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**The history of the creation, formation and development of the Museum of
Theater, Music and Cinema Arts of Ukraine**

Abstract. *The authors analyzed the stages of creation, formation, development and modern activity of the Museum of Theater, Music and Cinema Arts of Ukraine, which is the only one in Ukraine in terms of its specialization. This museum has a*



history famous for its names and events. It is widely known in Ukraine and abroad for its permanent exhibitions and mobile exhibitions, created on unique exhibits from the history of theater, music, and cinema. Collected during its existence – since 1923 – a large and multifaceted collection of monuments from the history of the development of arts, which is constantly replenished with new materials, is the basis for scientific research, scientific advisory, expository and exhibition work, a rich source for popularizing the achievements of the national theater, music and cinema. The article emphasizes that theater museums, film and music museums are an integral part of the development of world culture. They arose, developed and formed into a separate typological group of art museums. The uniqueness of each theater museum was determined by stationary expositions and temporary exhibitions, which were the main sphere of operation and a form of use and popularization of the processed funds. Reproducing the phenomena and events of the theatrical heritage, expositions and exhibitions visualized the most significant assets of both the past and modern theater and theater science in the language of museum exhibits. Research and analysis of the historical experience of exposition and exhibition activity of theater museums, film and music museums will be important for an objective assessment of the positive and negative consequences of the influence of national and cultural processes on their functioning and development. The challenges faced by theater museums, film museums and music museums in the course of their activities have common features and may vary depending on the specific situation and context. The article analyzes the typical problems and features that theater, film and music museums face in their activities. The article shows that these problems may differ for each specific theater museum depending on its size, financial resources, location and other factors. Their features may vary among theater, music, and film museums, depending on their resources, scale, and specialization. However, solutions to these challenges may include working with conservation professionals, attracting grants and sponsors, developing educational programs, and using new technologies to improve visitor audience engagement.

Keywords: museology; theater museums; film museums; music museums; Les Kurbas; Petro Rulin

Introduction.

Theater museums, film museums and music museums have unique features in the collection and presentation of their collections (Bronner & de Hoog, 2019; De la Vega, Suarez-Fernández, Boto-García, & Prieto-Rodríguez, 2020; Nogare & Murzyn-Kupisz, 2022). Here are some features that are characteristic of these types of museums.

For Theater Museums, such features are the following (Proietti, Panella, Leccese, & Svezia, 2015; Davis, Norwood, Smyth, & Weltman, 2021; Schiavinatto & Lima Junior 2022.).

1. Costumes and accessories. Theater museums store various costumes and accessories that were used in performances of different eras. These elements demonstrate the development of theater design and style trends in different eras.

2. Decorations and models. Theater museums may also have models of sets, sets and props used in performances. This allows visitors to better imagine the theatrical atmosphere and explore the process of creating scenography.

3. Archive materials. Theater museums also store archival materials, such as posters, programs of performances, photographs, correspondence and other documents related to the history of the theater and its outstanding productions, which help to recreate the history of theatrical art and the lives of outstanding actors and directors.

4. Sound recordings and video materials. Some theater museums also include an archive of sound and video recordings of performances, concerts and other theatrical events.

For Cinema Museums, the following features are (Thomson & Chatterjee, 2015; Wickham & Hanson, 2022; Fabrizi, 2023):

1. Film cameras and other equipment. Film museums store different types of film apparatus and equipment that were used in different eras of cinematography. These can be exhibits in the form of early cameras and projectors that were used at the beginning of the history of cinema, sound systems and other devices that demonstrate the evolution of cinema.

2. Posters and advertising materials. Film museums keep collections of movie posters and advertising materials. These elements reflect the different design styles and marketing strategies that have been used to capture the attention of viewers.

3. Archives of films and video materials. An important part of film museums is the preservation and presentation of archival films and video materials. They have collections of classic, historical and cult films that represent significant aspects of cinema.

4. Props and Costumes. Film museums may also hold collections of props and costumes from famous films. These objects demonstrate the process of making films and the development of cinematographic art.

5. Technological progress. Film museums reflect technological advances in the film industry, including the development of cameras, film projection equipment and special effects.

The collections of Music and Musical Arts Museums have their own characteristics that reflect the diversity and richness of musical culture (Fairchild, 2017; Cortez, 2019; Baker, Istvandity, & Nowak, 2020). Here are some elements that can be attributed to the general features of these collections.

1. Musical instruments. Music museums store a wide range of musical instruments from different eras and cultures. These can be keyboard instruments, string instruments, wind instruments, percussion instruments and many others. Some of them may be rare or unique specimens. The instruments are on display and some can even be played.

2. Archives and documents. Music museums have archives containing sheet music, manuscripts, scores, composers' letters, concert programs, photographs, recordings and other documents related to the history of music. These materials reflect the development of musical art, the life and work of composers and musicians.

3. Sound recordings. Recordings and audio recordings: Music museums may have collections of recordings that represent different genres and eras. These can be old gramophone records, cassettes, CDs, digital recordings and other sound carriers. They demonstrate the development of music recording technologies and important musical performances.

4. Exhibits about great musicians. Many music museums have exhibits related to great composers, musicians, and singers. These can be personal items, musical instruments, recordings of performances, costumes and other items that tell about their life and work.

5. Thematic exhibitions. Music museums hold temporary exhibitions and expositions dedicated to various aspects of musical art. These can be exhibitions about specific composers, musical styles, genres, historical periods and other topics that reveal the diversity of music.

These features help theater museums, film museums and music museums to create a unique atmosphere in museums, allowing visitors to better understand the history, development and impact of musical art on culture and society.

Probably one of the oldest museums with musical instruments in their collections is the Ashmolean Museum in Oxford (Warnett, Williams, Wilson, & Smith, 2021). According to some data, the Ashmolean Museum in Oxford is generally the world's oldest publicly accessible museum (Martins, 2021). The year 1683 is considered to be the founding date of the Ashmolean Museum (Veronesi & Martín-Torres, 2022). The extremely rich collection of musical instruments of the Ashmolean Museum has such valuable exhibits as the Messiah Stradivarius, a violin made by Antonio Stradivari (Gonzalez, Salvi, Baeza, Antonacci, & Sarti, 2021), as well as, of the guitars, probably the best-known example, dated 1688 (Pollens, 2003, p. 207).

However, the Ashmolean Museum in Oxford is not a specialist music theater or film museum. Bakhrushin State Central Theater Museum (Schüßler, 2022, p. 33), located in Moscow, Russian Federation, is considered to be one of the oldest specialized museums (music theater or cinema) in the world. It was founded in 1894 and became the first specialized theater art museum. Bakhrushin State Central Theater Museum has a rich collection that includes a variety of artifacts related to theater history, including costumes, props, posters, photographs, manuscripts, puppets, and other equipment. The museum is dedicated to preserving and displaying the history of theatrical art, researching the development of theater and its influence on society.

Among other world-famous theater museums, it is worth mentioning the Austrian Theater Museum, which celebrated its 50th anniversary last year in 2022 (Dembski, 2005). Founded in 1975 in Vienna, the Austrian Theater Museum was located in the Lobkowitz Palace, which used to be the city's most important palace. The palace was built for Philipp Sigmund von Dietrichstein after the second siege by the Turks in 1683. Currently, the museum exhibits more than 100,000 engravings and drawings, more than 1,000 stage models, about 600 different models of theatrical costumes, and more than 700,000 valuable photographs of directors, actors, and composers. One of the brightest and most valuable exhibits exhibited in the museum is Teschner's marionette theater, which is called "The Golden Cabinet". In addition, true fans of the theater will

be interested in the museum library, the collection of which includes about 80,000 books. This museum is one of the largest and most prestigious in the world, and it serves as an example for many other theater museums that strive to preserve and display the history and significance of theater art.

In general, the year 2022 seemed to be rich in various holiday dates and anniversaries of theater, cinema and music museums.

The Theater Museum in the Court Theater in Copenhagen (Denmark) celebrated its 110th anniversary in 2022 (Grandjean, 1997). The museum was originally founded in 1912 by a private group of theatre enthusiasts. Under the leadership of Robert Neiiendam (1880–1966), the head of the Theatre Museum at the Court Theatre, it was moved in 1922 to the old Court Theatre. The Theatre Museum at the Court Theatre develops and disseminates historical and current knowledge about Danish theatre and performing arts in and from the context of the old Court Theatre from 1767. It is also the task of The Theatre Museum to cherish and maintain the Court Theatre for its unique, cultural and historical values in a national as well as an international context. The Theatre Museum at the Court Theatre is an empathetic, open, vibrant and courageous host and curator of activities in and around the museum and the Court Theatre. Theatre and the performing arts are the reflection of the cultural, intellectual and social atmosphere of the time. The Theatre Museum at the Court Theatre is Denmark's key player for study, discussion and dissemination of past, present and future cultural trends, such as they are reflected in and presented by the theatre and the performing arts.

The Theater Museum in Warsaw celebrated its 70th anniversary (Wieczorek, (2020). The Theatre Museum in Warsaw is the first and only museum that collects theatre artefacts from across Poland. Established in 1957 on the initiative of Arnold Szyfman, it holds exhibitions in Warsaw and other Polish cities. Its rich collection benefits both researchers and the general public.

Founded in 1962, the Finnish Theater Museum in Helsinki celebrated its 60th anniversary (Pettersson, 2011, p. 288). The Theatre Museum's recording plan and collections policy are determined by its status as a museum with national responsibility. The Theatre Museum's in Helsinki maintain the national collection of Finnish theatre, dance, opera, circus and live art and performance primarily focusing on Finnish professional activities, as well as collecting material on organisations and professionals in the field.

The 40th anniversary was celebrated at The Theater Museum Canada was founded by Herbert Whittaker in 1982 (Barris, 2007). Victoria Côté wrote: "Its mandate is to collect, document, preserve, study, display and interpret the heritage of theatre in Canada, and to enhance the public appreciation of theatre. The museum continues his legacy of nurturing theatre in Canada, and his designs form the core of the museum's collections. Theatre Museum Canada seeks to share the wonder of Canada's rich theatre legacy with Canadians and theatre enthusiasts everywhere".

The Museum of Music in Paris celebrated its 25th anniversary. The world-famous Museum of Music in Paris opened its doors to visitors in 1997 (Hammoutene, 1997). It is part of the Concert Hall of the Philharmonie in Paris and contains a wide range of

historical and modern musical instruments. Within the Philharmonie de Paris, the Museum of Music represents a collection of more than 8,000 instruments and art objects, with almost 1,000 on exhibit in the permanent exhibition space, including national treasures and legendary instruments such as a piano belonging to Chopin and a guitar belonging to Brassens. The museum presents a history of Western music from the 17th century to today and an overview of the main musical cultures of the world. What makes the Museum of Music so colourful is the temporary exhibitions it hosts alongside its permanent collection. Always on the theme of music, these exhibitions bring together different artistic disciplines and areas of the world, with complex thematic angles.

2023 also seemed to be rich in the anniversaries of theater, cinema and music museums.

The Tsubouchi Memorial Theatre Museum, Waseda University, will celebrate its 95th anniversary in 2023 (Kang, 2022). With the aid of supporters from a range of fields, The Tsubouchi Memorial Theatre Museum, Waseda University, familiarly known as "Enpaku", was founded in October 1928 to commemorate the 70th birthday of Professor Tsubouchi Shoyo and the completion by him of the translation into Japanese of all 40 volumes of the "Complete Works of Shakespeare", a task to which the Professor had devoted half his life. Since then, as Asia's only museum dedicated solely to the theatre, Enpaku has been engaged in collecting works relating to the theatre and motion pictures both in Japan and all around the world. Its extensive collection of about one million works that has been amassed over 85 years may be termed as "the history of theatre" itself. Meanwhile it also contributes to researchers from a wide range of fields, extending from the theatre and motion pictures to other areas such as literature, history, clothing and construction.

In 1988, a film and television museum opened in London, which became known to the public as the Museum of Moving Images (Fabrizi, 2023). It contained the richest collection dedicated to the history of cinema from the very first steps of its development. But in 1999, the museum had to be closed due to lack of funds. Its future remained unclear for a long time. In 2008, part of the exhibits under the name "Movieum" became part of the new London Museum of Cinema. Movieum became a branch of the museum in the South Bank area. Movieum was organized by Jonathan Sands following the success of the 2007 Star Wars exhibition. More than half of the collection was taken from Sands' private archive. In 2010, the name "Movieum" was abandoned in favor of "London Film Museum". The museum has good relations with film studios and collectors, so the collection is constantly replenished.

Also in 1988, the Museum of the Moving Image (Queens, New York City) opened its doors to visitors (Jakovljevic, 1996). Since its opening in 1988, Museum of the Moving Image has been recognized as a major, internationally reputed institution and the only museum in the United States dedicated to exploring the art, history, and technology of the moving image. The Museum occupies one of the thirteen buildings that comprised the former Astoria studio complex. Originally built by Famous Players-Lasky – known as Paramount after 1927 – as their East Coast production facility in 1920, the studio was the site of hundreds of silent and early sound era film productions.

The Museum's mission is to advance the understanding, enjoyment, and appreciation of the art, history, technique, and technology of film, television, and digital media. The Museum fulfills its mission in person and online through temporary and permanent exhibitions; film screenings; live conversations with artists, filmmakers, scholars, media educators, and other industry professionals; articles published in MoMI's online film magazine *Reverse Shot* and science and film resource *Sloan Science & Film*; access to the Museum's collection of more than 130,000 objects; and the online presentation of a range of films—including acclaimed new release features and award-winning science shorts, plus archived video of Museum events, and more. The Museum's Education department serves approximately 70,000 students each year, through guided tours of its exhibitions, educational screening programs, and hands-on workshops.

The authors of the article were interested in another significant event of 2023 in the world of theater, film and music museums. On January 30, 1923, a theater museum was founded at the "Berezil" Art Association, headed by the prominent Ukrainian theater figure Les Kurbas. Nowadays, it is the Museum of Theater, Music and Cinema Arts of Ukraine, which will celebrate its centenary in 2023 (Ovcharenko, 2020; Zinkiv, 2021; Veselovska, 2022a). During its creation and existence, the museum faced difficult times and stages. The authors of this study believe that a retrospective analysis of the stages of creation, formation, development and current state of this unique institution will be interesting to a wide international audience.

The purpose of the article is to highlight the activities of the Museum of Theater, Music and Cinema Arts of Ukraine and determine its role in the processes of revival of national priorities in 1923–2023.

Research methodology.

The research methodology is based on the application of the comparative cultural-historical method, with the help of which the facts of the revival of the national tradition related to the activities of the museum and the method of source research are analyzed (Cherhik, 2021; Strelko, 2021; Pylypchuk, et al., 2021; Strelko, et al., 2021). Based on the analysis of archival and published material, the perception of the contribution of the Museum of Theater, Music and Cinema Arts of Ukraine to the process of revival and preservation of the Ukrainian national tradition has been significantly expanded.

Results and discussion.

Serhiy Rudenko in the "Introduction" to his article "Kurbas: to save" notes: "Usually the role of museums in modern life is underestimated. According to common perceptions, these institutions collect used cultural material, interesting only for culturalists, art critics, historians (cabinet scientists, not practitioners) – or for visitors who escape into the past from real life. However, the connection of museums with the present is no less close with the past. In many ways, it is museums that shape our future" (Rudenko, n. d.).

It's a pity, but Ukrainian culture in general and artistic creativity in particular too often imitates models of foreign culture and spends unnecessary efforts on their

adaptation to local realities (Revko, Butko, & Popelo, 2020; Proskuryakov et al., 2022; Suveica, 2022;). And as life shows, adaptation negates the creation of something new. And yet, Ukrainian culture had successful forays to the world level. As an example, let's mention the Ukrainian avant-garde of Les Kurbas, who personifies it (Maystrenko-Vakulenko, 2021; Harbuziuk, 2021; Veselovska, 2022b). Today, it is believed that "the impulse given by the Ukrainian theatrical avant-gardes will help us to leave the ranks of the eternal pursuers of progress and finally lead it, adapting the innovative trends of artistic culture to Ukrainian realities. The task of museums is to intensify the use of historical and cultural heritage to solve modern and future problems. That is why it is necessary to carefully examine the obstacles that may stand in the way of the formation of museums working for the sake of the future" (Rudenko, n. d.).

The words of Petro Rulin (1892–1940), a Ukrainian theater expert and teacher, should be added to what has been said. He graduated from the philological faculty of Kyiv University, a professor of the history of Ukrainian and world theater at the M. Lysenko Music and Drama Institute (1920–1934) and the director of the Kyiv State Museum of Theater Art of the Ukrainian SSR (1926–1936), who emphasized as far back as 1927: "Of all the branches of art that have defined their material and boundaries, the art of theater seems to be the latest to become an object of scientific study. Both the actors of the theater and its researchers often expressed their admiration for the impermanence of theatrical art, the ephemerality of its creations and achievements. When histories of the theater were written, they were mostly focused on the history of the drama itself, or at best – and very rarely – on the organizational forms of theatrical life; were interested here in questions about how, on whose initiative this or that theater arose, what were the relationships between individual co-participants, etc." (Rulin, 1927, p. 3). In 1936, he was arrested by the NKVD of the USSR and executed in a prison in Magadan. Posthumously rehabilitated. P. Rulin researched the history of Ukrainian theater and Ukrainian drama, the dramatic work of Taras Shevchenko, Panteleimon Kulish, Mark Kropyvnytskyi, Mykhailo Starytskyi, and the theatrical activities of Maria Zankovetska, Mykola Sadovskyi, Anna Borysoglibskaya, and Les Kurbas.

Petro Rulin also notes that the attractions were mainly about the past, more often about individual actors (Nesen, 2021). However, this was not done because any scientific tasks were clearly and precisely set. As a rule, things were collected as relics associated with one or another expressive moment or figure of the theater. The author of the work "Ukrainian Theater Museum: Tasks and Prospects (Kyiv, 1927) P. Rulin believes that if hundreds of different art museums existed and developed, then separate, very rare units were museums that considered the collection of theatrical items and in such a way to develop theatrical art. To this should be added, said P. Rulin, that such museums were often attached to certain theater institutions, collecting almost everything related to the theater and thereby supporting the glorious traditions of one or another theater. P. Rulin noted that the museum at the Paris "Comedie Francaise", the "Dresden Theater Museum", the museum at the former theater in Leningrad, the "Moscow Artist" and the "Grand Opera House" in Moscow had this character. However, sometimes the interests of theater museums had a wider range. So, for

example, the museum at the famous opera house "La Scala" in Milan collected all kinds of theater sights.

Then P. Rulin writes: "And it is now that the collections of these museums acquire extremely great scientific significance. The history of the theater finally realized that it cannot be limited to the study of only one of the factors of theatrical art - drama; in recent years, it has been looking for its own ways, sometimes coming close to neighboring fields of art, painting and architecture in particular" (Rulin, 1927, p. 4).

It is clear to us that when researching this or that moment in the history of the theater, a scientist must look for different types of materials. In this context - setting before themselves a certain task - the reproduction of a theatrical spectacle in the whole set of all its elements - theater historians try to find out how all the factors of the performance looked and sounded and how the audience of that time, for which the theater existed and from which it was fed, perceived it .

Thus, the theater museum, which reflects various factors of the theater with its monuments, is important for the research of the past of the theater. Finally, the theater museum must look not only backward, but also forward. "With his collections, he must reflect the current state of theater art, be the center in which each of his workers, even provincial ones, can learn about the latest achievements of theater culture" (Rulin, 1927, p. 5).

According to the convictions of P. Rulin: "The Ukrainian Theater Museum must be an institution: 1) which concentrates the sights and materials needed for researching the past of the theater; 2) how, going to the level with theatrical life today, reflecting the achievements of each season, will rule for a permanent exhibition of modern theater art in Ukraine, thus spreading its new currents outside the boundaries of large centers of theatrical culture" (Rulin, 1927, p. 4).

The date of establishment of the " Museum of Theater, Music and Cinema Arts of Ukraine" is considered to be January 30, 1923, when at the "Berezil" Art Festival, headed by Les Kurbas, a museum commission was formed consisting of theater actors: V. Vasyenko-Milyaev, L. M. Hakebush, L. Serdyuk, O. Shvachko and P. Masokha. The head of this commission was the director of the "Berezil" Association, Vasyl Vasyenko-Milyaev (Vasyenko-Myliayiv, 1926). At that time, it was an unprecedented step both for avant-garde artistic associations and for the museum business (Vasyenko-Myliayiv, 1929). The avant-garde has always been closely associated with futurism. The leading idea of this trend, which was formulated by Filippo Tommaso Marinetti, was the idea of eliminating the previous cultural and artistic experience that prevents modern artists from creating truly new art (Fatta, 2020; Roca, 2021; Paoletti, 2022). In this regard, Candidate of Cultural Studies Serhii Rudenko says (Rudenko, n. d.): "Like many contemporary utopians, the futurists did not notice the logical contradiction of this thesis. If we destroy all previous experience, how can we know that now it is the creation of new artistic models, and not the repetition of rejected old art? How can you stand on the shoulders of giants if those giants have been overthrown? How to find out about the progress of the global artistic experiment, which was permeated with avant-gardeism?"

The fact of the creation of a museum commission at the most radical avant-garde artistic association in Ukrainian lands testified that the "people of Berezhil" were aware of the outlined problems. The commission believed that in order to abandon artistic experience, it is necessary to thoroughly research it. An artistic experiment, which was engaged in by actors from Berezhil, as well as other representatives of contemporary art in the 20s and 30s of the 20th century, should have been carefully documented for future experimental artists to move forward rather than repeat the past. Therefore, the museum was already considered a center of theater development in those days.

Without having a special room, without any funds, this commission has done a lot in three years. In one large room of the foyer of the former Solovtsov theater and in two small rooms, a considerable part of the three thousand exhibits that the commission managed to collect were exhibited. However, this process was hindered by a situation that inhibited the development of the Museum. The "Berezhil" theater was a party organization, and sharp disputes constantly arose in the artistic groups of that time. The Museum was met with mistrust by some, and even hostility from others, who did not like the exhibits collected by the Museum. The museum aspired to move into a different arrangement, especially into some academic institution. An incident helped. In 1926, the "Berezhil" theater moved to Kharkiv, but to much worse premises. No room was found for the Museum. Therefore, the Management Board of the "Berezhil" Theater willingly agreed to the proposal of the Ukrainian Academy of Sciences to transfer the Museum under its control. Soon, on May 29, 1926, such a transfer took place. However, until June 19, 1927, the museum exhibits were preserved in wooden boxes in the premises of one of the buildings of the Lavra State Museum Register. The Museum could not start its activities for a whole year, due to a number of reasons: lack of funds in the Academy's budget, repair work, not even one full-time unit was received. And only from May 1928, when funds were allocated from the Academy, special assistance was received from the Regional Executive Committee, the museum began to work and there was hope for its further development, so that all the achievements of the Ukrainian theater, starting from the time of its creation, would be concentrated in Kyiv.

The staff of the Museum realized that it is in Kyiv that the existence of the Museum is most appropriate – the entire development of the Ukrainian theater is most closely connected with Kyiv. In Kyiv, starting from the 17th century, there was a higher school of Ukraine – "Spiritual Academy", in which, along with the development of various religious tasks, the first sprouts of the Ukrainian theater were born. In the Fraternal Monastery of the Kyiv Theological Academy, starting from 1734, the Congregation Hall functioned, in which theatrical performances took place. As a matter of fact, educated Kyiv bursaks, singers and actors came out of this Academy, who spread a new form of religious drama through Vertep, which gave excellent examples of folk theater in the form of interludes. Theater life in Kyiv began to develop actively. At that time, two of its currents – Polish and Russian – converged here. Ukrainian theater grew under their influence. The famous amateur performances of 1872 and 1874 were held in Kyiv, organized by M. P. Starytskyi and M. V. Lysenko. Kyiv became the only city in Ukraine in which there was a permanent Ukrainian theater with

M. K. Sadovsky at the head. The most famous theaters of the time of the civil war were born and existed in Kyiv – "State National", "Molodiy", "T. Shevchenko", "Zankovetska", "Berezil" (Muzei teatralnoho, muzychnoho ta kinomystetstva Ukrainy, n. d.).

The Theater Museum was intended to collect a huge number of Ukrainian historical monuments from various cultural institutions, its purpose was to demonstrate the achievements of culture and art to the general population, to promote theatrical art. The Theater Museum set itself the task of highlighting the theater not only of Ukraine, but of all parts of the world, especially the theater of the peoples who lived on the territory of Ukraine. In his articles, V. Vasyenko-Milyaev constantly emphasized that the Theater Museum is a national institution. Therefore, he called on everyone to discuss museum representations – joint work for the benefit of the formation of modern Ukrainian theater based on the study of historical exhibits. In this regard, Serhii Rudenko notes: "V. Vasyenko-Milyaev drew attention to the fact that the Museum should become a center of human transformation - but not mass transformation, in accordance with the technologies of Soviet propaganda, but individual – in accordance with personal intellectual background, life experience, and subjective assessments. Everyone should find something for themselves in the Museum. The founder of the Theater Museum noted that "the museum must be a research laboratory, where a director, actor, artist, choreographer, composer, theater machinist, electromechanic, props, critic, historian, and finally, an amateur could familiarize himself with the history, development and the latest achievements of the field of theater that interests him" (Rudenko, n. d.).

S. Rudenko draws our attention to the fact that V. Vasyenko-Milyaev considered the museum as a "research laboratory" (Rudenko, n. d.). Kazimir Malevich also expressed a similar attitude to museums as centers of future design a little earlier (although he was earlier on futurist positions) (Maystrenko-Vakulenko, 2021). The meaning of the social laboratory is to experiment in controlled conditions, not carelessly in life, avoiding possible negative consequences. However, since the experiment of the residents of Berezil took place directly on the stage, and they themselves considered the theater as the main means of transforming the world, the museum still performed an auxiliary function. The expositions of the "Berezil" theater depicted the evolution of the formation of the Ukrainian theater. Here, the popular at that time scientific approach and the transfer of laws of natural processes to social phenomena are noticeable. However, the experience of "Berezil" theater showed that this concept was wrong. The initiative of the people of "Berezil" and their desire for development had no clear prerequisites and were ultimately artificially suppressed by the Soviet system. The promoted idea of a museum-laboratory was not realized – the museum did not exist for long. V. Vasyenko-Milyaev could reasonably expect that the research and laboratory potential of the museum would be realized later, under the auspices of the Academy of Sciences.

As we have already noted, during 1926–1927 the Theater Museum was transferred to the sphere of administration of the All-Ukrainian Academy of Sciences (UAS). At that time, the Museum was headed by theater expert Petro Rulin. The basis

of the museum collection was the monuments accumulated by Berezhil museum workers. The collection was properly organized and accounted for. The main directions of fund selection were determined. P. Rulin began to form the scientific collection of the Museum and completed it with the preparation of a separate book entitled "Ukrainian Theater Museum: Tasks and Prospects". The principles of avant-garde museology continued to determine the nature of the institution's functioning. An experimental approach to the selection of museum monuments was preserved. It was at this time that Petro Rulin began to expand the profile of the museum - he began to replenish it with monuments of musical and cinematographic art. At this time, an active search for new means of expression began, and in cinema, the youngest type of artistic creation, all efforts were directed to finding a specific film language.

Serhii Rudenko notes in this regard: "The trend of correlation of the profile of institutions, according to the scientific classification of artifacts, became widespread in the museum industry at the time. The synthetic approach contributed to the transition to conceptual representations, where the leaders were not objects, but a complex of ideas that they are able to reflect" (Rudenko, n. d.).

Thus, the Theater Museum established itself as a center of innovative curatorial practices. And this was manifested in the exhibition work. As you know, scientific results are expressed in texts (monographs, textbooks), and the exposition illustrates them. During the activity of P. Rulin, the exposition actually became the place for the first publication of scientific works and created a model for understanding the history of the theater. It is a pity that over time the original avant-garde design of exhibitions of the 20s and 30s of the 20th century changed to a classic architectural and artistic design with typical shop windows. Along with this, in these years, the museum was actively equipped with photographs, reproduced printed products. Thanks to the collections, the source base for scientific research in the field of culture and arts was significantly expanded. An important acquisition of the Museum was a complex of theater dolls, starting from the Ukrainian nativity scene of the 18th century. to the avant-garde political cradle of the 20s of the 20th century.

Petro Rulin believed that the main task of the Museum is to inform and educate. He noted that the exposition was supposed to reflect the results of the conducted scientific work. In the 1930s, scientific criticism was supplanted by political and ideological expediency. The totalitarian system was hostile to attempts to preserve a scientific approach to museum representation, to avoid ideological deformations and to level the significance of the museum monument as a scientific fact. Therefore, the first director of the Theater Center of the Ukrainian Academy of Sciences was arrested in 1936 during mass repressions against the intelligentsia.

With the strengthening of totalitarianism in the 1930s and 1950s, the Museum's avant-garde collection was under threat (Kocherga & Visych, 2020; Moldovan, 2022; Oliynyk, 2023). In the 20s of the XX century, the newly created USSR needed a new culture that would replace the culture of the Russian Empire. Especially the new government supported such a trend as futurism, which aimed to destroy the previous experience. After all, artistic experiments within the new socialist culture became dangerous for the Soviet authorities. Socialist art began to threaten the ruling class, as

it exposed the shortcomings of the Soviet government. That is why in the 30s of the 20th century, socialist realism began to develop, the purpose of which was to demonstrate the ideal Soviet life. In fact, cultural work has been replaced by propaganda. Such a turn had far-reaching consequences for the development of culture in Ukraine, this inertia is still felt in modern Ukraine.

Here we smoothly approached the necessary analysis of the totalitarian and post-totalitarian periods of the development of museology in Ukraine. However, this is the topic of a separate study and we plan to conduct it in our future work. The problem of state policy regarding avant-garde monuments in the country's museums, the characteristics of individual funds in special storage facilities, at least in the basic former Soviet museums, the characteristics of the revision of museum funds, their extermination and repression of museum employees deserve special attention. Therefore, we are only specifying the main milestones in the development of the Museum of Theater, Music and Cinema Arts of Ukraine. After the World War II, it slowly returned to full-fledged activity. The collection of almost one hundred thousand was re-accounted for, the Museum continued to deal with acquisitions, temporary exhibitions were held, museification developed, and the theatrical activities of Ukrainian stage artists (for example, M. Zankovetska and M. Lysenko) were highlighted. In 1977, a permanent exhibition was completed. Since the museums in the former USSR belonged to the propaganda system, they were mostly politicized and quite conservative in matters of returning forgotten names. The Ukrainian totalitarian model was characterized by high ideological and propaganda discipline and prevention of dissent, loyalty to the interpretation of repression.

"That is why – Serhiy Rudenko notes – in Ukraine, the implementation of the Kurbas museum projects faced serious obstacles, which posed very real threats to the initiators of the restoration and return of Ukrainian cultural heritage. The older generation of cultural figures showed caution out of inertia, remembering that the repressive apparatus could cut rights or even take life for any manifestation of disobedience. After all, the corresponding models of behavior extended to younger generations as well" (Rudenko, n. d.).

The Museum of Theater, Music and Cinema Arts of Ukraine has gone through various names in its history. So, from 1926 it was the Ukrainian Theater Museum (managed by P. Rulin); from 1927, the museum was located on the territory of the Kyiv-Pechersk Reserve; since 1934 it is the State Museum of Theater Art of the Ukrainian SSR; from 1965 – the State Museum of Theater, Music and Cinema; from 2002 – modern name Museum of Theater, Music and Cinema Arts of Ukraine.

It included the House-Museum of M. Lysenko and the Apartment Museum of P. Saksaganskyi as memorial departments (now the Museum includes the departments of Outstanding Figures of Ukrainian Culture Lesya Ukrainka, M. Lysenko, P. Saksaganskyi, and M. Starytskyi).

The Museum-apartment (since 1989) of M. Zankovetska and the Museum-apartment of V. S. Kosenko operate on the basis of the Museum (from 2009).

At the beginning of the 1980s, a unique in terms of content and artistic design permanent exhibition "Theatrical Art of Ukraine" was created (author A. Drak, design under the direction of V. Baturin).

Currently, the Museum of Theater, Music and Cinema Arts of Ukraine has a collection of about 260,000 items. Among the most valuable exhibits are the dolls and boxes of the Ukrainian puppet theater "Vertep" from the end of the 18th – beginning of the 19th century, theater posters and programs (from 1816), memorial material and documentary archives of prominent figures of Ukrainian theater and musical culture M. Zankovetska, M. Kropyvnytskyi, M. Starytskyi, M. Sadovskyi, P. Saksaganskyi, I. Karpenko-Karyi, M. Lysenko, M. Romanov, M. Lytvynenko-Wolgemit, Z. Gaidai, M. Smolych.

The fund of works by theater and film artists includes the works of O. Ekster, A. Petrytskyi, and F. Nirod, O. Khvostenko-Khvostov, V. Meller, M. Drak, A. Volnenko.

The fund of sheet music manuscripts consists of the autographs of M. Lysenko, M. Arkas, L. Revutsky, S. Lyudkevich, and A. Shtogarenko. The Museum has a large collection of photographs and negatives, a collection of works of fine art, photos and film documents. The specialized library has about 30,000 books and periodicals.

The main areas of activity are stock (stocking, accounting and storage), scientific research, exhibition and educational. Among the most important exhibitions are "Living Strings of Ukraine" (1990), "The Man Who Was a Theater. Les Kurbas". "Danylo Leader and modern Ukrainian scenography" (both – 1992), "B. Lyatoshynskyi" (1995), "Poet and philosopher of the Ukrainian stage. S. Danchenko". "Prophet in his homeland", "Camerton of the Ukrainian soul" (all – 2012), "Artistic life of Kyiv of the 20th century. in the relics of the museum collection (2013), "Both the dead, and the living, and the unborn...", "ART – resistance to the occupation" (Ukrainian artists for the fighters of the anti-terrorist operation in the East of Ukraine; both – 2014), "Cinematic universe of Yuriy Illenko and Ivan Mykolaichuk", "Ukrainian kinogenesis – (both – 2016), "Kurbas in Kyiv" (2017).

The museum participated in the exhibition project of the Ukrainian Museum in New York (USA) "Boris Kosarev: Kharkiv modernism 1915–1931" (2011–2012), the All-Ukrainian inter-museum exhibition project "Grand and great" (Kyiv, 2013). In 2015, an exhibition was exhibited that widely demonstrated the museum collection "Staging of the Ukrainian avant-garde 1910–1920" in the Ukrainian Museum in New York.

The album "Anatol Petrytskyi. Theatrical outfits and decorations" (Kyiv; Lviv, 2012) was published on the materials of the museum collection together with the Institute of Collecting Ukrainian Art Monuments at the National Academy of Sciences. Scientific readings "M. Zankovetska and her era" are held annually in the Museum of M. Zankovetska.

Today, the Museum of Theater, Music and Cinema Arts of Ukraine conducts art history research on the basis of stock collections, organizes scientific conferences (Makaryk, 2004, p. 199; Fowler, 2018; Kovalenko, 2019). It, like many other theater,

film and music museums, is characterized by some common problems and features. Let's analyze them in more detail.

The challenges faced by theater museums, film museums and music museums in the course of their activities have common features and may vary depending on the specific situation and context. However, some of the main common challenges theater museums may face include the following (Baker, Istvandy, & Nowak, 2020; Leeson & Núñez Martín, 2020; Fabrizi, 2023).

Preservation and conservation. Theater, film and music museums have a great responsibility to preserve valuable artifacts and materials. Preservation issues include the conservation, restoration, cataloging and proper storage of objects from collections. Museums, especially those with large collections of artefacts, musical instruments and props, face preservation and conservation challenges. Keeping these items in good condition can be a challenge as they are subject to wear, discoloration and other damage. Climatic conditions, relation to light, humidity and other factors can harm valuable exhibits, which requires constant monitoring and conservation measures.

Organization of exhibitions and collections. These museums typically have a wide range of exhibits and collections that reflect the history, development, and influence of theater, music, and film. These may include artifacts, costumes, props, musical instruments, manuscripts, posters, photographs, and other items related to these arts. Organizing exhibitions in such museums can be a challenge. It is necessary to decide how to present the collection so that it is accessible and interesting for visitors. Updating exhibits and installing new interactive technologies can be complex and require significant financial costs. There may also be questions about space, lighting and other aspects of exhibition design.

Expertise and research. Many of these museums have expertise in theatre, music and film. They conduct research, study historical aspects, curation, conservation and other aspects of these arts. They can be active participants in scientific research and publications in the relevant fields.

Financing. Many theater, film, and music museums depend on funding from public sources, grants, or private sponsors for contributions and attendance. However, funding may be irregular or insufficient, which may limit their ability to preserve, restore, and expand their collections, as well as to conduct educational and cultural activities.

Audience engagement. Attracting and retaining an audience is an important task for museums. However, the attractiveness of the museum experience for different age groups and categories of visitors can be a problem. Insufficient engagement with young people, unavailable adaptations for people with special needs, or limited accessibility for different social groups can affect the dissemination of the museum experience.

Education and programs for the public. Many theater, music, and film museums offer educational programs, lectures, workshops, concerts, film screenings, and other events for the public. These programs aim to promote, educate and engage audiences in these arts, as well as broaden cultural understanding and awareness. The appeal and educational programs of theater, film, and music museums are key to engaging the public. Developing innovative educational programs, conducting lectures, master

classes and interacting with schools and universities can help attract new audiences and engage young people.

Cooperation and sharing. Theater, music and film museums often collaborate with other museums, institutions, artists and organizations to create joint exhibitions, projects and events. They can participate in international exchange programs that help promote culture and art in different countries.

Accessibility. Ensuring physical and information accessibility for all visitors is an important aspect of theater museums. This includes creating accessible routes, lifts, audio guides for people with special needs and other measures to ensure equal opportunity for all visitors.

Technologies. Many museums use modern technologies to increase the number of visitors and improve the quality of their perception of museum collections. This may include the use of virtual reality, multimedia installations, interactive displays, audio guides, mobile applications and other innovative solutions to engage visitors and provide a more interactive experience. However, dependence on technology can also become a problem, especially in case of unstable internet connection, technical problems or high costs of supporting technological solutions.

These challenges may differ for each specific theater museum depending on its size, financial resources, location, and other factors. Their features may vary among theater, music, and film museums, depending on their resources, scale, and specialization. However, solutions to these challenges may include working with conservation professionals, attracting grants and sponsors, developing educational programs, and using new technologies to improve visitor audience engagement.

Conclusions.

Despite its relevance, the topic has not received adequate coverage in Soviet and modern Ukrainian historiography. Important aspects of the history and activity of theater museums, film museums, and music museums remain outside the attention of researchers, in particular: the causes of their emergence, regularities and factors of their development; formation stages; areas of activity; relationship with science and education. In addition, theater museums, film and music museums have never been studied as a separate profile group. Taking into account these aspects requires a further comprehensive study of the raised problem.

At the end of the 20th century – at the beginning of the 21st century, the employees of the Museum of Theater, Music and Cinema Arts of Ukraine reached a high level in its construction and development: the structure of the Museum was expanded by the departments of music, Ukrainian folk musical instruments, cinema; the memorial Museum-apartment of M. Zankovetska was opened, which contributed to solving the main problem – obtaining service and exhibition premises. Obtaining the proper conditions for further functioning made it possible to present the achievements of the representatives of the "Shooted Revival" era in a new way and to lay the foundations for the spiritual revival of the 1990s, which manifested itself in the activation of the Museum's activities to honor the bright personalities of the Ukrainian sixties period.

Over the 100 years of its existence, the Museum of Theater, Music and Cinema Arts of Ukraine has undergone many changes and expanded its collection. It has become a center for the preservation and study of valuable artifacts, documents, costumes, musical instruments and other items related to Ukrainian theatrical, musical and cinematographic history.

The 100th anniversary of the Museum of Theater, Music and Cinema Arts of Ukraine is an important event that demonstrates the significant contribution of the museum to the preservation and promotion of the cultural heritage of Ukraine in the field of theatrical, musical and cinematic art.

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Історія створення, становлення та розвитку Музею театрального, музичного та кіномистецтва України

***Анотація.** Авторами проаналізовано етапи створення, становлення, розвитку та сучасної діяльності Музею театрального, музичного та кіномистецтва України, який є єдиним в Україні за своєю спеціалізацією. Цей музей має славу на імена і події історії. Широко знаний в Україні та за її межами своїми постійно діючими експозиціями та пересувними виставками, створеними на унікальних експонатах з історії театру, музики, кіно. Зібрана за час існування – з 1923 р. – велика і багатогранна колекція пам'яток з історії розвитку мистецтв, яка постійно поповнюється новими матеріалами, є підґрунтям для науково-дослідної, науково-консультативної, експозиційно-виставкової роботи, багатим джерелом для популяризації здобутків національного театру, музики і кіно. У статті наголошується, що театральні музеї, музеї кіно та музики є невід'ємною складовою розвитку світової культури. Вони виникли, розвивалися і сформувалися в окрему типологічну групу музеїв мистецького профілю. Неповторність кожного театрального музею визначали стаціонарні експозиції та тимчасові виставки, які були основною сферою функціонування і формою використання та популяризації опрацьованих фондів. Відтворюючи явища та події театральної спадщини, експозиції і виставки унаочнювали найвизначніші надбання як минулого, так і сучасного театру та театрознавчої науки мовою музейних експонатів. Дослідження і аналіз історичного досвіду експозиційної і виставкової діяльності театральних музеїв, музеїв кіно та музики, матиме важливе значення для об'єктивної оцінки позитивних і негативних наслідків впливу національно-культурних процесів на їх функціонування і розвиток. Проблеми з якими стикаються театральні музеї, музеї кіно та музеї музики у ході своєї діяльності, мають загальні спільні риси та можуть варіюватися в залежності від конкретної ситуації та контексту. У статті здійснено аналіз характерних проблем та особливостей, з якими стикаються музеї театру, кіно та музики у своїй діяльності. У статті показано, що ці проблеми можуть відрізнятися у кожного конкретного театрального музею в залежності від його розміру, фінансових ресурсів, місцезнаходження та інших факторів. Їх*

особливості можуть варіюватися у різних музеях театального, музичного та кіномистецтва, в залежності від їхніх ресурсів, масштабів та спеціалізації. Проте, шляхи вирішення цих проблем можуть включати співпрацю зі спеціалістами з консервації, повернення грантів та спонсорів, розвиток освітніх програм та використання новітніх технологій для покращення залучення аудиторії відвідувачів.

Ключові слова: музеологія; театральні музеї; музеї кіно; музичні музеї; Лесь Курбас; Петро Рулін

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