

Effectiveness of Theater Library in the Theater Directors' Training in Russia and Abroad

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Abstract - This research probes the pivotal role of theatrical libraries in shaping stage directors, scrutinizing their efficacy as specialized preparatory grounds. The central aim is to ascertain the degree to which these curated repositories cultivate directorial expertise, analytical prowess, and creative innovation, facilitated by unique play manuscripts, historical archives, and multimodal resources. A specific focus addresses international methodologies adaptable to pedagogical frameworks within the Russian Federation, adhering to the Federal Law «On Education in the Russian Federation». The research employs a rigorous, structured paradigm encompassing content analysis techniques, meticulously designed survey instruments, insights from expert consultations, and comparative assessments of library resources across diverse national settings. Analysis encompasses accessibility, service quality, and the overall influence of theatrical libraries on directorial professionals. Empirical evidence indicates a prevailing reliance on conventional modalities and physical collections within Russian libraries, while international counterparts increasingly integrate digital interfaces, collaborative ventures, and experiential learning pathways, thereby augmenting instructional possibilities. The innovation of this study lies in furnishing actionable recommendations for educational institutions and libraries to strengthen collaborative ties in creative education. The findings confirm that theatrical libraries significantly enhance director training by providing access to rare publications, scholarly analyses, and invaluable historical documentation. These conclusions bear pragmatic implications for curriculum design, library regulatory policies, and strategies aimed at enriching cultural heritage.

Keywords: Effectiveness Of the Theater Library, Training of Theater Directors, Art History, Directing, Foreign Experience

I. INTRODUCTION

Evaluating the efficacy of theater library resources in director training constitutes a multifaceted, globally pertinent endeavor necessitating comparative analyses across variegated cultural, institutional, and technological milieus. As theater pedagogy progressively aligns with international benchmarks and fosters transnational artistic synergy, a rigorous assessment of library systems' contributions to directorial acumen gains paramount importance for discerning global best practices in arts education (Salakhova et al., 2025). Such evaluation should encompass not only

quantitative metrics, such as resource availability and usage statistics, but also qualitative indicators, including the alignment of resources with curricular objectives and the demonstrable impact on directorial competence, as evidenced by student productions and professional outcomes (Muralidharan, 2025). Theatrical collections of Russian libraries preserve a rich heritage of theatrical art and are not only a repository of books, but also a center of cultural exchange: such collections often contain rare copies of scripts, recordings of performances, photographic materials, etc., which are of interest in the process of training theater directors (Zakirzyanov, 2014). Unique archival documents allow us not only to understand the evolution of the theater in different historical periods, but also to study the impact of cultural and social processes on the development of performing arts. However, in many cases, lack of funding and limited resources has a negative impact on their effectiveness (LeCompte, 1982). Also, unfortunately, in modern conditions, many Russian theater libraries face problems with technical equipment, which limits access to digital materials. This situation prevents future directors from effectively using existing collections, which leads to incomplete knowledge in the field of theater directing. Active efforts are needed to support theater libraries, such as attracting sponsors and creating new joint programs with educational institutions (Aman & Ghahremani, 2018). This approach not only protects existing resources, but also makes them more accessible to future generations. For the further development of Russian art, theatrical education should remain one of the priorities of the state cultural policy. The operational landscape of theater libraries internationally presents a notable divergence from the obstacles encountered within Russia, particularly in the incorporation of library resources into pedagogic frameworks. German theater libraries, as an illustration, have embraced state-of-the-art methodologies, including comprehensive archival digitization, methodical metadata organization, and the construction of interactive digital interfaces (Akhmetshin et al., 2024; Arvinth, 2024). Complementing these technological advancements are formalized collaborations between libraries and dramatic arts institutions, thereby enabling students and burgeoning theater directors to engage with contemporary research outcomes, primary dramatic texts, rehearsal records, and prevailing dramaturgical discourses. Consequently, theatrical pedagogy

in Germany is sustained by an evolving and regularly updated informational ecosystem that bolsters both scholastic investigation and applied practical exercises, ultimately enriching the profundity and pertinence of directorial instruction within a globally interconnected cultural context. According to the study «Theater Education Worldwide», the active use of digital resources and strategic partnerships significantly improves the quality of training for directors and other theater professionals. Modern theater libraries in Germany are not only repositories of rare publications but are also quickly becoming centers of creative cooperation. The digitization of fixed assets, carried out under the supervision of the Ministry of Culture in 2019, provided theater directors with access to unique materials from anywhere in the world, opening up new perspectives in world theater research (Head & Bradbury, 2024). These theater libraries actively cooperate with educational institutions, organize joint projects and master classes: students of theater colleges can work together with professional mentors and study relevant topics, which significantly enriches their approach to the basics of theater directing. Such an exchange of experience forms a new generation of theater professionals capable of innovation and experimentation. No less important is the creation of an online platform where theater professionals can exchange ideas and find like-minded people. Such projects contribute to the development of society and create a rich cultural environment that will serve as a basis for future theatrical experiments and exhibitions. As a result, German theater libraries not only preserve history, but also actively shape the future of theater in the context of the digitalization of art. In France, the theater and library system is integrated into the cultural space, there is an active interaction between theaters and educational institutions. In the halls of specialized theater libraries, theater directors can get inspiration in collections of rare documents and take part in seminars, master classes to exchange knowledge and experience. Thanks to academic exchange between educational institutions, students and teachers get acquainted with theatrical art and apply their knowledge in practice. Directors who do not miss the opportunity to work in theater libraries have the opportunity to participate in the development of theater education, and can also conduct interesting seminars and master classes, taking into account historical theatrical traditions. Such an exchange of experience makes it possible to significantly enrich the creative process in the training of future theater directors, as well as inspire a new generation of professionals in the field of theater directing. Foreign experience only confirms this thesis. For example, in the United States and Canada, where a lot of attention is really paid to practical training in the field of theater directing, theater libraries provide students with access to rare dramaturgical literature and documents, becoming an important information resource for future directors. This approach helps future theater directors adequately understand the specifics of theater and its difference from cinema, and also gives them the opportunity to develop their own unique style. Theater-focused repositories in both the United States and Canada are progressively solidifying their roles as pivotal nodes where in-depth historical analysis converges with cutting-edge

theatrical experimentation. These specialized archives maintain comprehensive holdings encompassing scarce dramatic compositions, scripts bearing interpretive markings, private reflections from influential stage managers and actors, and preserved audio-visual records of significant theatrical events. These materials afford both nascent and seasoned theater practitioners unparalleled avenues for thorough examination of the advancement of performance conventions, directorial methodologies, and the architecture of dramatic narrative. By charting the development of theatrical modalities over successive eras, directors procure crucial perspectives on both established norms and burgeoning movements. This amalgamation of temporal awareness and modern pertinence establishes North American theater libraries as essential conduits for fostering artistic progress, thereby facilitating the conception of stagings that are simultaneously grounded in established principles and attuned to prevailing societal conversations. At the present stage, foreign theater libraries offer specialized master classes and seminars conducted by experienced specialists to attract readers (Purbo et al., 2024). Such events allow young theater directors to acquire valuable practical skills, for example, in creating their own interpretations of productions of classical theater plays, among which Shakespeare is still especially popular. The exchange of experience with already established professionals of theatrical art within the framework of meetings in theater libraries creates a favorable environment for the exchange of ideas and creative cooperation. In our opinion, access to modern digital resources remains extremely important in the development of the theater library as a special genre institution, since they significantly expand the target audience of the theater library in terms of digitizing rare books. Moreover, electronic libraries and databases are a prerequisite for the work of a theater director anywhere in the world, especially during periods of forced remote work. Working with theatrical funds is vital when it comes to staging world classics, when the performance is designed for an international audience. The digital funds of the theater library make it possible to work with rare books without exposing such sources to the risk of destruction, which is very important for the preservation of the library fund. This study's innovative contribution to understanding dramatic arts integration within theatre director education, both in Russia and internationally, lies in its holistic analysis of interwoven theoretical and applied pedagogical components. Current educational frameworks demand that aspiring theatre directors not only exhibit a solid grasp of theatrical theory but also demonstrate proficiency in assimilating vast informational resources, such as those found within specialized theatre libraries. The practical importance of researching the efficacy of theatre library usage in the pedagogical formation of theatre directors across Russia and other nations is considerable. A theatre library operates dually as a repository of both classical and contemporary dramatic literature and as a vital research center for examining key historical periods in theatrical art. Given accelerating cultural dynamics and an evolving educational landscape marked by the rise of innovative theatrical forms

and technologies, the accessibility of comprehensive library collections substantially broadens the intellectual and creative horizons of both learners and educators, fostering a more nuanced and informed approach to the art of theatre direction.

II. LITERATURE REVIEW

A research review on the effectiveness of theater libraries in the training of theater directors in Russia and abroad has revealed different approaches and methods in theater directing curricula. In particular, in Russian studies by authors such as (Rykova & Gorte, 2019; Sayapina & Kononenko, 2020), it is noted that in Russia, theater libraries are very popular among students and teachers of theater universities, since the classical perspective of theater directing still remains central in the work of Russian theater directors. The study of classical theatrical drama involves a thorough study of the memoirs of the founders of the Russian theatrical tradition. In particular, (Sydorenko, 2016; Usachenko, 2012) believe that from a historical point of view, a theater library is a kind of historical and cultural archival fund, since such a library provides access to publications and documents about the theater and its history (Bay-Cheng, 2007).

Modern theaters and libraries create a synergistic environment where creativity and education are combined, contributing to the preservation of theatrical heritage and the formation of a sustainable trend in the development of theater, which adapts to modern challenges and requires innovative approaches (Sydorenko, 2016).

According to (Maskaeva, 2021; Noskova, 2018), resources allow students of theater universities to better understand the artistic process and various approaches to directing. Students delve into the historical trajectory of directorial methods by examining diverse resources, such as theoretical works, rehearsal records, scenography designs, and performance reviews. This multifaceted engagement facilitates an understanding of the transformations in directorial practice that correlate with evolving cultural norms, aesthetic sensibilities, and technological advancements.

Foreign experience, reflected in studies by (Laine & Laitinen, 2019), also emphasizes the importance of theater libraries in educational institutions. In countries such as the United States and Great Britain, theater libraries are actively integrated into the curriculum, offering courses in text analysis, artistic interpretation, and directing. which allows students to open up as creative personalities and develop their own unique voice (Delrieu & Gibson, 2017).

A comparative analysis of the works of such authors as (Head & Bradbury, 2024; Gould, 2020) shows that successful training programs for theater directors use libraries not only as a platform for theoretical classes, but also for practical work.

In these pedagogical frameworks, libraries act as multifaceted hubs, empowering students to explore performance evaluation, production aesthetics, and scenography analysis through firsthand investigation of primary source materials. This methodology effectively connects inert theoretical knowledge with practical skill refinement, facilitating the conversion of historical and literary research into tangible directorial choices. Such experiential learning, as posited by (Fluharty, 2023), engenders vital opportunities for specialized seminars, intensive master classes, and collaborative workshops led by seasoned theater professionals, thereby substantially augmenting students' technical and conceptual proficiency. These initiatives not only encourage practical engagement but also nurture an interactive setting where students can hone their artistic perspectives under the mentorship of accomplished practitioners.

However, a discernible lacuna persists in empirical investigations that rigorously assess the efficacy of theater libraries in the professional development of theater directors. Although a plethora of theoretical analyses and case studies accentuate the inherent worth of library resources in theatrical education, a paucity of evidence-based insights exists concerning how these resources are genuinely employed across diverse international settings. To bridge this divide, the present investigation concentrates specifically on evaluating the operational function of theater libraries in Russia and select international counterparts.

III. METHODS

The main purpose of the study was to determine the degree of efficiency of using the funds of theater libraries for the training of theater directors on the example of such countries as Russia, Germany, France, the USA and Canada.

In terms of the purpose, the research objectives are:

- To identify the main resources of the theater library,
- To analyze their use in the educational process and to assess the impact of the library fund on the creative development of theater directors in Russia and abroad.

Within the framework of the study, special attention was paid to international experience, which can be adapted to improve the process of training theater directors in Russia.

To determine how well theater libraries prepare theater directors, this research implemented a mixed-method comparative approach, integrating qualitative evaluations from specialists with quantitative analyses across five nations: Russia, Germany, France, the United States, and Canada. Data collection occurred between April 12 and September 20, 2024.

A systematic sampling technique was utilized to obtain a representative sample of specialists from leading theater libraries and organizations. From an initial cohort of 750

professionals specializing in theater studies, library science, and arts pedagogy, 75 experts were chosen via a consistent, fixed-interval method to guarantee equitable representation across all countries. The specialist survey was administered through the Academia.edu research platform, supplemented by questionnaire distribution via email.

Specialists were categorized based on their institutional affiliation and country of origin, as outlined in Table I. Each group comprised professionals actively engaged in the operational management or scholarly utilization of theater libraries.

TABLE I DISTRIBUTION OF RESPONDENTS BY GROUPS AND NUMBER

Library	Experts' group
Russian State Library of Arts (Moscow)	5
Personal library of V. M. Krasovskaya (St. Petersburg)	5
Scientific library of the Union of Theatre Workers (Moscow)	5
Russian State Library of Arts (Moscow)	5
National Library of the Comédie-Française (Paris)	15
Berlin Theatre Library (Berlin)	15
University Art Library (Toronto)	10
Metropolitan Museum of Art Library (New York)	10

Prior to their involvement, all subjects received comprehensive information regarding the study's objectives and subsequently provided their agreement to participate. To uphold both privacy and objectivity, identifying information was removed from the data during the analytical phase. Russian experts evaluated the work of Russian theater libraries. Experts from EU countries (Germany, France) evaluated the work of libraries in Germany and France; experts from the United States assessed, respectively, the effectiveness of the work of American theater libraries, experts from Canada evaluated the work of Canadian funds for the training of theater directors.

As a result of the survey of experts, we identified the following main areas for assessing the effectiveness of theater libraries:

- Assessment of quantitative indicators (number of visitors, books borrowed, organized events and exhibitions held);
- The quality of library services (the level of user satisfaction, the completeness and relevance of collections, as well as the availability of information resources in the library);
- The influence of libraries on the professional community (active interaction with readers and taking into account their needs and preferences).

The research methodology based on the systems approach allows us to consider the subject of research as a complex structure consisting of interrelated elements. This approach provides a holistic view of the problem, identifies its main components and understands their interaction.

Analysis, as one of the main methods, aims to decompose the object of study into its component parts and study each of them in more detail. The proposed approach opens up an opportunity for a detailed analysis of separate, sometimes non-obvious, connections that play a decisive role in understanding the problem under study. Deductive methods based on the application of general theoretical provisions and regularities to explain particular phenomena are suitable for logically verified conclusions about the effectiveness of the theater library.

Thus, the systematic approach in conjunction with analytical, synthetic, deductive and inductive methods increases the validity and reliability of scientific knowledge in the field of theatrical libraries.

The method of expert assessment used by us in the empirical part of the study consists in the involvement of qualified specialists in the field of theater libraries for an objective assessment and interpretation of the data obtained. The experts we invite, who have extensive experience and in-depth knowledge of the subject area, can make a significant contribution to improving the reliability and validity of the results obtained (Table II).

Statistical analysis of the results obtained is another important tool that allows the researcher to organize and interpret the data. Combining statistical analysis with other methods can provide a more complete understanding of the complex processes or phenomena studied in the course of the study. This combined approach increases the reliability and validity of research results, ultimately contributing to scientific and technological progress.

TABLE II RESEARCH METHODS BY GROUPS AND OBJECTIVES OF THE STUDY

Method group	Research objectives
General scientific methods	Scientific synthesis of the information received Research of scientific literature on the research topic
Special methods	Sociological research (expert's opinion), Statistical analysis survey results

Processing 75 questionnaires with expert assessment data was carried out using a special program Neural Designer, a tool for advanced, predictive and prescriptive analytics. All qualitative data (respondents' answers) were converted into a quantitative format and presented graphically using the Neural Designer program (Table III).

The criteria were evaluated by experts for these study categories on a 10-point scale, according to the principle of increasing assessment (Table IV).

TABLE III RESEARCH CRITERIA IN RELATION TO AREAS OF ANALYSIS

Criterion	Assessment by experts
Quantitative indicators (number of visitors, books issued, events organized and exhibitions held)	Experts from Russia
Quality of library services (level of user satisfaction, completeness and relevance of collections, as well as availability of information resources in the library)	Experts from Germany
Influence of libraries on the professional community (active interaction with readers and consideration of their needs and preferences)	Experts from France
	Experts from USA

TABLE IV METHODOLOGY FOR ASSESSING THE CRITERIA OF PROBLEMS IN TWO CATEGORIES

Criterion	Rating scale
Quantitative indicators (number of visitors, books issued, events organized and exhibitions held)	1-3 low level
Quality of library services (level of user satisfaction, completeness and relevance of collections, as well as availability of information resources in the library)	4-6 average level
Influence of libraries on the professional community (active interaction with readers and consideration of their needs and preferences)	7-10 high level

All three criteria were evaluated by experts on a 10-point scale, in ascending order: 1-3 low level, 4-6 medium level, 7-10 high level of effectiveness.

All qualitative data (respondents' answers) were converted into a quantitative format and presented graphically using the Neural Designer program.

IV. RESULTS

Based on the results of the study among Russian experts, the following results were obtained (Fig. 1):

Russian experts assessed the work of theatrical collections of libraries at an average level, which is associated with the problems of financing and training (Sindhu, 2025). In recent years, theater educational institutions in Russia and abroad have become increasingly aware of the importance of theater libraries as a resource for training future directors. All invited experts expressed the opinion that working with the funds of the theater library contributes to the development of creative thinking and artistic perception among students - future theater directors.

As Russian experts noted during the survey, the materials of theater libraries for the training of theater directors are also useful in organizing individual and group training.

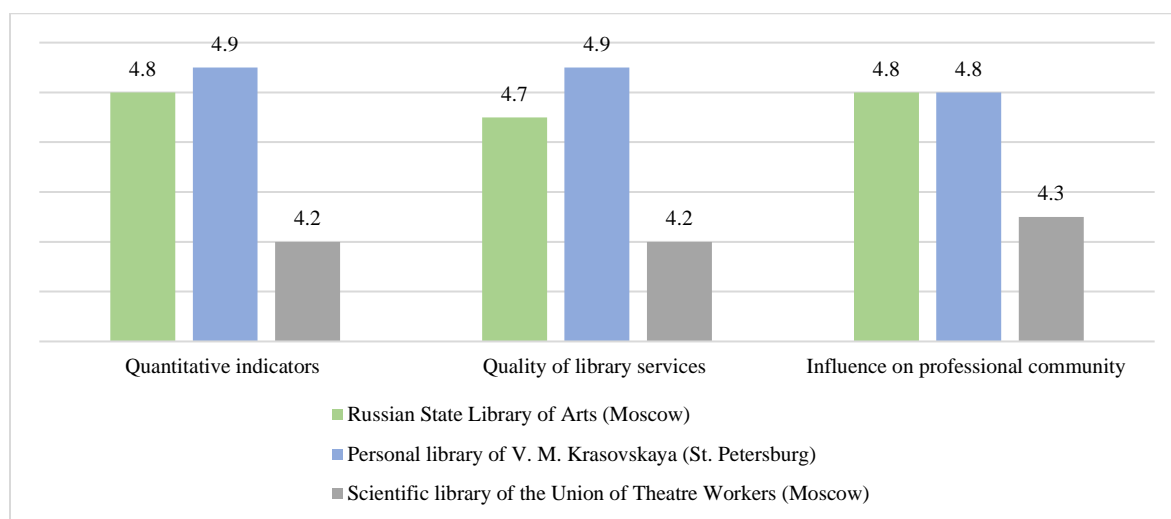


Fig. 1 Assessment By Experts From Russia Assessment Of The Theater Libraries' Effectiveness For The Training Of Theater Directors

For example, in the collections of the theater library, students can study different practices of staging classical theater plays. According to Russian experts, the special value of the theater library is that almost all funds have already undergone the procedure of digitization, which makes it possible to work with rare books and documents without the risk of damage and from any city. That is, modern theater libraries significantly expand the coverage of the target audience.

Thus, the theater library at the present stage is a living platform for the exchange of ideas and creative search on the part of future theater directors.

The largest art library, the Russian State Art Library, located in the heart of Moscow, contains rare collections dedicated to theatrical art and is part of the country's cultural heritage. The historical sources collected in the library actually reflect the history of the development of the Russian and world theatrical stage.

As Russian experts noted during the survey, the personal library of V.M. Krasovskaya is a unique collection, which is now an integral part of the fund of the St. Petersburg State Theater Library.

V.M. Krasovskaya, an outstanding linguist and historian, devoted her life to collecting rare and valuable publications

that reflected the diversity of her scientific and personal interests. This collection includes classic works of world literature and history, as well as reference publications necessary for in-depth scientific analysis. Some of these books are rare and have been published in limited editions, many of them are signed and/or have dedicatory inscriptions from the authors, which gives them a special historical value.

Special attention should be paid to the notes of V.M. Krasovskaya on the margins of some publications, which reflect the train of thought and allow a better understanding of the process of scientific analysis, which the researcher carried out with her inherent thoroughness. Scholars say her comments, often filled with ironic remarks and profound questions, provide clues to the vast intellectual world she sought to explore.

It is obvious that the library of V. M. Krasovskaya is not just a collection of books, but a whole era in the study of the cultural heritage of the Russian theater. Each of these books is a cultural synthesis between the past and the future, not only preserving historical scientific traditions, but also providing an opportunity for new scientific achievements to future generations. Today, this private collection is open to a wide range of researchers and librarians, who can study the rich heritage of one of the most important figures in the spirit of the times and in the field of scientific history on the pages of books.

A unique collection of posters, theater programs and production sketches illustrating the evolution of the theater's scenography and costumes deserves special attention. These materials allow us to trace how fashion and artistic tastes have changed over the decades, as well as to see how different eras and styles have been reflected in theatrical practice. The library actively cooperates with museums, theaters and educational institutions, organizing joint projects and exchange exhibitions in order to stimulate the development of interdisciplinary research and strengthen the links between theory and practice.

Thus, the largest art history library in Russia not only preserves and broadcasts the artistic heritage, but also actively participates in the formation of the modern cultural landscape. Here, the future theater director can find inspiration and support for his endeavors and become part of a large community of professionals and amateurs, united by a common interest in the performing and visual arts.

Experts interviewed in the course of the empirical study noted that in Russia, the profession of a theater director is a unique combination of art, business qualities and a deep understanding of drama. When a theater director enters the profession, he is faced with many aspects that shape his professional worldview and stylistic preferences. First of all, the director must have an artistic vision, the ability to feel and interpret the text, share the author's position and at the same time present his own vision of the work. This requires the director to have extensive knowledge in the field of literature, the history of theater and art in general.

One of the key elements in the profession of a Russian theater director is the ability to work with actors. This includes setting goals and explaining the director's concept, as well as creating the right atmosphere for the creative process. The director must be a psychologist, feel the atmosphere in the team and find an approach to each participant in the performance. The main task is to reveal the potential of the actor, his individuality, which contributes to the creation of a bright and convincing image on stage.

Staging a performance requires interaction with many professionals, including artists, composers and lighting technicians.

Each stage of a theatrical production, from the development of the initial concept to the premiere show, requires careful study and detailing. In the context of the variety of genres and forms of the modern Russian theatrical space, the role of the director is of paramount importance, since in addition to specialized professional skills, leadership qualities, developed communicative competencies and stress resistance are in demand.

In the Russian system of higher education, library collections are the main element in the training of theater directors, as they provide the necessary theoretical basis for the development of their professional skills. Libraries at theatre universities, for example, provide students with access to a wide range of specialized literature, including works on theatre theory, biographical studies of prominent directors, dramatic works, critical reviews, and scholarly publications. The resources of the theater library provide the educational process with historical data on the history of the theater, thereby contributing to the formation of students' skills of critical analysis and creative thinking.

According to Russian experts, library collections currently play a decisive role in the training of theater directors as a special creative specialty. Understanding the historical context of theatrical productions allows future professionals to understand the evolution of theatrical forms and styles. Students also actively learn the influence of historical processes on the development of theatrical art. Using library electronic resources on the history of theater, students of theater educational institutions have the opportunity to explore approaches to stage production in historical retrospective, study different genres and directions, as well as synthesize their productions based on the traditions of world theater in original theatrical productions.

Of particular value for the training of theater directors is access to archival materials and unique handwritten notes of great directors and playwrights, for example, A.P. Chekhov, V.I. Nemirovich-Danchenko, K.S. Stanislavsky and others.

For example, the Scientific Library of the Union of Theater Workers of the Russian Federation, which plays an important role in the preservation and popularization of the country's cultural heritage in the field of theater directing, allows you to get acquainted with the notes of great theater directors.

This Russian library serves as a repository of unique publications and archival documents and an important center for understanding and disseminating the historical and contemporary achievements of Russian theater. Thanks to this library, researchers, theater specialists and students of theater universities gain access to a unique source of knowledge about the history of the development of Russian theater.

One of the main functions of the library is to create special projects and programs aimed at introducing cultural heritage into modern theater theory. The library invites well-known theater directors and theater critics to conduct lectures, seminars, and master classes, promoting the exchange of experiences and ideas between generations. These events allow us to maintain and expand our knowledge of classical and innovative methods of theatrical production, as well as update them taking into account modern challenges and needs of the audience.

As Russian experts noted during the survey, the library is also actively developing cooperation with international theater organizations and educational institutions. Such cooperation allows us to expand the horizons of Russian theater production, demonstrate the achievements of foreign colleagues and introduce domestic theatrical art to the world's best practices. Such a partnership also increases the interest of students in studying Russian theater abroad and strengthens Russia's position in the international cultural arena.

Thus, the Scientific Library of the Union of Theater Workers acts as the most important transmitter of cultural wealth and theatrical traditions, ensuring the continuity of generations and stimulating the development of new directions in production. The library fund is an integral part of the Russian theatrical world and contributes to the formation of a holistic view of the theater as a living, dynamically developing art capable of speaking to the audience in the language of eternal and relevant topics.

The library's funds become not only a treasury of knowledge, but also a source of inspiration, which is especially important for the formation of the individual style of each theater

director and the development of the ability to innovate in theatrical art.

Russian theater pedagogy, rooted in a rich historical context, is proud of a galaxy of famous academies that care about the development of theatrical art, especially directing. Renowned for their outstanding teaching staff, these institutions serve as key training centers for creative artists. A significant part of graduates of Russian theatrical universities subsequently occupies prominent positions in the national theatrical space.

A special place is occupied by the St. Petersburg State Institute of Performing Arts (SPbGATI), formerly known as LGITMIK. This university is distinguished by unique pedagogical methods, organically inscribed in the exquisite cultural atmosphere of St. Petersburg. The curriculum integrates theoretical research with practical application, forming a set of competencies necessary to work in a modern theatrical environment.

It is impossible not to mention the Studio School of the Moscow Art Theater, located in the heart of Moscow. Despite its relatively modest size, this educational institution had a significant impact on the development of the theatrical scene in Moscow. The model of training in the Moscow Art Theater School is characterized by an individualized approach, the possibility of mentoring from leading specialists and immersion in real, professionally implemented productions, which allows you to emphasize the practical aspects of mastery.

As Russian experts noted during the survey, universities play an important role in training a new generation of theater directors who are able to introduce innovations and preserve the rich traditions of Russian theater. Thanks to this level of education, Russia's theater scene continues to thrive, attracting audiences both at home and abroad. Today, graduates of these educational institutions not only hold senior positions in Russian theaters, but also successfully implement projects abroad.

As a result of the study among foreign experts, the following results were obtained (Fig 2):

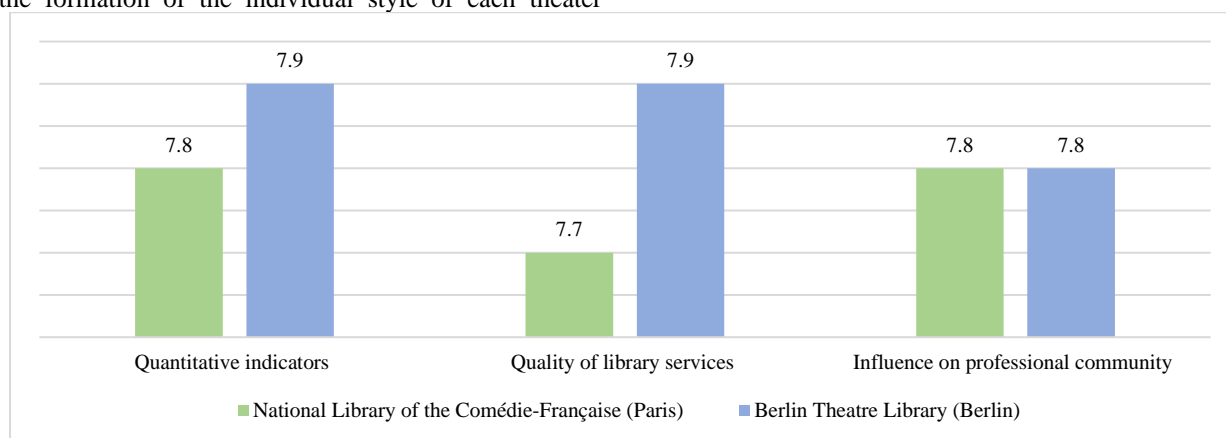


Fig. 2 Assessment by European experts of the theater libraries' effectiveness for the training of theater directors

In the context of the study, libraries on the history of theatrical art in countries such as Canada, the USA, Germany and France stand out among art experts. As German experts noted during the survey, in Germany, the Berlin Theater Library is a unique center where not only books and articles are stored, but also valuable archival documents reflecting the history of German theater from the XVIII century to the present day.

Carrying out a comprehensive analysis of theatrical traditions and their impact on the global cultural context, researchers can use a wide range of available resources in Western Europe, the United States and Canada.

In particular, France, with its rich theatrical heritage and developed library system, singles out the National Library of the Comédie Française as a unique institution. This library, which has extensive collections dedicated to the French theater and its outstanding figures, serves as a key center for the study of not only the practical aspects of the theatrical arts, but also the educational ones.

Founded in the 18th century, the Bibliothèque Nationale de la Comédie Française serves not only as an archive of historical documents, but also as a dynamic cultural space for researchers and theater connoisseurs. Its collection includes rare editions of plays by Molière, Racine and Corneille, as well as works by contemporary authors, providing a unique perspective on the evolution of the theatre (Biet, 2024). Regularly held lectures and seminars offer a variety of approaches to the theatrical arts, covering both classical and contemporary trends.

The library's educational programs, aimed at the younger generation, are designed to stimulate in-depth study of the performing arts. The extensive knowledge accumulated in the library allows you to comprehend the intricacies of the acting profession, analyze texts and delve into theater criticism. Theatrical readings and performances organized by the library create a unique atmosphere that combines the past and the present.

The National Library of the Comédie Française actively cooperates with theaters and universities, providing access to its materials to both domestic and foreign artists and researchers. This cooperation promotes the exchange of knowledge and cultural dialogue, reflecting the spirit of the French theatrical tradition. Thanks to this, the National Library of the Comédie Française continues to be an integral part of the cultural life of France, contributing to the preservation and development of theatrical heritage. French theatre libraries thus not only preserve cultural heritage, but also provide platforms for research and creative inspiration.

In Canada, the University of Toronto Art Library offers an extensive collection of books, magazines, and digital resources covering various aspects of the theatrical arts, including its history, theory, and practice.

This library is an essential resource for students, faculty, and researchers interested in the theatrical arts. The collection contains valuable curiosities, manuscripts and archival materials that allow you to trace the development of the performing arts in Canada and abroad. The library is actively replenishing its collections, reflecting modern trends, which makes it an indispensable resource for researchers studying new directions and experimental forms.

Along with printed publications, the library provides access to online archives, databases, video and audio recordings, as well as other digital resources. It allows users to virtually attend theatrical productions, participate in online seminars, and gain knowledge from leading experts in the field of theater. In this way, libraries are becoming not only repositories of information, but also active platforms for the exchange of ideas and creativity.

Regular exhibitions, lectures, and workshops hosted by the University of Toronto Art Library contribute to the popularization of the performing arts among the general public. The library supports both traditional and avant-garde theater, being an important center of cultural life.

In the United States, the Art Library of the Metropolitan Museum of Art in New York has a unique collection that covers not only the history of various artistic movements in the theatrical arts, but also provides materials about contemporary theater. Rare collections are collected here, including the archives of famous theaters and entrepreneurs.

It also contains a wealth of material relating to modern and classical theatre, making it a valuable source of information for researchers. As the true custodian of our theatrical heritage, the Metropolitan Museum of Art Library offers scholars and audiences a unique opportunity to immerse themselves in the world of art. It houses rare manuscripts, drafts of scripts, photographs of theatrical productions and other priceless artifacts that allow you to trace the evolution of theatrical art from classicism to postmodernism. The collection is extensive and includes national and international works that have had a great impact on the development of the theater.

As a result of the study, the following results were obtained among Russian experts (Fig. 3):

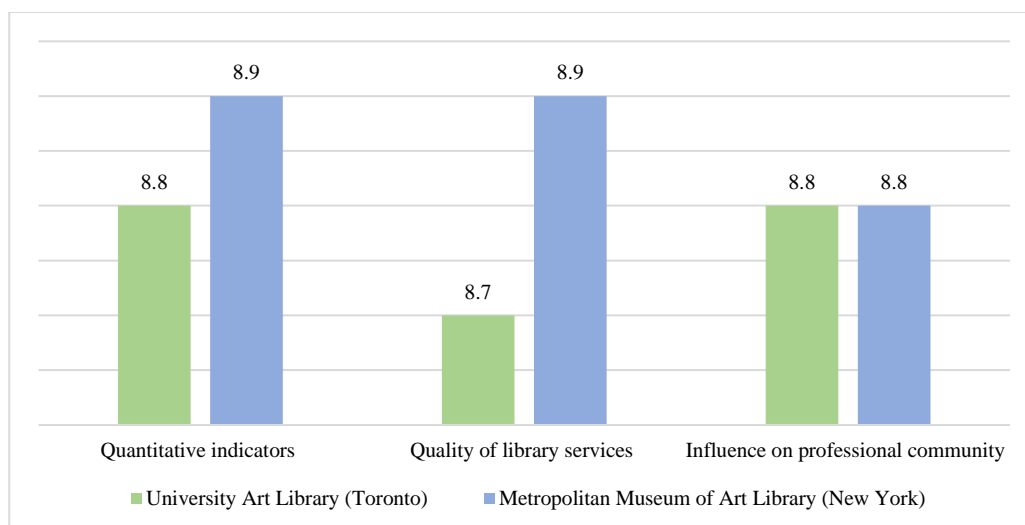


Fig. 3 Assessment By American And Canadian Experts Of The Theater Libraries' Effectiveness For The Training Of Theater Directors

The expositions of contemporary theater in the library demonstrate a variety of approaches to theater directing and explore new forms and techniques. The writers and directors whose work is featured in the collection are often pioneers in their fields, with original concepts and innovative techniques. This allows the library not only to document the current state of the performing arts, but also to take an active part in its development.

In addition, as the interviewed experts noted, the program of events and exhibitions of libraries provides visitors with the opportunity to get acquainted with the theater better.

In modern library spaces, various creative collaborations arise: actors and directors share their professional skills through training seminars and thematic reports, giving impetus to the generation of innovative concepts. Such events serve as a catalyst for improving the skills of specialists and unlocking their creative potential.

In addition to traditional printed publications, international theater libraries provide unhindered remote access to digital treasures: electronic archives, specialized databases, video recordings of performances and other electronic resources. The library collection allows researchers to delve into the analysis of stage productions, attend virtual master classes and adopt the invaluable experience of leading masters of the stage. In this way, libraries are transformed from static repositories of information into dynamic platforms for interactive exchange of experience and creative self-realization.

Systematically organized exhibitions, academic lectures and professional master classes tirelessly popularize the performing arts and attract the attention of a wide audience. The experience of the University of Toronto's Art Library, which supports both classical theater traditions and avant-garde movements, clearly demonstrates that libraries are becoming integral centers of cultural exchange.

V. DISCUSSION

The results of our study are confirmed in the works of some modern researchers.

For example, one can agree with the theses of authors such as (Hulsmeier, 2023; Hunter, 1949) regarding theater directing and the use of theater libraries to teach the special profession of a theater director. At the same time, authors such as (Head & Bradbury, 2024) argue that theater directing and filmmaking are two different professions. Researchers such as (Frolova, 2015; Gould, 2020; Grigoryan, 2018) argue that understanding drama and theatrical classics is possible only through constant work with the funds of specialized theater libraries.

We can agree with the theses of the works of such authors as (Delrieu & Gibson, 2017; Fletcher, 2019; Fluharty, 2023), which emphasize the importance of access to a variety of theatrical productions and literary materials for the formation of a unique director's vision.

About theater directing and the use of theater libraries to teach the profession of theater director. At the same time, authors such as (Biet 2024; Cafferty, 2022) argue that theater directing and film directing are two different professions (Stalter, 2006).

We agree with the thesis by (Bay-Cheng, 2024), who notes that the approaches of theatrical libraries to visual storytelling and stage dynamics differ significantly, despite some common principles, such as the use of spatial and emotional lines to reveal the plot.

According to (Kauffmann, 2023), theater libraries are becoming a repository of cultural heritage and an important tool in the professional training of theater directors, while cinematographic education requires a slightly different approach, focused on visual and technological aspects.

In addition, we can agree with the theses of authors such as Asser (2019) that the theater library as a special fund plays an important role in the study of scenography and techniques of great directors of the past. Access to valuable archival materials will allow future theater directors not only to deeply study the work of world-famous masters, but also to discover unique techniques, used in a variety of cultural contexts.

We agree with the opinion of (Knopf, 2018; Kruptseva, 2015) that the activities of theatrical libraries allow you to accumulate knowledge from different sources and combine it with your own director's concept to form your own unique style. The importance of these impulses cannot be overstated. Because theater directors who are familiar with art history are able to create original and innovative works, and not just repeat the time-tested successes of their predecessors.

In modern conditions, the constant replenishment of funds and the introduction of digital technologies in theater libraries ensure the relevance and availability of information for new generations of directors. Video, audio, and virtual archives of theatrical productions are becoming as important tools as traditional books and screenplays. This allows students to dynamically study works, track the nuances of performance and better prepare for the practical implementation of their ideas.

Theatrical libraries, which have a wide range of materials, are becoming indispensable not only for individual study, but also for co-production. Finally, we can agree with the theses by (Babenko, 2024) that theatrical libraries also contribute to the development of critical thinking and analytical skills in future directors. affect the viewer, is formed as a result of a thorough study of the materials available in the library.

In this way, working with a wide range of theatrical traditions not only helps directors develop their art, but also contributes to a deeper understanding of the cultural and social aspects that affect theatrical art.

VI. CONCLUSION

The study allows to formulate the following conclusions: in the context of rapid changes in the cultural and educational landscape, when new forms and technologies appear in theatrical practice, access to specialized library funds can significantly expand the horizons of students and teachers of directing faculties.

As it was established in the course of the empirical study, one of the key aspects of the activities of theater libraries in Russia is access to rare and unique publications that can serve as the basis for scientific research and analytical work of students of theater universities. Thanks to this, future theater directors can better understand and comprehend the development of theater, explore various directing schools and styles, as well as compare them with modern trends. This creates a completely new quality of the educational process and allows you to integrate the historical and cultural context into the practical activities of the director (Asser, 1993).

Foreign theater libraries often organize various events, such as lectures, exhibitions, and creative meetings with figures in the theater industry, which contributes to the creation of an interdisciplinary environment and the exchange of experience between students and professionals. Such a variety of formats for the activities of foreign libraries creates additional opportunities for the practical implementation of knowledge, the exchange of ideas and the formation of professional ties. Thus, it can be concluded that the theater library is becoming not only a place for obtaining information, but also an active participant in the educational process, pouring lively streams of innovations into classical art.

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