



# Establishment and Development of University Theatre Studies in Ukraine: History and Present Time

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## ABSTRACT

The institutionalization of theatre studies gained prominence in the 21st century, bestowing academic status upon this emerging humanities field. This study analyzes the evolution of theatre studies, focusing on its emergence in Ukrainian academia. The research aims to meticulously examine the establishment and progression of theatre studies in Ukrainian universities, specifically the Department of Theatre Studies and Acting at Ivan Franko National University of Lviv. This unit exemplifies the transformative shift from a pragmatic, post-Soviet theatre theory to a Eurocentric orientation rooted in rigorous scientific foundations. The influence of the academic environment on Ukrainian theatre studies is highlighted, with universities serving as vital hubs for scholarly discourse and intellectual exchange. Innovative technologies further amplify this role by facilitating scientific exploration and education. The university's academic milieu fosters a dynamic interdisciplinary dialogue, enhancing the scholarly significance of theatre researchers' voices.

**Keywords:** Theatre Studies Education; Ivan Franko National University of Lviv; Theatre Studies; Theatre; Acting Skills.

## INTRODUCTION

Modern Theatre studies as a component of the humanities appeared in Europe at the turn of the 19th and 20th centuries and during the 20th century entered the world scientific discourse as an integral part of it. The institutionalisation of theatre studies took place in university centres: scientific and educational theatre studies were included in the programmes of the oldest and most famous universities in Europe: Bologna, Italy Alma Mater Studiorum Università di Bologna, Jagiellonian, Poland Uniwersytet Jagielloński, Sorbonne, France Sorbonne University, etc. In addition to degree programs, there are also research networks and centres dedicated to theatre studies in Europe. For example, the European Theatre Research Network (ETRN) investigates the way that experimentation and innovation happen across broad European contexts ranging from repertory theatres to avant-garde (European theatre research network, 2023). The University of Amsterdam's Theatre Studies program encompasses local and global perspectives on theatre, performance, and dramaturgy (Theatre studies. A world of theatre in Amsterdam, 2023).

Thus, based on his lectures on theatrical studies at the Sorbonne, the famous French theatre scholar Pavis (2006) published one of the most famous modern works in the field of theatre studies "Dictionary of Theatre" (Figure 1). Theatre studies as a university science permeate this work, appearing in various slogans and definitions. Regarding the features of theatre studies, the author of "Dictionary of Theatre" noted that "in addition

to being scientific, this industry needs globality, autonomy, and recognition in Western Europe" (Pavis, 2006). Pavis noted that theatre studies should be approached scientifically, implying the use of research, analysis, and critical thinking. Another leading theatre scholar German professor Balme (2008), in the preface to the university textbook "Introduction to Theatre Studies", emphasised that "...since its development in the 1920s, theatre studies have always faced difficulties in being established as a university discipline. However, these difficulties have long been overcome and in the last ten years theatre studies have experienced a real boom..." (Balme, 2008). Some of the key themes explored in the book include the role of theatre in society, the relationship between theatre and other art forms, and how theatre has evolved.

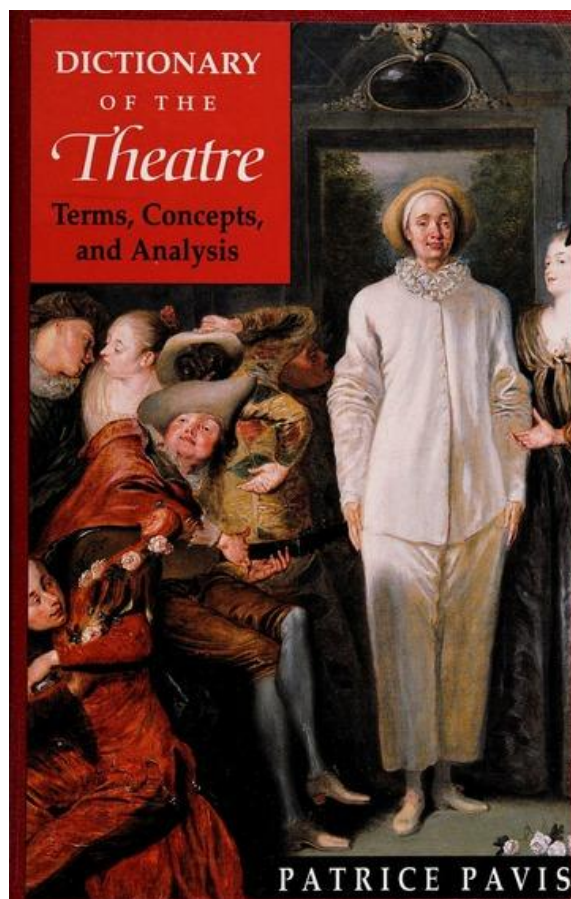


Figure 1. Cover of the "Dictionary of Theatre"

Modern theatre studies are firmly established in universities: today this educational field is present, for example, in the programmes of universities in Amsterdam, Netherlands, University of Amsterdam; Warwick, UK, University of Warwick; Sydney, Australia, The University of Sydney; Trinity College Dublin, Ireland, etc. Erika Fischer-Lichte, one of the most famous contemporary researchers of theatre and performing arts, directs theatrical studies at the Free University of Berlin. In the speech at the Z. Raszewski Theatre Institute, Poland Instytut Teatralny im. Zbigniewa Raszewskiego, which took place in April 2013, this well-known theatre scholar highlighted the problems facing the education of the new generation of theatre scholars and stressed that "theatre studies allow not only delving into one of the arts but also taking a direct look at the Theatre Vitae Humanae". This speech reflects the growing academic status of theatrical studies as a university discipline in the early 21st century. Thus, theatrical studies as a university discipline became a widespread global practice at the beginning of the 21st century, which provided this relatively new field of the humanities with academic status.

In the Ukrainian context, the evolution of theatre studies as an academic discipline is intricately interwoven with historical developments and ongoing challenges. As a constituent of the broader field of art history, national theatre studies have undergone a dynamic transformation since 1991. This period of transformation is effectively discerned through the lens of historical investigations that have been pursued with vigour (Hasanov, Panachev, Starostin, & Pudov, 2018; Mykhailovych, 2022). These historical studies have functioned as discernible milestones, revealing lacunae and previously disregarded figures within the realm of theatrical artists and authors. Additionally, these studies have entailed the critical reassessment of ideologically skewed and colonialist interpretations of Ukrainian theatre history (Volkov, 2023). A salient outcome of these endeavours has been the

construction of a monolithic national history of Ukrainian theatre, a significant departure from earlier perspectives. This paradigm shift is exemplified by the transition towards a broader conceptual framework that encompasses a "history of theatres in Ukraine," encompassing the manifold contributions of Austrian, Polish, Jewish, and Russian theatrical traditions within Ukrainian territory. The dissolution of censorship constraints has substantially catalyzed the independent growth of theatre criticism. This facet of theatre studies has traversed a challenging trajectory characterized by introspection and the reevaluation of its professional essence. In effect, theatre criticism has expanded its purview beyond its traditional role, encompassing not only critical analysis but also assuming the mantle of consultative-expert and conceptual-project endeavours.

The purpose of the study is to investigate the establishment and development of university theatre studies in Ukraine, on the example of the first and only department of theatre studies and acting. This research examines the historical development of theatre studies as an academic discipline in Ukraine. It traces the evolution of theatre studies by investigating changes in focus, methodologies, and theoretical frameworks, particularly the shift from post-Soviet to Eurocentric orientations. The study also explores the influence of universities on shaping Ukrainian theatre studies through scholarly discourse and intellectual exchange. Innovative technologies are considered in this context. The interdisciplinary nature of theatre studies is acknowledged, contributing to dialogue across academic domains. As theatre reflects cultural heritage, this research aids in its preservation. Documenting the evolution of theatre studies in Ukraine provides insights into broader cultural shifts over time.

### ESTABLISHMENT OF UKRAINIAN THEATRE STUDIES

Theatrical education as a component of theatrical science has probably undergone the least changes and transformations, retaining the forms typical of the 20th century. The legacy of the USSR (Union of Soviet Socialist Republics) in the field of education affected Ukraine by the fact that until the end of the 20th century, the only way to obtain theatrical education was through art universities. For the republics that were part of the USSR, two higher educational institutions remained exemplary in the field of theatre studies: GITIS (State Institute of Theatre Arts; now the Russian Institute of Theatre Arts) and LGITMIK (Leningrad State Institute of Theatre, Music, and Cinematography; now the Russian State Institute of Performing Arts). In these two oldest specialised theatrical schools in Russia, founded in the 18th–19th centuries, theatrical faculties emerged in the 1930s: 1931 in Moscow, and 1939 in Leningrad (now – St. Petersburg). The emergence of these faculties was directly reflected in the attitude to theatre studies as theatre criticism. Therewith, theatrical criticism was to perform ideological and punitive functions, to be an institution of approval or accusation of certain stage works and authors, a party instrument. The total ideological bias of theatre criticism of the 1930s somewhat weakened in the late 1950s and 1960s, but the attitude towards it as an instrument of power, censorship, public evaluation of the artist, a mechanism for sorting appropriate/inappropriate works from the standpoint of the communist government remained unchanged. Therefore, teaching theatre studies in the Soviet period, including in Ukraine, was perceived as training for theatre critics, and educational institutions that trained such specialists. Examples of Russian metropolitan universities were art, and theatre universities. Among them the Kyiv State Theatre Institute (now the Kyiv National I. K. Karpenko-Kary Theatre, Cinema, and Television University) (Figure 2) and the State Institute of Theatre Arts (later the Kharkiv State Theatre Institute; now the Kharkiv I. Kotlyarevsky National University of Arts). (Figure 3) In 1944, both universities began to train theatre specialists



Figure 2. Kyiv National I. K. Karpenko-Kary Theatre, Cinema, and Television University Nowadays





Figure 3. Kharkiv I. Kotlyarevsky National University of Arts Nowadays

The unequivocal advantage of this method of pedagogy persists in its provision of maximal proximity between students and their counterparts from diverse theatrical domains, including directors, actors, and managers. This environment fosters the cultivation of a theatre critic well-versed in the intricacies of theatre production, as well as specialists primed for direct engagement within theatrical enterprises. Notably, the distinctive characteristic of this pedagogical approach lies in its heightened emphasis on immediate engagement with ongoing artistic processes. However, this emphasis also results in a divergence from conventional academic pursuits, consequently impeding the evolution of scholarly discourse and the nurturing of theatre theorists within academic scholarship. It was Professor Klekovkin (2013) who initially brought attention to the matter of theatre studies within the university context in Ukraine through his published works. His book, "Theatre at the Table. Methodology of Theatre Studies. Travel Diary," notably featured a section titled "University Introductions to Theatre Studies: Christopher Balme and Robert Leach."

Within this context, Professor Klekovkin pointed out the contrast between European and American educational systems on one hand and the Soviet and post-Soviet systems on the other. Within this context, Professor Klekovkin pointed out the contrast between European and American educational systems on one hand and the Soviet and post-Soviet systems on the other. In the European and American education systems, in contrast to the Soviet and post-Soviet ones, theatre studies as a scientific discipline are studied in universities, surrounded by humanitarian, not applied theatre disciplines. To some extent, this explains the return of theatre studies to the bosom of philology, philosophy, and cultural studies, for achievements in which they receive the diploma of Doctor of Philosophical Sciences. Post-Soviet theatre studies, feeling, probably, the exhaustion of the Soviet toolkit, more acutely raised questions about the methodology and scientific foundations of theatrical work, as evidenced by the annual international interuniversity conferences "Methodology of modern theatre studies", which are held by the Russian University of Theater Arts (GITIS), updating the formats of theatre studies writing, etc. Specifically, theatre studies are situated as an academic discipline within the former, integrated into the humanities and distinct from applied fields. This positioning, to a degree, elucidates the recent resurgence of theatre studies within the realms of philology, philosophy, and cultural studies. These disciplines represent the sphere in which noteworthy accomplishments culminate in the attainment of a Doctor of Philosophy degree.

During the Soviet era, theatre education in the Soviet Union was heavily influenced by the principles and ideologies of the Communist Party. The focus was on promoting socialist realism, which emphasized the portrayal of positive Soviet values and the glorification of the working class. The curriculum and training methods were designed to produce actors who could effectively convey these ideals on stage (Oralgaliyevna et al., 2022;

Bapanova, Orekhova, Kadirizova, Kasbayeva, & Sholpankulova, 2023). The Soviet government exerted significant control over the content and themes of theatrical productions. The state censorship system ensured that plays and performances aligned with the party's ideology and promoted socialist values (Dats, 2021; Novozhenov, 2023). The Blue Blouse was an influential agitprop theatre collective in the early Soviet Union. It was created by Boris Yuzhanin under the auspices of the Moscow Institute of Journalism in 1923. The Blue Blouse troupe served as an example for similar workers' theatre companies across the country and worldwide, and by 1927, there were more than 5,000 Blue Blouse troupes in the Soviet Union with over 100,000 members. The Blue Blouse theatre combined various stylistic elements and art forms, imbuing them with socio-political meaning to reach the Soviet people. They focused on dynamic performances that used entertainment and comedy to connect with the audience on a personal level, addressing daily life and news (Karoula, 2018).

Soviet theatre education emphasized collective creation and ensemble work. The concept of "collective creativity" was central to the training of actors, directors, and other theatre professionals. This approach aimed to foster collaboration and a sense of collective responsibility among theatre practitioners. Theatre education in the Soviet Union provided opportunities for social mobility. Talented individuals from diverse backgrounds had the chance to receive professional training and pursue careers in the performing arts (Dergach, 2006; Linda, 2023).

In the post-Soviet era, there has been a gradual transition towards a more Western European model of theatre education. This shift has been influenced by factors such as globalization, increased cultural exchange, and the desire to align with international artistic trends. The Western European model emphasizes individual creativity, experimentation, and a broader range of artistic expression.

In the example of Ukraine as one of the post-Soviet states, the problem of university theatre studies is particularly pronounced. The Soviet legacy in the form of theatre studies as applied art education and science, integrated only in art universities, began to change and gain the features of Western European models. The first (and the only) example of the integration of theatre studies into the structure of the classical university was the experience of the Ivan Franko National University of Lviv (Figure 4). In 1999, the Department of Theatre Studies and Acting appeared at the Faculty of Philology under the leadership of the head, Prof. B. Kozak. This was preceded by long training at the initiative and assistance of the Rector of the University Prof. I. Vakarchuk, for whom the emergence of theatrical science in the university space was completely grounded and natural. In his reflections on this issue, Rector I. Vakarchuk invariably referred to the practice of European universities and emphasised the importance of university space for theatre studies and the importance of theatre studies, acting education, and other art areas for classical universities. In 2004, when creating a separate faculty of culture and arts, Rector I. Vakarchuk emphasised the importance of combining the natural sciences with the humanities, concisely with art history (Harbuziuk, 2004).



Figure 4. Ivan Franko National University of Lviv

The fact that Lviv National University became the first and only classical university in Ukraine with a theatrical and theatrical component was not only a personal wish of the Rector-Reformer and Lviv theatre scholars. Lviv University, which in 2021 turned 360 years old since its foundation, is one of the oldest universities in Ukraine and has historical reasons for this. The name of the patron of Ivan Franko University, a famous Ukrainian scientist, novelist, playwright, poet, publicist, translator, and public figure, is associated with the birth of Ukrainian theatre science at the turn of the 19th–20th centuries. He is the author of the first thorough works on the history of Ukrainian theatre, comparative studies of Ukrainian and world drama, he actively intervened in the contemporary theatrical process of the late 19th – early 20th centuries, developed and approved the concept and objectives of the national theatre in the statelessness (Franko, 1980;1981;1982;1983).

The main methods used by I. Franko in writing historical theatrical studies were in the field of source studies, comparative studies, and cultural and historical school, namely: the study of periodicals, printed and manuscript sources (including plays), delineation of general political circumstances, organisational principles and means of financing theatrical activities, disclosure of circumstances of performance, genre, and language characteristics of stage works, analysis of repertoire, research of national composition of performers, critical evaluations of performers in the press, etc. Being in direct contact with the Ukrainian theatre, namely the troupe of the community "Ruska Besida" (1875–1905), I. Franko formulated goals and objectives by the needs of the Ukrainian public, which allows for discussing Franko's development of the programme of the national Ukrainian theatre in direct connection with history, theory, and practice. As an encyclopedic scholar I. Franko spoke 14 languages and was familiar with the latest trends in contemporary art and literature, literary studies, and art history, in particular, he relied on the work of the founders of German theatre Erich Schmidt, Max Herman, Arthur Kucher.

The development of Ukrainian theatre studies is also associated with the name of a well-known researcher who at the beginning of the 20th century worked as a professor at the University of St. Volodymyr in Kyiv – Volodymyr Peretz. Volodymyr Peretz (1870–1935) is a Ukrainian philologist, researcher, and publisher of numerous monuments of ancient and middle Ukrainian literature and Ukrainian art, historian, and prominent literary theorist, technologist, organiser of Ukrainian scientific life, and initiator of many scientific initiatives. Volodymyr Peretz, relying on the comparative method, developed the science of theatre, introducing the principles of formal analysis, and focusing on the investigation of theatre poetics, he paid attention to sociological factors that influenced the development of tastes and repertoire. His works were aimed at moving from the analysis and investigation of specific authors, their plays and productions to the consideration of artistic and theatrical culture as an integral phenomenon.

At one time, V. Peretz initiated the discipline "History of Theatre" at St. Petersburg University (1899); he began teaching "History of Theatre" at the first Ukrainian theatre school – Music and Drama School of Mykola Lysenko (1904, now Kyiv National I. K. Karpenko-Kary Theatre, Cinema and Television University). For almost forty years of his scientific activity, as noted by theatre scholar A. Korzhova, he acted as a theatre historian, author and promoter of objective, by his definition, research methods, theatre critic, teacher, ideologist, and central figure of the Kyiv school of theatre. (Korzhova, 2017) As a researcher, V. Peretz published, adding thorough scientific comments, a great part of sources on the history of theatre; was the first to introduce questionnaires as a method of researching theatre. V. Peretz initiated some discussions on the current problems of theatre research methodology, in particular with V. Rezanov, I. Franko, and I. Shlyapkin. Theatre scholar A. Korzhova (2017) highlighted the main areas in the process of self-determination of theatre studies in Ukraine in the first third of the 20th century, which V. Peretz consistently embodied by distinguishing between theatre and rituals; separating the "official" date of origin of the theatre from its actual existence; engaging in the investigation and perception of drama as part of the history of theatrical art on the one hand and its source base on the other. His theatre research method was dominated by the inductive principle and attention to local issues in the history of theatre. In his scientific works on the methodology of literature, V. Peretz promoted the formal method, emphasising the verification of facts, "criticism of sources" and, as a consequence, refutation of the conclusions of previous researchers (Korzhova, 2018; Linda, 2022).

Mykhailo Drahomanov, Vasyl Shchurat, Mykhailo Vozniak, Volodymyr Antonovych, Kostiantyn Koperzhynskiy, et al. are among the other university scholars, most often philologists and literary critics who joined the development of theatre studies in Ukraine. However, Ukrainian theatre studies of the first third of the 20th century, which had all the potential opportunities to develop as a university discipline, suffered persecution, repression, and losses. During the Soviet period, it could develop only as an applied (critical) activity, while the historical, research, and theoretical components of this science developed extremely weakly and slowly, being under the ideological pressure of a totalitarian state. It is noteworthy that Professor Rostyslav Pylypchuk, a leading scholar-encyclopedist in Ukrainian theatre studies of the second half of the 20th – early 21st century,



whose scientific work became a link between Ukrainian scientific theatre studies of the early and late 20th century, was associated with the university: R. Pylypchuk was a graduate of the Faculty of Philology of Chernivtsi State University. Having chosen the path of a theatre scholar after graduation, R. Pylypchuk established a scientific school, which determined the area of the source and historical-comparative studies in Russian theatre studies. His experience and assistance as Rector of the Kyiv National I. K. Karpenko-Kary Theatre, Cinema, and Television University largely contributed to the establishment and approval of the Lviv University of Theatre Studies. Since 1999, Professor R. Pylypchuk taught as a guest lecturer at the newly created Department of Theatre Studies and Acting was a member of the editorial board of the theatre studies magazine *proscenium*, and actively worked on joint scientific publications.

Ukrainian theatre has produced many talented actors, directors, and playwrights who have made significant contributions to the world of theatre. However, like many other fields, theatre studies in Ukraine face several challenges in the modern world. Theatre studies require significant financial resources to conduct research, organize events, and support students. However, funding for theatre studies in Ukraine is often limited, which can hinder the development of the field. Many theatres in Ukraine are outdated and require significant renovations to meet modern standards. This can limit the opportunities for students and researchers to study and work in modern theatre environments (Litskevich, 2021). Theatre studies face competition from other fields, such as film studies and media studies, which offer similar opportunities for students and researchers. Despite these challenges, there are also opportunities for theatre studies in Ukraine. Theatre studies in Ukraine can benefit from collaboration with international partners, such as universities and theatre companies, which can provide access to new resources and opportunities. Theatre studies can benefit from innovative approaches to teaching and research, such as the use of new technologies and interdisciplinary collaborations. Ukrainian theatre has a rich tradition and unique style, which can be promoted abroad to attract international attention and support.

#### **THEATRE STUDIES AND ACTING AT IVAN FRANKO NATIONAL UNIVERSITY OF LVIV**

In the 1999–2000 academic year, the newly created Department of Theatre Studies and Acting at the Ivan Franko National University of Lviv recruited the first students for the Performing Arts in two areas: Theatre Studies and Drama Theatre and Cinema Actor. Educational programmes were modelled on the recommendations of the Ministry of Education and Science of Ukraine, based on the experience of theatre schools in Kyiv and Kharkiv, considering the development of similar theatre studies abroad, in particular, Jagiellonian and Wrocław Universities (Poland), and the experience and traditions of Lviv University. Consequently, the programme of training theatre specialists includes a block of subjects by specialisation (theatre studies, scientific seminar, history of Ukrainian theatre, history of foreign theatre, history of cinema, history of fine arts and architecture, scenography, oriental theatre, puppet theatre, etc.). In addition, the programme included courses in basic university disciplines that provided the completeness of classical education: philosophy, history of Ukraine, sociology, modern Ukrainian, Latin, English, Polish, bibliography etc. It should be emphasised that the first sets of theatre specialists took place within the framework of a combination of two specialities – philological and theatre studies, and only then was "theatre studies" separated as an educational programme.

Notably, the content of the educational program changes every academic year, responding to the needs of the time and requests of applicants. Today, students, by modern requirements, have the opportunity to choose a certain number of subjects from the list offered within the entire university, which allows diversifying the vectors of individual education of each student and adds the opportunity to choose and sculpt (modify) education. From the first years of its existence, the department, represented by both teachers and students, clearly took the vector for scientific investigation of the history of theatre, and later – theoretical sections of theatrical art. The scientific activity was fueled by constant scientific conferences, and seminars for both teachers and students (for example, students first participated in a student scientific conference within the philological faculty of the university, later created their scientific-practical conference for young scientists and students of the history, theory, and practice of theatrical art). Active university conference life initially increased the attention to interdisciplinarity: in the early 2000s, theatre experts took part in the Lviv–Warsaw scientific seminar "Philosophy of Science" under the leadership of the then Rector of the Ivan Franko National University of Lviv, Professor I. Vakarchuk. The involvement of theatre scholars is conventional for university humanities scientific forums related to research in literature, philosophy, history, etc.

The department itself hosts an average of 3-4 scientific conferences every year: all-Ukrainian, international, for experienced researchers, and student and postgraduate conferences. They help to develop a common scientific field for theatre scholars in Ukraine and abroad, based on the priorities of classical university science, academic integrity, tolerance, interdisciplinarity, etc. Among two annual scientific events: Scientific theatrical readings in memory of Academician Rostislav Pylypchuk (since 2018) and the International Student Scientific and Practical

Theatre Studies Conference (since 2006 – with faculty status, since 2011 – all-Ukrainian, and since 2017 – international). The creation of a wider scientific community (teachers and students) based in the university allowed theatre specialists to focus more deeply on investigating the history and theory of theatre rather than the theatre-critical process. Having conducted fundamental systematic studies on the history of the theatre of Galicia at the end of the 19th–20th centuries for more than twenty years, the teachers of the department established current scientific subjects, problems, and tasks within this territorial and chronological framework. The focus was primarily on little-studied issues, phenomena, and figures: Franko studies; Ukrainian theatre of the interwar period, Ukrainian theatre of the Second World War, Soviet era, and Independence, interethnic relations in the field of performing arts, history of Ukrainian theatre criticism, history of Shakespeare's stage in Lviv and the region, theatre translation studies.

The extensive research activity of the staff of the department resulted in dozens of publications: monographs, textbooks, and translations of current works. Scientific searches and discoveries are reflected in the works of teachers of the department (Stepanchykova, 2005; Maksymenko, 2015; Harbuziuk, 2018; Lavrentii, 2017; 2019; Tabeikyna, Kamalova, Hasanov, Dzhumagaliyeva, & Demeuova, 2021), etc. Important for university and Ukrainian theatre studies in general were the works of colleagues from other institutions, published by the department: firstly, it is the joint work of Pylypchuk (2019).

The active publishing activity of the department provided the urgent needs of the new university field. Notably, theatrical scholars of the Ivan Franko National University of Lviv on the initiative of Prof. B Kozak were the first in Ukraine to translate into Ukrainian and publish two of the most valuable modern theatrical works (Pavis, 2006; Blame, 2008; Brockett & Hildy, 2014; Styan, 2003-2004). This series was continued by the publication of works in Ukrainian (Stanislavski, 1953, 2018) – important as evidence of a confident vector of development of the department towards liberation from postcolonial dependence, still inherent in the former Soviet republics (because most, including in Ukraine, study these works in Russian). The department has translated and published current programme texts of other prominent theorists and practitioners of theatre: Reinhardt (2015), Meyerhold (2015), Grotowski (1999), Brook (2005), Barba (2001), Panso (2014), and others.

No less important is the block of publications of the department is the reprinting of works and documents important for the development of Ukrainian theatrical thought, banned at the time by the Soviet authorities. Thus, there is not only the restoration of silted sources of national memory but also the return of the achievements of theatre critics, which can become the property of modern science, to scientific circulation (Antonovych, 1925; Dmytrova, 2007) and collections of texts of prominent Ukrainian theatre critics Luzhnytskyi (2004) and Charnetskyi (2004). The last two publications are an example of deep source studies of the department – the collections include not only iconic works published separately but also numerous studies found on the pages of the press. The Ukrainian translation of the monograph of the Russian researcher Sofronova (2004) or the collection of texts of prominent Polish theatre critics "Collection of Articles" (Pylypchuk, 2019) and collected under one cover parts of Pylypchuk's work "Rector's Order No. 632 of March 26, 2004 in accordance with the resolutions of the Academic Council of the University of 25.12.2003 (Minutes No. 14/12) and the Academic Council of the Faculty of Philology of 20.12.2003 (Minutes No. 8)." deserve attention.

In total, more than forty titles of theatrical scientific and educational literature have been published by the Department of Theatre Studies and Acting. This was facilitated by the conditions created precisely by the university environment: material and technical bases, support for publishing initiatives, and mandatory production of printed publications for the university space. By the traditions of the university, a series of popular periodicals (*Protsenium* magazine, since 2001) and scientific (*Bulletin of Lviv University. Art history series*, since 2001) publications were launched. Theatre students actively join the scientific activity of the department, conducting their studies, the results of which are presented at annual student conferences. The best works of theatre students are published in the collection of student studies "Cultural and artistic Sketches" and the section "First studies" of the *Protsenium* magazine. In 2004, the Faculty of Culture and Arts (2021) was established based on the Department of Theatre Studies and Acting, the Department of Bibliology and Library Science, and the Department of Directing, in which theatre studies continue to develop, along with other newly created specialities.

Being developed in the scientific environment of the classical Lviv University, theatre studies have not abandoned close cooperation with theatres. Students actively cooperate with theatres in Lviv (as part of their annual internship), Ukraine, and abroad (taking part in festivals, events, and attending performances). In addition, since 2000, the department has been cooperating with the International School of Humanities of Eastern and Central Europe (Warsaw), the University of Wrocław, the Jagiellonian University (Krakow) and the Ludwik Solsky Higher Theatre School (Krakow), conducting student exchanges. Close cooperation has been established with the British Council in Lviv, and the Ukrainian-Austrian Bureau of Cooperation in Science,



Education, and Culture in Lviv. Thus, students majoring in "Performing Arts (Theatre Studies)" at Lviv University have the opportunity not only to visit the theatrical life of European cities but also to immerse themselves in the university studies of these ancient institutions. It is worth noting the importance of international inter-university contacts that contributed to and continue to promote the development of Ukrainian theatre studies at Lviv University: from the first years of the creation of the Department of Theatre Studies and Acting, invited lecturers Prof. Dobrochna Ratajczakowa (University of Poznan, Poland), Jerzy Gott (University of Vienna, Austria), Agnieszka Marszalek (Jagiellonian University, Poland), Leonid Rudnytskyi (Ukrainian Free University, Munich, Germany) spoke there. Collaboration with Fulbright scholars Julia Anna Franko and Mayhill Fowler (USA) has been and remains active.

Evidence that theatre studies in the university model are developing systematically, organically, and responsibly, is the systematic training of the teaching staff, which ensures the implementation of professional competencies and results in the educational programme "Theatre Studies". The structural subdivision of the Ivan Franko National University of Lviv – the Institute of Postgraduate and Pre-University Education – provides training and retraining of specialists with higher education in certified courses, refresher courses, and internships. Mastering computer literacy, the basics of programming, in particular in education, is provided by computer courses that develop the ability to work in the LMS Moodle, Google Forms, and Prezi systems. Teachers also completed internships in higher education institutions and research institutes in Ukraine and abroad. The integration of theatre studies into the university space was not problem-free. Thus, for more than 20 years of the department's existence, 1 doctoral and four candidate dissertations have been defended. On the one hand, all five scientific topics are related to the history of theatre in Ukraine and have become a great contribution to national science. On the other hand, a small amount of dissertation research indicates certain difficulties and problems that must be addressed by a graduate school, which is currently being opened by the staff of the department. Other problems that need to be solved include insufficient integration of Ukrainian university theatre studies into the European scientific environment; little experience in taking part in international scientific theatre studies projects; non-use of opportunities provided by the Erasmus programme, etc. Enhancing the department's global standing within the theatre studies landscape could be accomplished by addressing challenges related to advanced research and international integration.

## CONCLUSION

Considering the historical context, the development of theatre studies in Ukrainian universities took place at the turn of the 19th and 20th centuries, to modern phenomena in the European scientific space. However, these processes fell under the influence of desynchronization due to the complex historical circumstances associated with the Soviet period in the history of Ukraine (1917–1991). The establishment of theatre studios in Ukrainian universities in 1999 at Ivan Franko Lviv National University was a new stage in the development of national theatre studios.

On the one hand, the post-Soviet stereotype of theatre studies as a practical activity, an unchanged educational segment of art in higher educational institutions, was overcome. On the other hand, the productivity and constructiveness of the creation and development of the Western European model of theatre studies as a university discipline was demonstrated. During its first twenty years of existence, university theatre studios have demonstrated impressive vitality and prospects as a new centre capable of developing educational, scientific, publishing and international activities. For theatre studies in Ukraine, the university environment has become extremely important as a space of scientific communication, supported by innovative technologies in science and education, a dynamic interdisciplinary polylogue, in which the voice of theatre researchers gains strength and significance.

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#### ETHICAL DECLARATION

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