

dialogue. Such initiatives ensure that Indigenous cultural heritage is both preserved and actively incorporated into broader cultural narratives.

The practical implementation of Indigenous librarianship faces several obstacles, including geopolitical challenges that limit access to cultural resources in Crimea and underdeveloped Indigenous-specific library services. Public awareness and advocacy for Indigenous librarianship remain inadequate, and libraries frequently lack sufficient resources to comprehensively serve Indigenous communities.

Digital repatriation emerges as a vital strategy for addressing these challenges. By digitizing cultural artifacts and making them accessible through online platforms, libraries can overcome barriers created by geopolitical constraints. This approach protects materials from potential loss while enabling broader dissemination, enhancing both community engagement and public education.

Despite these challenges, Ukraine possesses significant opportunities to advance Indigenous librarianship. Existing legal frameworks, increasing awareness of cultural diversity, and potential international collaborations provide a solid foundation. Libraries must directly engage Indigenous communities, invest in digital infrastructure, and develop partnerships with global organizations to enhance their capabilities.

Strategic actions for developing Indigenous librarianship in Ukraine include establishing dedicated libraries for Indigenous groups, prioritizing digital repatriation initiatives, increasing public awareness, and securing sustainable funding sources. By integrating traditional and modern library practices, Ukraine can empower its Indigenous communities while strengthening its national identity. This approach affirms the country's commitment to cultural diversity and inclusion, ensuring the preservation and recognition of its Indigenous peoples' histories and voices.

D. Nazarenko

**PHENOMENON OF PEOPLE'S THEATRE: HISTORY AND CONTEMPORARY
PRACTICES ILLUSTRATED BY THE POLTAVA PEOPLE'S THEATRE
"НА ПАВЛЕНКАХ"**

Д. Назаренко

**ФЕНОМЕН НАРОДНОГО ТЕАТРУ: ІСТОРІЯ ТА СУЧАСНІ ПРАКТИКИ
НА ПРИКЛАДІ ПОЛТАВСЬКОГО НАРОДНОГО ТЕАТРУ «НА ПАВЛЕНКАХ»**

The recognition of People's Theatres has significantly decreased with the number of them in Ukraine. It is sad to admit that the memory of People's theatres as a cultural movement is disappearing because some 50 years ago, their number was greatly exaggerated. This thesis will examine the history, prerequisites, and current activities of the Poltava People's Theatre "Na Pavlenkakh". As a result of the analysis of the source base, the interview with the director of the People's Theatre, and the analysis of the rehearsal methodology, we will learn much more about People's Theatres not just as "amateur theatres" but as an important component of cultural and educational activities in Ukraine.

People's theatres began to be created in the 1920s with the aim of aesthetic education of the people. At that stage, there was a need for a "living newspaper", a kind of theatre combining propaganda work with performances that became classics of the drama genre. Such theatres were primarily created on the premises of cultural centres of factories and enterprises, and the actors were workers led by cultural figures and professional directors. They were created to provide practical assistance for peasants and workers learning the

Ukrainian language. The workers, filled with enthusiasm for art, began not only to play roles but to feel and live them, of course, under the close guidance and mentoring of the director.

The structure of the People's Theatres' repertoire was filled with various performances and propaganda productions. Based on the general requirements for the work of the People's Theatre, its repertoire had to

- 70% consist of old domestic plays;
- 10% of Ukrainian psychological plays (by V. Vynnychenko, S. Cherkasenko, etc.);
- 20% of classic foreign works. Despite the authorities of the time, Ukrainian plays were allowed to be performed in the Ukrainian language, though not without political plays that called for the love of the government. Nowadays, folk theatres are distinguished from simple amateur theatres by their title. The "People's Theatre" title is initially awarded for contribution to cultural activities, then defended every four years. To do this, a respected commission evaluates a performance played live on stage, and the decision is made after the performance.

The chronicles of the events of the Pavlenky People's Theatre say that this type of theatre is a phenomenon of the desire of ordinary people who are not professional actors to play on stage. Furthermore, they were good at it.

There have been cases when folk theatres lost their titles due to insufficient activity and a lack of professionalism. However, in the case of the Poltava Folk Theatre "Na Pavlenkakh" which celebrated its 70th anniversary in 2024, The theatre was founded in the cultural center of the Poltava Turbo Mechanical Plant. The first actors were the plant's workers and talented young people. The theatre began its activities in 1954 under the direction of Leonid Marinich, a talented director who was also a professional mechanical engineer. The actors' hard work led to the fact that in 1959, the theatre entered the top 10 best folk theatres in Ukraine and was the first in Ukraine to receive the honorary title of "People's Theatre".

The People's Theatre has many professional achievements; in 1969, amateurs were invited to Kyiv to appear on national television, where they performed the play *The Fox and the Grapes* live.

At theatre reviews and festivals, the folk theatre repeatedly received diplomas of laureates of city and regional folk art competitions. At the same time, amateur actors went on tours in the region and throughout Ukraine. Thousands of grateful spectators saw the best performances from the repertoire of the folk theatre: "Chasing Two Hares" by M. Staritsky, "Let Your Heart Go — It Will Lead You into Captivity" by M. Kropyvnytsky, "The Hireling" by I. Karpenko-Kary, "Lymerivna" by P. Myrnyi, "Lost Love" and others.

In 1980, the director handed over his directorship to the leading actress of the theatre, then the director of the Youth Creativity Theatre, Halyna Cherniavska.

The theatre's director, Halyna Cherniavska, gave access to her records and reports, which she submits every 5 years on the day of confirmation of the title of People's Theatre, which is determined by a special expert commission appointed by the Ministry of Education and Science of Ukraine.

One evening in March 2010 was a turning point and a devastating moment for the life of the People's Theatre, according to the director Halyna Cherniavska: "I was at the dacha cottage when they called, the people who sold the Turbo-Mechanical Plant, and with it our house of culture, they said that I had only one night to take the costumes and props. Only