement characteristic of the American model of educational service.

The next level of the model is associated with transformation of routine drilling, necessary for neuroplastic changes and long-term consolidation of a motor skill [24]. Instead of a linear prescription of repeated repetition, monotonous practice is repackaged into game

formats in which the same motor load is preserved while its experiential quality changes. A typical example is replacing the instruction to repeat the step 50 times with a task measured by the time of maintaining balance after executing the movement or by another quantitatively quantifiable metric. The integration of digital instruments, progress trackers, video analysis systems with graphic overlays and visualization of technique changes, turns the training process into a self-improvement quest in which levels, achievements, and personal records are tracked. Such gamification increases attentional stability and reduces the subjective sense of monotony, without destroying the disciplinary foundation of the training process.

The communicative dimension of HZM relies on a somatically oriented language. Directive commands are replaced by forms close to inquiry-based learning, where the key instrument is the investigative question. The instructor not so much prescribes as initiates a process of self-observation: it is proposed, for example, to track how balance changes when the knee is softened, which zones of the body experience tension in a given step, where support is felt. As a result, responsibility for learning gradually shifts to the student, forming a higher level of autonomy and intrinsic motivation, which is considered a critically important condition in andragogy. The body ceases to be an object of external control and becomes a source of information with which a meaningful dialogue is constructed.

The psychological implications of such an approach are especially noticeable in connection with the phenomenon of flow. Research shows that the flow state arises only under the condition of balance between task complexity and skill level [27]. With excessive simplification of tasks, characteristic of purely social dance where emphasis is placed on basic steps and communication, boredom and apathy dominate. With excessive complication, characteristic of rigid sport training without appropriate preparation, anxiety and a sense of inadequacy intensify. The hybrid model makes it possible to keep the learner within the so-called flow channel through gradual increase of technical demands mediated by somatic practices and gamification. The attainment of ever more complex bodily goals fills the learning process with a deep sense of satisfaction. For women older than 40 years, who often pass through an identity crisis, the conquest of mastery in

a complex motor skill acquires therapeutic significance, supporting self-esteem and resilience. In this context, dance ceases to be only entertainment and becomes a form of embodied cognition, strengthening cognitive functions and contributing to more subtle emotional self-regulation [26, 28].

The economic consequences of implementing the Hybrid Zone Model manifest in changes in the studio key financial indicators, above all the client Lifetime Value (LTV). Under Pro-Am conditions, this indicator is closely connected with engagement in the competitive and developmental process. Visitors who orient exclusively toward social

parties demonstrate high Churn Rate, because their social needs may be satisfied by alternative, less costly means [31, 32]. By contrast, clients included in a long-term process of Skill Acquisition form a qualitatively different degree of attachment to the studio. Investments of time, effort, and emotion in building a complex bodily skill create a sunk cost effect in a positive sense: termination of lessons is experienced as the loss of accumulated capital of competencies and an identity resource. This reduces the probability of refusal of lessons, increases the duration of the client life cycle, and, consequently, raises the sustainability and profitability of the business model (see Table 2).

**Table 2. Comparative analysis of the economic efficiency of models (compiled by the author on the basis of [27-32]).**

Indicator	Social Fun model (traditional United States)	Sport Drill model (traditional Union of Soviet Socialist Republics)	Hybrid Model (HZM)
Average price per lesson	Low / Medium	Medium	High (Premium)
Lesson frequency	1–2 per week	3–5 per week	3–5 per week + seminars
Retention	6–12 months (while it remains enjoyable)	High among fanatics, low among the majority	3–5+ years (long-term development)
Participation in tournaments	Rare, local (low margin)	Frequent, but with a narrow client base	Regular, including Pro-Am (high margin)
Risk of burnout	Boredom	Injuries / Burnout	Optimal balance (Flow)
Primary asset	Party-like atmosphere	Coach’s personality	Learning system and progress

The hybrid model provides studios of the Dance with Me format with the opportunity to monetize not so much the instructor's working hours as an integrated system of personal and bodily transformation. The economic focus shifts from selling a unit of time to selling a process of becoming a new identity: the client invests resources in gradually constructing the self as an athlete or an artist, rather than merely participating in a series of dance lessons

reduced to executing a set of movements.

At the same time, implementation of such a model is associated with a number of substantial challenges and constraints. First, the question of staff qualification arises: instructors are required to command not only the technical arsenal of ballroom and social dance, but also basic knowledge in anatomy, psychology, and somatic

practices. This presupposes additional investments in systematic retraining, especially for specialists accustomed to working within the paradigm of a traditional, rigidly directive approach [14]. Second, it is necessary to take into account the physical limitations of an adult audience: many students arrive with chronic injuries, musculoskeletal disorders, or reduced mobility. The teacher must adapt an idealized biomechanical model to a specific body while maintaining high standards of execution quality, which requires developed pedagogical tact and methodological mastery [19]. Third, cultural resistance on the part of a segment of the client base remains a significant factor. A certain proportion of visitors consciously avoids a serious approach, perceiving dance exclusively as light leisure and a form of social interaction. Under such conditions, the Hybrid Zone Model requires carefully constructed marketing communication capable of convincingly demonstrating that technical refinement and discipline are not hard labor but, on the contrary, open access to a sense of ease, freedom of movement, and deeper pleasure in dance.

### Conclusion

The integration of the Eastern European disciplinary tradition into the American Pro-Am system appears not as a simple combination of two pedagogical styles, but as the construction of a fundamentally new educational product with its own logic, values, and mechanisms of influence. The results obtained demonstrate that the widespread opposition discipline versus pleasure is methodologically incorrect in this context: for an adult, intellectually developed client, authentic and profound pleasure (Deep Fun) is associated not with avoidance of effort, but with overcoming one own limitation and with a growing sense of competence and mastery.

The HZM hybrid model functionally removes the cultural conflict between the Soviet and American paradigms, transforming authoritarian control into a form of expert mentorship and mechanical drill into meaningful somatic practice, in which the body is treated as a subject of experience rather than an object of pressure. In such a format, for the company Dance With Me and for the author Valeriia, an entire spectrum of strategic opportunities opens: formation of the status of a leader in the Intellectual Ballroom Dance niche with orientation toward the most solvent and loyal audience segment; growth of the LTV indicator through extending the client life cycle via a

potentially inexhaustible process of continuous improvement of technique and artistic expression; reduction of reputational risks associated with unethical or improper coach behavior through institutionalization of standards of somatic ethics and regulated communicative practice.

Ultimately, success in Pro-Am within the contemporary configuration is determined by the ability to offer the client not a set of dance services, but a model of one own improved version, more graceful, more collected, more confident, and more disciplined. It is precisely the combination of the heritage of the Soviet school of champions with the American culture of service that functions as the key mechanism of such transformation, turning Pro-Am into a space not only of aesthetic but also of deeply personal growth.

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