

# Cultural Relations in the

# *New Normal*

**ukrainian  
institute**

**cultural  
relations**  
PLATFORM



# Handbook of Project Models

**ALTERATION**—a programme that consisted of a series of online events for professionals in the cultural field running from April to July 2021. It was aimed at defining new, efficient approaches to establishing, building, and developing intercultural relations and connections between EU and Ukrainian cultural and civil society actors in conditions of pandemic-induced uncertainty, changes, and instability. Alteration was the result of a mutual initiative of the [EU Delegation to Ukraine](#) and the [Ukrainian Institute](#), supported via the EU-funded [Cultural Relations Platform](#).

The programme covered such questions as: how should international cultural relations adapt to this “new reality?” How should digital tools be used for better efficiency? What best case practices exist in international cultural relations and among cultural institutions in the EU and in Ukraine that can be of use to other institutions? And, lastly, how can cultural initiatives and products be promoted using digital tools?

This handbook is also part of the [Alteration programme](#), drawing on key lessons and cases related to the programme’s topics.

**THE CULTURAL RELATIONS PLATFORM** (CRP) is a project funded by the Partnership Instrument (Service for Foreign Policy Instruments) launched in April 2020 to support the European Union regarding engagement in international cultural relations within the framework of the [EU strategy for international cultural relations](#). The CRP follows up on the previous Cultural Diplomacy Platform, CDP (2016-2020), providing a renewed approach based on a set of shared principles and new activities, thereby aiming to promote and facilitate sustainable cultural exchanges, people-to-people activities, and co-creation processes between Europeans and citizens from all over the world.

The overall objective of the CRP is to strengthen the European Union’s ability to engage meaningfully with different audiences and stakeholders in third countries through cultural relations activities. It:

- Provides policy support on international cultural relations in conducting research, studies, mappings, and in organising local meetings, conferences, workshops, and trainings;
- Supports cooperation among the cultural and creative sectors in facilitating contacts and networking among various EU and third country cultural actors, including cultural institutes, private foundations, civil society, and other organisations;
- Strengthens communities and networks of cultural practitioners in developing training programmes for cultural managers in- and outside Europe.

The CRP has a global geographical mandate and is implemented by a consortium of four organisations, including the Goethe-Institut Brussels (consortium leader, BE), the European Cultural Foundation (NL), IETM—the International Network for Contemporary Performing Arts (BE), and the Università degli Studi di Siena (IT).

[www.cultureinexternalrelations.eu](http://www.cultureinexternalrelations.eu)

## THE UKRAINIAN INSTITUTE

The [Ukrainian Institute](#) is a public institution affiliated with the Ministry of Foreign Affairs of Ukraine. The mission of the Ukrainian Institute is to strengthen Ukraine’s international standing through the means of cultural diplomacy. As such, this institute facilitates international connections between people and institutions, thereby creating opportunities for Ukraine to interact and cooperate with the world.

The strategic goals of the Ukrainian Institute are to:

- Improve understanding and the visibility of Ukraine among foreign audiences;
- Ensure a stable demand for professional interaction with Ukraine;
- Build the capacity of Ukrainian actors in the cultural, educational, and scientific spheres—as well as civil society—for international cooperation;
- Increase Ukraine’s involvement in current global cultural processes;
- Nurture and expand the usage of the Ukrainian language in the world.

The Ukrainian Institute implements programme-based activities in the following areas: arts (film, theatre, visual art, music, and literature), cross-sectoral projects and campaigns, academic programmes, civil society initiatives, the promotion of the Ukrainian language, capacity building for cultural diplomacy, and research and analytics.

Some of the Institute’s flagship projects are: the first [online course](#) about Ukrainian history and culture on Udemy; a gift book about Ukrainian cuisine [UKRAINE. Food & History](#); [Extra Sound](#), a long-term programme to showcase Ukrainian musicians at the main events of the global music industry, such as conferences and trade meetings; [proMOTION](#), a programme aimed to market Ukrainian films abroad; [Ukraine Everywhere](#), a programme for the online presentation of the visual culture of Ukraine; and [transmission.ua: drama on the move](#), a long-term programme to facilitate and support translation, promotion, and production of modern Ukrainian drama in European theatres.

[www.ui.org.ua/en](http://www.ui.org.ua/en)

## THE DELEGATION OF THE EUROPEAN UNION TO UKRAINE

The Delegation of the European Union to Ukraine is one of over 130 European Union Delegations around the world. The delegation’s mandate includes the following:

- To promote political and economic relations between Ukraine and the European Union by maintaining extensive relations with governmental institutions and by increasing awareness of the EU, its institutions, and its programmes;
- Monitor the implementation of the Association Agreement between the European Union and Ukraine;
- To inform the public of the EU’s development and to explain and defend individual EU policies;
- To participate in the implementation of the European Union’s assistance programmes.

Since 2014, the EU and the European Financial Institutions have mobilised more than €15 billion to support the processes of reform in Ukraine, in crucial areas like decentralisation, civil society, education, culture, healthcare, the fight against corruption, amongst others.

[www.eeas.europa.eu/delegations/ukraine\\_en](http://www.eeas.europa.eu/delegations/ukraine_en)

# Table of contents

<u>6-7</u>	Introduction
<u>8-15</u>	Key Lessons Learned and Recommendations
<u>16-21</u>	Key Lessons Learned and Recommendations (in Ukrainian)
<u>22-53</u>	Engaging Audiences in the New Normal — Project Models Case Studies
<u>54-81</u>	Capacity Building in the New Normal — Project Models Case Studies
<u>82-95</u>	Professional Connections in the New Normal — Project Models Case Studies
<u>96-97</u>	More Projects To Explore
<u>98-99</u>	Tools for Digital and Hybrid Projects
<u>100-110</u>	Cultural and Creative Sector and Civil Society Networks Mapping
<u>111</u>	List of Projects Featured in the Handbook
<u>112</u>	Resources

# Introduction

The cultural and creative sector (CCS) ended up being one of the sectors most negatively affected globally by the COVID-19 pandemic. There were numerous factors for this: the significant venue- and visitors-dependency of several sub-sectors, especially the performing arts, cultural heritage and music, a high proportion of small organisations and freelance professionals, as well as a rather insignificant level of digitisation, outside of the IT and audiovisual sub-sectors, etc.

The pandemic also had a negative impact on international cultural relations between countries. This is because quarantines and travel restrictions made the most common types of cooperation—like the mobility of professionals and offline collaborative projects—practically impossible. Following one of the major trends of the pandemic era—„going local”—some organisations that previously collaborated internationally, suspended their international collaborations and instead shifted their priorities towards local audiences and projects. Some had to cancel all of their activities whatsoever.

Yet there were those that continued the pursuit of cross-border cultural collaborations, and even launching new international projects. Digital tools, which sweepingly entered the lives of numerous households and organisations worldwide at the onset of the pandemic, have also stormed into the cultural relations domain allowing projects to be transformed, for activities to carry on, and for new forms of collaboration to be launched. However, the overall tendency to “slow down” has been predominant in international relations as well.

This handbook offers a glimpse at several case studies in order to shed light on how exactly international cultural relations were made possible in 2020 and 2021. Being part of a wider Alteration programme from the Cultural Relations Platform, the Ukrainian Institute and the Delegation of the European Union to Ukraine, this publication focuses on projects delivered by mainly Ukrainian and European organisations.

The cases selected to be featured in this handbook were nominated by CCS stakeholders in the EU and Ukraine, including European CCS networks, Creative Europe desk Ukraine, EUNIC cluster members in Ukraine, the House of Europe programme, the Ukrainian Cultural Foundation, etc. Additionally, nominations were put through by the Alteration programme partners, participants and speakers of the sectoral networking events taking place online in April - June 2021.

Rather than selecting the best international cultural relations projects to be featured, which we now recognise would hardly be possible, this handbook instead presents those that demonstrate typical models of how exactly international cultural and civil society collaboration projects could be delivered in the new normal. As well, the international element of the featured projects may be of different scales and follows different models, yet the common element is that in every case study the organisations managed to build bridges for international collaboration between two or more countries. We believe these projects and certain useful tips from their delivery teams could become a source of inspiration and new ideas for other actors in the CCS and civil society sector.

The concept of a “new normal” is relative— neither we exactly know when it started or it would start, nor how to define it. In the context of this handbook, we suggest treating this new normal as a fluctuating timeframe, wherein there is a feeling that the peak of the COVID-19 crisis is gone, and one can combine successful approaches from the pre-pandemic times with the lessons learned and new models discovered during it.

17 selected projects have been divided into three groups according to their primary focus:

- engaging with a wider audience;
- capacity building;
- professional connections development.

Among the featured projects, the majority use online delivery models, a direct result of the processes occurring within the CCS during the pandemic. When the lockdowns and quarantine measures forced organisations and artists to stop their normal activities, many of them swiftly moved to adapt to new digital distribution tools and experiments to reach audiences online. This seemed to be a relatively simple, fast and effective solution to stay afloat.

At the same time, we aimed to showcase some portion of the hybrid project models, even though they have been less presented in the international cultural relations scene... for now. We tend to observe that hybrid project models combining online and offline forms, take more time and effort to develop. Usually, they are tailored solutions reflecting the specifics of delivery organisations, their audiences and partners. Hybrid models are more complex to put in place, they are less described compared to online ones, and they are exactly the area wherein a lot of innovation is expected to happen soon.

The new normal is a time of discovering new, relevant models and adopting already existing ones. This Handbook was designed as a tool to help those searching for references.

Apart from the project model cases studies, this handbook contains the following sections:

- Key lessons learned and recommendations from all Alteration programme events. This section is also available in Ukrainian;
- A list of digital tools that could be used while designing a hybrid or digital international collaboration project;
- A mapping of the CCS and civil society networks for those looking for new connections and more specific sectoral information.

In addition to the nominations process, the methods used to prepare this handbook included: desk research, surveys, interviews, and observation. Key lessons learned and recommendations section is the summary of the Alteration programme events discussions.

We hope this handbook will be a useful resource for those in international cultural relations and for those soon to join.

Enjoy reading!

# Key Lessons Learned and Recommendations

The Alteration programme took place in April-July 2021 and consisted of five sectoral online events in music, literature festivals, visual arts, performing arts and civil society, bringing together professionals from Ukraine, the EU and beyond. Additionally, the programme included two cross-sectoral conferences on how international cultural relations should adapt to the new normal. Overall, over 250 cultural and creative sector (CCS) and civil society professionals from the EU and Ukraine were engaged into the programme. Herewith, we are presenting the key lessons learned and recommendations we noted and recorded during the presentations and discussions.

# The Impact of COVID-19

Even before the COVID-19 crisis, the CCS was fragmented and fragile, both in the EU and Ukraine. Some of the reasons for this were a high percentage of freelancers and non-standard workers in the sectors, including substantial numbers of non-registered workers in certain countries, as well as limited access to funding.

The COVID-19 pandemic catalysed the processes within these sectors and hard hit it, yet the impact on separate sub-sectors was of different scale. The most heavily affected were those with a high venue- and audience-dependency: performing arts, cultural heritage, visual arts, etc. In some countries, including Ukraine, the CCS lacked the data to estimate the full scale of the pandemic's impact within these sectors, partially as it had to do with these numerous aforementioned non-registered actors.

Civil society was also strongly affected by the pandemic. The level of populism in all countries was raised, with socially unprotected and marginalised groups becoming even more vulnerable, alongside an imbalance between freedom and security, which were just several of the major challenges the pandemic made even more pointed within society.

As a direct result of COVID-19 and its disruption of operational and financial models numerous organisations scaled down their activities or were even forced to halt operations altogether.

International cultural relations were also immediately affected from the very onset of COVID-19. The usual methods by which organisations have collaborated were typically offline joint projects and professional mobility. Travelling restrictions and social distancing made both much more difficult to achieve, if at all.

# The New Digital and Hybrid Models

Organisations ventured to experiment with new ways to reach out to audiences and collaborate at the national level and across countries. In line with this, there were two processes occurring at the same time: the launch of new projects, mostly online-based, and the transformation and adaptation of the already existing ones, also mainly accomplished via digital means.

Digital project models in the CCS started to emerge and were discussed even before the COVID-19 pandemic, in particular in light of the impact that human activities, including travelling for collaborations, have had within the ecological boundaries of the planet.

During the first months of the pandemic, organisations and projects were experimenting a great deal with digital outlets and platforms, including streaming over social media, and other tools that allowed for spontaneous interactions with audiences. With time, it became clear that potential audiences were being oversaturated and, thus, becoming more selective and demanding towards the quality of content and productions. In the new normal, digital cultural projects, including those resulting from international collaborations, are competing for audiences not only with each other, but with other entertainment platforms like Netflix.

A number of digital CCS projects are free of charge—there is a feeling among organisations that free content may lead audiences to undervalue their offer. Therefore, switching to a pay what you can scheme for an online event could be a solution, given that it alters the audience's perception. Digital subscriptions are another possible instrument to consider.

Online-based projects, especially those focused on wide audiences, have started to explore the notion of meaningful engagement—for how long does the audience need to stay connected and how tuned in should it be in order to be considered engaged enough in a project? It has been clear that high quality cultural content has the capacity to capture audiences following the event itself, and also subsequent views over different platforms.

Observing audiences and their behaviour while interacting with a cultural project has become much more significantly important for organisations seeking to employ digital ways of interaction. In particular, suitable dates and the timing of events play decisive roles in the success of a project.

Participants in the Alteration programme emphasized that a digital format should not be treated solely as a means to transmit offline events to online audiences. It should be regarded as an instrument to deliver content to audiences in the structure of a programme or project.

With the increasing number of digital projects, even though they have reached new and broader audiences, it has become even clearer that the digital space is not an inclusive space at all. In fact, some people do not even have access to digital tools or an internet connection, while others do not possess the digital literacy to engage with content.

Another aspect to bear in mind in relation to hosting events online are the various age groups present within society and the possibility of connection limitations, of which elderly people and children should be taken into account in particular. Elderly people are less familiar with digital tools than other age groups, and thus are more likely not to engage with digital CCS projects. As well, parents have voiced a great deal of concern about the number of hours children have to spend in front of screens, especially in times of schooling taking place at home, over the internet. One of the ways to tackle this challenge was the cooperation of CCS organisations with broadcasters to develop special TV content for these age groups.

Another aspect is the accessibility of digital projects for people with disabilities. This is because of the content produced online does not take into account people with hearing and visual impairments. This is an area of further exploration, especially how to make new cultural products more inclusive and fully accessible.

The Alteration programme's sectoral networking events have demonstrated that even though a number of organisations have managed to establish their projects online to a certain extent, the majority of CCS and civil society representatives were looking forward to the resumption of offline activities, especially when engaging with an audience. At the same time, digital tools have proven their efficiency and efficacy during the last year and a half, and there is no way one can outright refuse any digital adaption, especially where ever it makes perfect sense to apply it.

Pandemic compelled many cultural and civil society organisations to initiate, or at least start looking in the direction of, closer collaborations with IT and to integrate digital solutions experts in their teams as advisors or in freelance roles. Irreversibly, hybrid project models should become more and more visible.

Hybrid project models have been significantly less present in the local and international cultural relations scenes compared to digital, but that is only the case for now. We tend to observe that hybrid project models that combining online and offline aspects, take more time and experience to develop. Usually, they are tailored solutions reflecting the specifics of their delivery organisations, their audiences, and partners. Hybrid models are harder to put in place, are less

With the increasing number of digital projects it has become even clearer that the digital space is not an inclusive space at all

described compared to fully online ones, and they are exactly the area wherein a lot of innovation are expected soon.

CCS and civil society organisations should adopt the attitude of start-ups in regards to digital and hybrid models—experimentation and trial and error should become the key approaches.

The participants of the Alteration programme also stressed that there was a need for cultural actors to exchange good practices and experience on new project models such as the digital, and especially hybrid models. Knowledge sharing fosters trust and creates space for possible collaborations in still new areas of tools and models.

The digital skills of teams and the capacity of organisations to roll out new models is a big question. In many cases, the number of people in teams remained the same, if not decreased, while at the same time integrating digital elements into projects or developing fully new digital models for projects takes time and resources to accomplish.

While digital tools may seem easy to apply, in reality delivering high quality digital projects or events requires equal amounts of time and team capacity, if not more. Oftentimes, high quality digital projects cost more to develop and deliver than those taking place offline. As such, digital projects need to be properly planned well in advance and properly budgeted.

Another factor is the time spent on- and offline. A person cannot engage with online content effectively for a long period of time, so there is a need for regular breaks for physical activity and also for relaxation and restoring attention. Therefore, the duration of events in online and offline would differ. Many times, the Alteration programme's participants mentioned Zoom fatigue on their teams, among partners and audiences.

# Key themes

During 2020, the mental health and well-being of people has become an important topic in projects and within CCS organisations themselves, given that a great deal of people have been faced with an overload of information, stress, uncertainty, and burnout. In line with this, many people mentioned that they had a feeling that this matter would continue to grow in relevance further.

Another major topic raised numerous times at the Alteration programme's events was ecology and sustainability. CCS and civic projects are a perfect medium to raise these questions with audiences and society overall. Important is also the ecologically mindful approach of CCS and civic organisations themselves in all aspects of their work. However, in the new normal, it would not be always justified to substitute travel for a project with 10 Zoom meetings; it would be better to have a mindful and strategic outlook on every arranged trip.

The notion of community gained vital focus during the times of COVID-19, as both individuals and organisations across the world recognised the high importance of deep, mutual connections between people that are rooted in any of these following factors: their joint territory, social status or consequences, professional interests, joint social causes, hobbies, etc. Communities help to create meaningful connections between people where they are able to provide support and resources to each other, and where they feel a sense of belonging and share similar values with others. CCS and civil society organisations realised their critical role in community building, both on- and offline, equally while engaging with professionals and a wide audience. The community building role and projects will gain further importance for CCS and civil society organisations in the new normal.

During the pandemic we witnessed numerous examples of outstanding cross-sectoral collaborations within the CCS and civil society—for example, using the arts in medical institutions and education, or collaborations between teachers and cultural heritage professionals. Such partnerships need to further grow in type and scale, as they help to expand audiences and promote social cohesion.

During the pandemic we witnessed numerous examples of outstanding cross-sectoral collaborations within the CCS and civil society

# What's next?

After most organisations put their physical, venue work on hold for some time, little by little the resumption of activities has begun to take place in certain countries. Nevertheless, the scale of this return to offline activities heavily depends on the vaccination process, yet we must admit that the habits and preferences of audiences have changed during these pandemic times. Yet, one must ask, to which extent? Only time will tell if audiences will be ready to return to a pre-COVID-19 state of affairs when it comes to physical venues.

Furthermore, hybrid cultural and civil society projects will be more visible and described. We expect that such project models will become spaces for innovation and collaboration between actors.

Only time will tell if audiences will be ready to return to a pre-COVID-19 state of affairs when it comes to physical venues

# Recommendations for Stakeholders

After the COVID-19 pandemic started, at different moments in time national governments and other actors (such as international organisations or private initiatives, for instance) launched their pandemic-response support mechanisms. Most of the time, those took the form of recovery grants, yet, like the next stage, it is recommended to develop additional support mechanisms that would be aimed to stimulate the level of innovation present in the sector and make it more prepared for future collaborations, including international ones, and for developing new project models.

Both the digital and hybrid models for projects will most likely to remain with us in the new normal. Therefore, it is recommended that initiatives on improving the accessibility and inclusivity of digital projects be developed. Another aspect is the digital transformation of organisations and upskilling of teams on digital matters. Support for all of these aspects would help to harmonise the digital ecosystem of CCS projects.

Leadership for organisations and teams that undergo transformations and adapt to a new normal has become as important as ever. Tailor-made programmes for leaders of organisations would help the sector withstand the crisis while fostering resilient teams and collaborations.

CCS organisations are willing to further explore more systemic methods for (and their role in) community development, audience development, mainstreaming inclusion, improving the wellbeing of people and promoting ecological mindfulness. Support and programmes in these areas to increase the capacity of actors and promote experience sharing were regarded as both important and necessary.

Overall, peer-to-peer learning and exchanges regarding new project models, experiences with the digital transformation, and adaptation strategies for the new normal were mentioned by the Alteration participants as vital mechanisms of the post-pandemic recovery process. These could take on the form of platforms or programmes.



# Основні висновки та рекомендації

Програма «Alteration» відбувалася з квітня до липня 2021 року та складалася із п'яти онлайн подій у секторах музики, літературних фестивалів, візуального та перформативних мистецтв і громадянського суспільства, покликаних об'єднати фахівців з України, Європейського Союзу та інших країн. Окрім того, передбачала дві онлайн кроссекторальні конференції на тему, як міжнародні культурні відносини повинні адаптуватися до «нової нормальності». Загалом понад 250 представників культурного та креативного сектору (ККС), а також громадянського суспільства з ЄС та України були залучені до програми.

У цьому посібнику ми представляємо ключові висновки та рекомендації, які ми занотували під час презентацій і дискусій.

## Вплив COVID-19

Навіть до початку кризи COVID-19 культурний і креативний сектор як в Україні, так і у країнах ЄС був розрізним та крихким. Такий стан спричинили, зокрема, високий відсоток залучених у секторі фрилансерів і нетипових працівників, включаючи значну частку незареєстрованих працівників у деяких країнах, та обмежений доступ до фінансування.

Пандемія COVID-19 каталізувала наявні процеси у секторі та значно його послабила, хоча вплив на окремі підсектори був різним. Найсильнішого ураження зазнали ті із них, що найбільше залежать від подій у закритих просторах і відвідувачів: перформативні мистецтва, культурна спадщина, візуальне мистецтво тощо. У деяких країнах, включаючи Україну, культурному та креативному сектору бракувало даних для того, щоб визначити реальний масштаб впливу пандемії, частково через присутність значної кількості раніше згаданих незареєстрованих працівників.

Громадянське суспільство зазнало значного впливу пандемії. У всіх країнах зріс рівень популізму, що призвело до більшої вразливості соціально незахищених і маргіналізованих верств населення, також порушився баланс між свободою і безпекою — це лише декілька з основних викликів, які пандемія ще більше загострила у суспільстві.

Як прямий наслідок COVID-19 та порушення операційних і фінансових моделей, численні організації зменшили кількість активностей та навіть були змушені взагалі призупинити діяльність.

Міжнародні культурні відносини були також уражені від початку пандемії COVID-19. Звичні формати колаборацій між організаціями включали спільні офлайн проекти та професійну мобільність. Обмеження на поїздки та фізична дистанція значно ускладнили реалізацію обох — якщо не завадили повністю.

## Нові цифрові та гібридні моделі

Організації ККС наважилися експериментувати з новими способами охоплення аудиторії та співпраці на національному рівні та між країнами. У зв'язку з цим відбувалося два паралельні процеси: запуск нових — переважно онлайн—проектів і трансформація та адаптація вже наявних колаборацій за допомогою цифрових інструментів.

Моделі цифрових проектів у ККС почали з'являтися та обговорюватися ще до пандемії COVID-19, особливо на тлі впливу діяльності людини, зокрема робочих подорожей, на екологічний стан планети.

Протягом перших місяців пандемії організації та проекти багато експериментували з цифровими ресурсами та платформами, включаючи трансляції у соціальних мережах, та іншими інструментами, які уможлилювали спонтанні взаємодії з аудиторією. З плином часу стало зрозуміло, що потенційна аудиторія перенасичувалася і ставала більш перебірливою та вимогливою щодо якості контенту та виробництва. У час «нової нормальності» цифрові культурні проекти, включаючи ті, що стали результатом міжнародної співпраці, конкурують за аудиторії не лише один з одним, але також з іншими розважальними платформами такими, як Netflix.

Ряд цифрових проектів у культурному та креативному секторі не передбачають платні. Представники деяких організацій переймаються, що безплатний контент може знецінити їхню роботу для аудиторії. Перехід на модель «плати, скільки можеш» міг би стати рішенням для онлайн подій змінити ставлення аудиторії. Цифрові підписки — ще один можливий інструмент вартій уваги.

Цифрові проекти, зокрема ті, що спрямовані на широку аудиторію, почали досліджувати поняття змістовного залучення — як довго аудиторія повинна залишатися на зв'язку та наскільки активною вона мусить бути для

того, щоб вважати її залученою у проєкт? Стало зрозуміло, що високоякісний мистецький контент здатний приваблювати увагу аудиторії не лише у момент онлайн події, але й генерувати подальші перегляди записів, розміщених на різних платформах.

Спостереження за аудиторією та її поведінкою під час взаємодії з культурним проєктом набуло більшого значення для організацій, зацікавлених у застосовуванні цифрових способів залучення. Зокрема для успіху проєкту вирішальну роль відіграє зручний розклад проведення події.

Учасники програми «Alteration» наголосили, що цифровий формат не повинен розглядатися виключно як засіб донесення живих подій до онлайн аудиторії. На нього слід дивитися як на інструмент, що допомагає аудиторіям сприйняти контент у структурі програми чи проєкту.

Попри зростання кількості цифрових проєктів, що досягають усе більших і ширших аудиторій, стало ще ясніше, що цифровий простір зовсім не тотожний інклюзивному простору. Насправді частина людей навіть не має доступу до цифрових інструментів або інтернету у той самий час, як інші не володіють навичками цифрової грамотності, необхідних для взаємодії з контентом.

Інший аспект, на який слід зважати під час проведення онлайн подій, — це присутність різних вікових груп у суспільстві та потенційно обмежений зв'язок; зокрема слід враховувати старших людей і дітей. Старші люди, як правило, менш обізнані з цифровими інструментами, ніж інші вікові групи, тому менш схильні брати участь у цифрових проєктах ККС. Крім того, батьки висловлюють серйозну занепокоєність через кількість годин, які діти змушені проводити перед екранами, особливо під час домашнього навчання онлайн. Одним зі шляхів розв'язання цієї проблеми стала кооперація між організаціями ККС та телерадіокомпаніями, які разом розробляли спеціальний телеконтент для цих вікових груп.

Наступний аспект — це доступність цифрових проєктів для людей з інвалідністю. Контент, створений онлайн, часто не враховує потреби людей із порушеннями слуху та зору. Цю тему слід далі досліджувати, зокрема в ній — питання, як зробити нові культурні продукти більш інклюзивними та повністю доступними.

Секторальні події мережування, які відбулися в межах програми «Alteration», продемонстрували, що попри те, що ряду організацій вдалося вибудувати до певної міри свої проєкти онлайн, більшість представників ККС і громадянського суспільства чекали на відновлення живих заходів, зокрема якщо йшла мова про взаємодію з аудиторією. Водночас цифрові інструменти довели свою практичність та ефективність протягом останніх вісімнадцяти місяців, і навряд хтось може повністю відмовитися від цифрової

**Попри зростання кількості цифрових проєктів, стало ще ясніше, що цифровий простір зовсім не тотожний інклюзивному простору**

адаптації, особливо коли її застосування доцільне.

Пандемія змусила багато інституцій культури та громадянського суспільства розпочати або принаймні поглянути у бік тіснішої співпраці з інформаційними технологіями та долучити фахівців із цифровою експертизою як консультантів або позаштатних працівників до своїх команд. Годі це обернути назад — гібридні проєктні моделі ставатимуть все видимішими.

Гібридні проєкти значно менш присутні у локальних і міжнародних культурних відносинах у порівнянні з цифровими, однак це лише поточна ситуація. Ми бачимо, що створення гібридних проєктних моделей, які поєднують онлайн та живі компоненти, потребують більше часу та досвіду. Зазвичай це індивідуальні рішення, які відображають особливості організаторів проєктів, їхніх аудиторій і партнерів. Гібридні моделі важче застосувати, вони менше описані у порівнянні з онлайн проєктами, однак вони точно формують простір для виникнення багатьох інновацій у найближчому майбутньому.

Організації ККС і громадянського суспільства повинні перейняти підхід стартапів до втілення цифрових і гібридних моделей: експерименти, випробування та усунення помилок повинні стати їхніми ключовими принципами.

Учасники програми «Alteration» також наголосили на тому, що культурні актори мають потребу в обміні успішними практиками та досвідом у сфері створення нових проєктних моделей, цифрових та особливо — гібридних моделей. Обмін знаннями посилює довіру та створює простір для потенційних партнерств у ще нових областях інструментів та моделей.

Великим питанням залишаються цифрові навички команд і спроможність організацій розробляти нові моделі. У багатьох випадках команди не розширюються, навіть навпаки — зменшуються у той час, коли інтегрування цифрових компонентів у проєкти або створення цілком нових цифрових моделей потребують часу та ресурсів.

Хоч може здаватися, що цифрові інструменти легко застосовувати, на ділі реалізація високоякісних цифрових проєктів або заходів вимагає не менше часу та ресурсів команди, якщо не більше. Часто розробка та втілення дійсно якісних цифрових проєктів коштують більше, ніж живі події. Таким чином цифрові проєкти потрібно планувати заздалегідь, забезпечуючи належний бюджет.

Ще один фактор — час, проведений онлайн та поза ним. Особа не може ефективно взаємодіяти з онлайн контентом протягом тривалого часу, тож необхідно передбачити регулярні перерви на фізичну активність, перепочинок та відновлення уваги. Отже, тривалість подій онлайн та наживо відрізнятиметься. Неодноразово учасники програми «Alteration» посілалися на втому від Zoom серед колег, партнерів та аудиторій.

# Ключові теми

Протягом 2020 року психологічне здоров'я та добробут людей став важливою темою для проєктів та всередині організацій ККС, зважаючи на те, що велика кількість людей зіштовхнулася з інформаційним перенавантаженням, стресом, непевністю та вигоранням. У зв'язку з цим багато людей відзначили, що, за їхніми відчуттями, ця тема ставатиме дедалі релевантнішою.

Інша велика тема, якої неодноразово торкалися під час подій програми «Alteration», – екологія та сталість. Проєкти ККС та громадянського суспільства – чудовий посередник для того, щоб актуалізувати ці питання для аудиторій та суспільства у цілому. Ще один ключовий фактор, який потрібно взяти до уваги, – екологічно свідомий підхід організацій ККС та громадянського суспільства до всіх аспектів їхньої роботи. В епоху «нової нормальності» однак не завжди виправдано замінити робочу поїздку на десять зустрічей у Zoom; доцільніше мати усвідомлений і стратегічний підхід до планування поїздок.

Поняття спільноти опинилося у центрі уваги під час пандемії COVID-19, оскільки як окремі люди, так і організації у всьому світі визнали важливість глибоких взаємних зв'язків між людьми, для яких спільною є одна з наступних ознак: спільна територія, соціальний статус або спільні соціальні обставини, професійні інтереси, участь у соціальних кампаніях, хобі тощо. Спільноти допомагають розбудувати значущі зв'язки між людьми, у яких вони можуть надавати одне одному підтримку або ресурси та де вони відчують приналежність і поділяють схожі цінності з іншими. Організації ККС і громадянського суспільства усвідомили їхню вирішальну роль у розбудові спільнот як онлайн, так і в реальному житті, рівноцінно залучаючи фахівців та широку аудиторію. Тематичні проєкти та роль розбудови спільнот набудуватимуть ще більшого значення для організацій ККС і громадянського суспільства у «новій нормальності».

Протягом пандемії ми стали свідками численних прикладів неймовірної кроссекторальної співпраці у ККС і громадянському суспільстві: приміром, використання мистецтва у медичних установах й освіти або колаборації між викладачами та фахівцями у сфері культурної спадщини. Такі партнерства потребують подальшого росту за типом та масштабом, оскільки вони допомагають розширити аудиторії та сприяють соціальній згуртованості.

# Що далі?

Після того, як більшість організацій на певний час призупинили свою фізичну роботу на майданчиках, у деяких країнах діяльність почала поволи відновлюватися. Заразом масштаби повернення до живих подій значно залежать від процесу щеплення, хоча ми також мусимо визнати, що звички та уподобання аудиторії змінилися за час пандемії. І все-таки потрібно за-

питати, наскільки вони змінилися? Якщо говорити про фізичні майданчики, то лише з часом стане зрозуміло, чи аудиторія готова повернутися до стану речей, що передували COVID-19.

Крім того, гібридні проєкти у сфері культури та громадянського суспільства ставатимуть дедалі більше видимими та описаними. Ми очікуємо, що такі проєктні моделі стануть простором для творення інновацій та співпраці між акторами.

# Рекомендації для зацікавлених сторін

Після початку пандемії COVID-19, у різний час національні уряди та інші актори (такі, як міжнародні організації або приватні ініціативи) ініціювали свої програми підтримки у відповідь на наслідки пандемії. Здебільшого, вони передбачали гранти для відновлення організацій, проте для наступного етапу рекомендується розробити додаткові механізми підтримки, які мали б на меті стимулювати рівень інновацій у секторах і підготувати їх до майбутніх колаборацій, включно з міжнародними, та до розробки нових проєктних моделей.

Дуже ймовірно, що і цифрові, і гібридні моделі проєктів залишаться з нами у «новій нормальності». Тому рекомендуються ініціативи, що будуть покликані покращити доступність та інклюзивність онлайн проєктів. Інший аспект, на який слід звернути увагу, – це цифрова трансформація організацій і підвищення цифрових компетенцій команд. Підтримка усіх цих аспектів допоможе впорядкувати цифрову екосистему проєктів ККС.

Як ніколи важливим стало лідерство для організацій і команд, що знають змін та адаптуються до «нової нормальності». Спеціальні програми з урахуванням індивідуальних потреб керівників і керівниць організацій допомогли б сектору протистояти кризі та водночас сприяти розвитку стійких команд і партнерств.

Організації ККС готові надалі досліджувати свою роль і більш системні методи для розбудови спільнот, розвитку аудиторій, впровадження інклюзивного підходу, покращення добробуту людей та промотування екологічної свідомості. Підтримка та програми у цих сферах, спрямовані на збільшення спроможності акторів і на сприяння обміну досвідом, були зазначені як важливі та необхідні.

У цілому учасники програми «Alteration» визначили такі важливі механізми для процесу відновлення після пандемії: навчання «від людини до людини» та обміни у питаннях нових проєктних моделей, досвіду цифрової трансформації та стратегій адаптації до «нової нормальності». Вони можуть бути втілені у формі платформ або програм.



Project model:  
online performance  
festival

[www.reconnectfestival.com](http://www.reconnectfestival.com)

# Re-Connect Online Performance Festival

Delivered by:  
Re-Connect Online Performance  
Festival

Project Dates:  
March 2020 and March 2021  
Launched as a result of COVID-19

Funding:  
crowdfunding and self-funding

International partner organisations:  
Ctrl+Z Theater Group (Iran), Work  
It Out (Switzerland), Espace Croisé  
(France), Plataforma LODO (Argen-  
tina), University of Maryland (USA),  
IndieCade (USA), MYStudio (USA)



FOUNDED IN MARCH 2020 AS AN IMMEDIATE RESPONSE TO COVID-19 RESTRICTIONS, THE RE-CONNECT ONLINE PERFORMANCE FESTIVAL IS A COLLECTIVE PERFORMANCE ARTS PROJECT THAT HAS MADE USE OF DIGITAL MEDIA TECHNOLOGIES TO RECONNECT ARTISTS, SCHOLARS, AND AUDIENCES DURING THE SOCIAL DISTANCING ERA AND BEYOND. THE FESTIVAL CLOSSES THAT DISTANCE BY PROVIDING AN INCLUSIVE DIGITAL PLATFORM FOR CREATIVE LUMINARIES TO SHARE NEW, CHALLENGING PERFORMANCE ART. THE FESTIVAL FEATURES A DIVERSE REPRESENTATION OF LIVE PERFORMANCES, LECTURES, DEMOS, AND PANEL DISCUSSIONS THAT FOCUS ON AN INVENTIVE REIMAGINING OF ACCESSIBLE ARTISTIC SPACES AND COMMUNITIES. TWO EDITIONS OF THE FESTIVAL HAVE ALREADY TAKEN PLACE.

## HOW IT WAS DONE

- The first step was to organize the festival programme and decide what would be their audience. As such, they began with an open call using a Google Form through which they requested the proposal of submissions of 15 minutes to an hour in length that would be included in the festival. The first edition featured 76 events over a three-week festival programme. Both festival editions were entirely free;
- In the first festival edition, the team used Instagram Live as a main platform, as this technology was free and accessible in most countries. In the second iteration, the team allowed artists to select their preferred platforms; as a result, there was a list of platforms used, including Zoom, ohay, Twitch, Mozilla Hubs, YouTube, WhatsApp, Facebook, Instagram, Discord, and Fortnite. Different members of the Re-Connect Festival team were assigned as experts for each platform and assisted the artists with test runs and live performances on these different platforms;
- In 2021, the festival established partnerships with international universities, such as the University of Maryland (USA) and the University of Bristol (UK). The team facilitated a virtual global internship programme that allowed

students to help market specific events and the festival as a whole to different international organisations;

- For the second edition of the festival, “Borderless”, the team sought to explore this theme in terms of both global and technological representation. Alongside the arts organisations, Work it Out (Switzerland), Espace Croisé (France), and Platforma LODO (Argentina), curated, managed, and advised a virtual artist residency programme called YET TO .COM(E). This residency featured artists from Switzerland, Argentina, Iran, France, Germany, and the USA, all of whom worked together virtually in three distinctive pairings over a three-month period to create three original performance pieces using creative digital technologies.

## RESULT

- In its two editions the Re-Connect Online Performance Festival has managed to cultivate diverse

(and hopefully lasting) global connections—during performances, artists would engage with audiences and one another, as well as in the virtual “festival backyard” space on ohay, where guests could pour themselves a digital drink and get to know one another.

## AUDIENCE

- The number of simultaneous livestream viewers ranged from 30-370 people, with an average of 50 viewers per broadcast. As well, the festival currently has over 7,500 Instagram followers. The Re-Connect team is happy to see vibrant, multilingual communication from people across the globe at its events.

## LESSONS LEARNED

- It was challenging for a small team of volunteer staff across numerous time zones to curate, programme, and provide technical support for all events. When

this event was first organized in March 2020, the team did not expect such enthusiasm — there were over 130 applications for participation, with 76 confirmed events. This challenge prompted quickly adaptation, collaboration, and learning about and discovering new technologies and programs: online spreadsheets, task lists, multi-time zone calendars, and other tools to keep track of things during an incredibly rushed timeline;

- It was important to work efficiently, but also to collaborate with patience and empathy. At times a simple nod of appreciation or a simple outburst of enthusiasm for an artist’s project can go a long way for everyone. The team worked hard to establish a sense of mutual respect for their artists — even in a programme of nearly 76 events, they treated each participant as an integral part of the community.

# Re-Connect Online Performance Festival



Project model:  
online festival to showcase  
emerging musicians

# Intercity Live Festival

[www.facebook.com/intercitylivefestival](https://www.facebook.com/intercitylivefestival)

Delivered by:  
Kontrabass Promo, Module,  
Liniya Vtechi, Shytal Records, Plai,  
Respublica Fest, Lyuk  
(all from Ukraine)

Project Dates:  
April, May, June, August 2020  
Appeared as a result of COVID-19

Funding:  
self-funding, donations,  
House of Europe

Countries involved:  
15



AT THE TIME OF THE INITIAL OUTBREAK OF THE PANDEMIC, SEVEN COMPANIES INVOLVED IN MUSIC PROMOTION FROM SEVEN CITIES ACROSS UKRAINE UNITED TO CREATE A NEW ONLINE FESTIVAL THAT WOULD SHOWCASE THEIR LOCAL MUSIC SCENES. IMAGINE YOU ARE TAKING AN INTERCITY TRAIN AND AT EACH STATION YOU HAVE A CHANCE TO VISIT A MUSIC VENUE WITH LOCAL BANDS ON STAGE: THIS WAS THE IDEA BEHIND THIS NEW PROJECT. USING ONLINE STREAMING TECHNOLOGY, THE FESTIVAL QUICKLY ATTRACTED ATTENTION NOT ONLY IN UKRAINE, BUT OVERSEAS AS WELL. FOUR EDITIONS OF THE INTERCITY LIVE (TWO OF WHICH WERE INTERNATIONAL) HAVE PRESENTED OVER 150 ARTISTS FROM 15 COUNTRIES WORLDWIDE.

## HOW IT WAS DONE

- The core project team was composed of ten people: local music promoters from seven cities in Ukraine, some of which had never met before in real life, so videoconferencing was a way to meet their team members for the first time. Soon, the core team started to collaborate with other local and international partners. First, international partners joined as a result of the pre-existing connections and networks of the core team members;
- Each organiser was responsible for setting up a stream in/for their city or town;
- The festival's broadcast was hosted by the YouTube channel of a well-known in Ukraine show Toronto TV;
- While watching the live streams, audiences could support the festival with their donations. This was a way to cover technical expenses;
- Soon, aside from the bands, the organisers decided to give room on stage to digital theatre, audiovisual performances, painters and muralists as well.

## RESULT

- With concerts being cancelled in 2020, the local musicians and artists from 15 countries featured at the festival had the chance to engage with new audiences worldwide, audiences who otherwise would most likely have never discovered their work. At times, the number of live views was ten times higher than the number of people attending the live shows of a band. In fact, "wow, I discovered five new acts today, updating my playlist now" was a regular comment being shared via social media channels.

## AUDIENCE

- The four editions of the festival resulted in 64 hours of live broadcasts, with the footage of the festival that had been posted to YouTube having received more than 200,000 views so far from 28 countries worldwide.

## LESSONS LEARNED

- Even though online streaming technology may seem like an easy tool, in reality producing an online concert takes more time and effort than is the case offline;
- While streaming music acts online, it is important to remember that audiences are also attracted by the overall image and video material, not just sound. As such, musical content online should be interactive and engaging;
- At numerous times, the festival became a chance for musicians to have their first high-quality video content made available on YouTube;
- Having a team of organisers spread across seven cities with a horizontal structure required discipline and a commitment to the use of online tools for task management.

## WHAT'S NEXT

- The Intercity Live team plans to deliver online festivals regularly, even after pandemic restrictions loosen and then ultimately disappear. At the same time, the curation of the online festival gave people a chance to meet and start collaborating already on new offline projects to come in 2021.



Project model:  
online film festival

# International Human Rights Documentary Film Festival Docudays UA

[www.docudays.ua](http://www.docudays.ua)  
[www.docuspace.org](http://www.docuspace.org)

Delivered by:  
Docudays NGO  
(Ukraine)

Project Dates:  
April 2020,  
March 2021  
Transformed in 2020  
as a result of COVID-19

Funding:  
support from the festival partners  
(Embassy of Sweden, the European  
Commission, US Embassy, Ukrainian  
State Film Agency, etc.) combined  
with ticket and merchandise sales

International partner organisations:  
every year, the Docudays UA has,  
on average, around 60 national and  
international partners, representing  
Sweden, the USA, Canada, the UK,  
France, Germany, Poland, etc.



THE DOCUDAYS UA INTERNATIONAL HUMAN RIGHTS DOCUMENTARY FILM FESTIVAL IS A REGULAR EVENT, USUALLY TAKING PLACE IN MARCH, WITH A PRE-COVID-19 ANNUAL ATTENDANCE OF 25,000 IN KYIV AND 100,000 IN OTHER REGIONS IN UKRAINE VIA A NETWORK OF FILM CLUBS. IT IS ONE OF THE LARGEST HUMAN RIGHTS FILM FESTIVALS IN EASTERN EUROPE, AND IS A MEMBER OF THE IHRFN AND DAE. IN 2020, AT THE VERY ONSET OF THE COVID-19 PANDEMIC, THE DOCUDAYS UA TEAM FACED THE CHALLENGE OF HAVING TO RAPIDLY TRANSFORM THIS FILM FESTIVAL INTO AN ONLINE EVENT, AND WOULD HAVE TO DO SO IN JUST 30 DAYS. IN MARCH 2021, THE SECOND ONLINE EDITION TOOK PLACE AT [WWW.DOCUSPACE.ORG](http://WWW.DOCUSPACE.ORG)

## HOW IT WAS DONE

- In 2020, quarantine was officially announced in Ukraine just a week before the start of the planned festival. Everything, including film copies, had been prepared. The festival programme was almost sent for printing, so the team had to cancel it at the last minute. Everything that happened next was occurred in order to rescue the programme, money and resources that had already been invested into the offline festival;
- There were only 30 days to figure out how to transform the offline festival to an online one. As such, the main challenge facing the organisers was to forget, for a while, about perfectionism—the team was aware they would not manage to prepare everything in time, so they decided that all the festival events in 2020 would be free of charge and that they would be constantly communicating to their audience what was going on and what difficulties they were facing;
- The first online edition of the festival was a pure prototype. While preparing it, the team created a concept board gathering all the ideas on how to adapt different parts of the festival to an online format. The IT team was adjusting the online cinema Docuspace, while the technical team was researching how to set up a studio in the festival office and broadcast online streams. At the same time, the film programme team had to renegotiate film rights with producers and agents, create new online formats instead of the already planned offline discussions and talks, and reschedule all the events once again. The human rights team brainstormed on how to rearrange their offline public discussions to follow an online format;
- After the conclusion of the festival in 2020, the team decided to distribute films on docuspace.org throughout the following year. From August to December 2020, five documentaries were released on a paid basis, while fifteen free online talks and discussions were also organised;
- After the conclusion of the 2020 edition, the festival team continued to work on the docuspace.org platform, improving its user interface and inclusive access approach to be well-prepared for the next festival edition in 2021;
- Initially, for the 2021 edition, the plan was to develop a hybrid model that encompassed a combination of offline and online events. Less than a week before the festival would start, the news of another lockdown in Ukraine was announced, meaning the team again had to cancel the offline part of the festival and adapt it to an online only format;

- In 2021, Docudays UA moved to paymode. After creating a minimum viable product (MVP) and bug testing in 2020, this time the festival team aimed to monetize the project and as such launch paid access to the festival films via the docuspace.org cinema platform. Moving to paymode, the team introduced a system of discounts, offering festival passes to students and free passes to healthcare professionals (which was also intended to demonstrate respect for their hard work).
- In both 2020 and 2021, festival events and online cinema were adapted for the English-speaking audience. Over 200 foreign participants and visitors attended the festival events.

- The team cooperated with an IT company specializing in accessibility to create a welcoming and inclusive environment on the docuspace.org platform.

## RESULT

- The Docudays UA, in fact, became a genuine online media festival with the live broadcasting of 45 events featuring festival participants (film authors, experts, human rights activists and many others), a 24/7 video-on-demand platform, and a platform for online side events (DOCU/PRO workshops for in-

dustry accredited participants, a DOCU/CAMP workshop on film production for children, etc.).

The online model was further adopted by other projects of the Docudays NGO. For example, in June 2020, they introduced the online film clubs model via Zoom for those DOCU/CLUBs across Ukraine which could not hold offline screenings.

An online format allowed for the festival to broaden its approach to inclusivity—it was the first film festival in Ukraine with a comprehensive inclusive film programme, offering open captions for hearing impaired people, audio description for visually impaired people and sign language interpretation of live events.

## AUDIENCE

- In 2020, the Docudays UA festival reached 55,844 film views and 217,122 views of online events, which cumulatively amounted to 272,966 views of the festival events and films. This is an absolute record for the Docudays UA festival.

As well, audience coverage of the Docudays UA in 2021 was the following: 78,930 reached by festival events and 19,749 film views, for a total of 98,679 visits to festival events.

## LESSONS LEARNED

- There is this idea that any work-in-progress should stay behind the scenes, and people should only see a great final result. The Docudays UA team thought this was an outdated concept, believing it is very important to involve the audience throughout the process, to explain the principles and mechanisms underlying a festival work, with the result being that the audience would then become the best advocates for a project. Honest and clear communication was what actually saved the project in any situation;
- A team's digital skills are key when transforming a delivery model: the Docudays UA team organised a series of training webinars with over 15 individual consultations on digital technologies and techniques to help local festival partners organize online film club sessions;
- While researching, the festival team found out that the biggest problem for participants and guests when it comes to online events is a lack of feedback. For example, for film directors it was extremely important to know how the audience received their films. Communication is key and there should be tools integrated into the online system to ensure that it happens. Another way is to simply

write to a director, telling him or her how the screening went or was received;

- If you have a large event where people register or buy tickets, technical issues are inevitable—the number of inquiries will grow rapidly from day to day. That is why it is important to appoint team members who would keep in touch with your audience. In the case of Docudays UA, these were experienced volunteers who worked in shifts during the festival days.

## WHAT'S NEXT

- The main focus for the Docudays UA team now is to find a perfect balance of the hybrid format wherein you allow your audience to both experience a live presence and face-to-face contact in a cinema hall, while at the same time offering access online to those people who cannot be at this cinema hall at that very moment. Another important developmental path is constructing a sustainable financial model for the online cinema Docuspace, which can potentially function as a creative and social enterprise.

# International Human Rights Documentary Film Festival Docudays UA

# Project model: digital platform facilitating bilateral cultural relations

[www.austriaukraine.com/en/culturalcafe](http://www.austriaukraine.com/en/culturalcafe)



## Delivered by:

Austrian Cultural Forum Kyiv,  
Austrian Cooperation Office Lviv  
(Ukraine)

## Project Dates:

May 2020–July 2021

Launched as a result of COVID-19

## Funding:

Austrian Cultural Forum

## International partner organisations:

multiple partners from Austria  
and Ukraine. IndieCade (USA),  
MYStudio (USA)

WHEN COVID-19 STARTED, THE AUSTRIAN CULTURAL FORUM IN KYIV STILL AIMED TO SUSTAIN CULTURAL RELATIONS WITH UKRAINE FURTHER, DESPITE TRAVEL LIMITATIONS. THIS IS HOW KULTURCAFÉ WAS LAUNCHED: A DIGITAL PLATFORM HOSTING REPRESENTATIVES OF THE ARTS AND THE WIDER SCENE FROM UKRAINE, AUSTRIA AND OTHER EUROPEAN COUNTRIES.

# KulturCafé

## HOW IT WAS DONE

- There were several strands within the KulturCafé “menu” to allow multi-dimensional cultural relations; apart from arts and culture, it also included KulturCafé Gourmet, allowing for the exploration of Austrian cuisine, KulturPortrait, a series of videos about famous Austrian women, and KulturKolle, educational programmes about Austrian culture;
- Major formats within KulturCafé were online interviews, online-readings, concerts, excursions and streams from both Austria and Ukraine;
- The team wished to ensure the high-quality of its online content, so for major streams they hired professionally-equipped production studios.

## RESULT

- KulturCafé managed to concretely deliver online cultural initiatives for more than a year. With more than 40 broadcasts, the project team experimented with various formats, and managing to keep the Austrian and Ukrainian cultural scenes persistently connected in a challenging year due to COVID-19.

## REACH

- At the moment of this handbook’s publication, the most popular KulturCafé broadcast (featuring the Vienna Boys Choir) has been watched by over 10,000 people.

## LESSONS LEARNED

- Due to a vast offer of online-initiatives, audiences become saturated and therefore are more demanding. It is important to continuously innovate with models and stay open to creative ideas regarding how to adapt your project further. Even if you think you have found a great model, be ready to adapt it.

## WHAT’S NEXT

- KulturCafé generated content that would be relevant beyond the pandemic era, with the platform itself being a sustainable model that the project team plans to develop further.



# Project model: hybrid visual arts exhibition

[artarsenal.in.ua/en/vystavka/evere-day-art-solidarity-resistance](http://artarsenal.in.ua/en/vystavka/evere-day-art-solidarity-resistance)

# Every Day. Art. Solidarity. Resistance Exhibition

Delivered by:  
Mystetskyi Arsenal National Art and Culture Museum Complex (Ukraine)

Project Dates:  
March–June 2021  
Launched during COVID-19

Funding:  
International Renaissance Foundation and other partners

International partner organisations:  
International Renaissance Foundation (Ukraine), Konrad-Adenauer-Stiftung Ukraine (Germany), Heinrich Boell Foundation Kyiv (Germany), Belarusian Culture Solidarity Foundation (Belarus) and others



BEING A GESTURE OF SOLIDARITY WITH THE REVOLUTIONARY PROTESTS IN BELARUS, “EVERY DAY. ART. SOLIDARITY. RESISTANCE” EXHIBITION IN KYIV, OPENED IN MARCH 2021, PRESENTED A CROSS-SECTION OF CONTEMPORARY ART THAT CONSTRUCTS AND MANIFESTS PULSATING FORMS OF INTERACTION, RESISTANCE AND COLLECTIVENESS. THE EXHIBITION WAS CURATED BY A TEAM OF BELARUSIAN CURATORS REMOTELY AND LAUNCHED AMID THE COVID-19 PANDEMIC. LOCKDOWN RESTRICTIONS FORCED THE TEAM TO TRANSFORM THEIR DELIVERY MODEL, WHILE THE DIGITAL SPACE ALLOWED FOR THIS NEW DIMENSION TO BE ADDED TO THE PROJECT, MAKING IT A HYBRID MODEL.

## HOW IT WAS DONE

- Overall, the pandemic did not significantly impact the exhibition's preparation, which was conducted remotely. However, the final step in its preparation—the installation of the exhibit and the project's opening—was at risk, since Belarusian curators and artists would have to travel in order to personally participate in the installation process. With thorough planning, eventually 20 participants from different countries were able to gather in March 2021 to set up the exhibition;
- Just five days before the exhibition's planned opening, another lockdown was introduced in Kyiv. The team was ready to redesign the opening format and begin with the online activities, as from the very beginning of planning they had been prepared for the format to change. The online opening programme included pre-recorded conversations with the curators, discussions around the exhibition's themes, and an online DJ set;
- The project was planned to be open at Mystetskyi Arsenal on 25 March 2021—Freedom Day in Belarus. The date of the opening was important since the whole idea behind the entire exhibition was to express significant and meaningful support to Belarus in the fight for democracy. The ex-

hibition was ready to be opened on 25 March 2021, but eventually had to be postponed due to the lockdown. However, while operating in a closed mode, the team produced recordings of a limited number of representatives of the Ukrainian cultural community to support the Belarusian people, ensuring widespread coverage in both the Ukrainian and foreign media;

- The team had been planning to create a 3D tour of the exhibition since the very beginning; when another lockdown was introduced, for almost a month the 3D tour became the only option to experience the exhibition. When the quarantine restrictions were lifted, the exhibition resumed its work offline;
- Also, a 3D model became a helpful tool for curators to give online tours of the exhibition, including in the English language;
- The project team decided to limit the number of Zoom sessions, opting instead for high-quality pre-recorded videos with curators

and the works of art that they created at the installation stage.

## RESULT

- Despite the short period of time to prepare the exhibition, a remote work with almost a hundred artist participants, complex logistics, all amidst a lockdown, nevertheless a large-scale international exhibition took place.

## REACH

- At least 80 representatives of the Belarusian art and intellectual scene were engaged in the preparation of the exhibition, with the exhibition becoming an opportunity to talk about the protests in Belarus not only with Ukrainian audiences, but internationally and with people in Belarus itself.

Exhibition-related video materials on different platforms gathered over 26,000 views, while online 3D tours attracted 800 viewers, and audio guides were listened

to 2,600 times. During the month it was open to visitors (May–June 2021), the offline exhibition was visited by 4,100 people

## LESSONS LEARNED

- It is important to think over the specific online formats you plan to develop from the very beginning of the planning stage, as this will allow for proper budget planning and enough time to develop the format;
- Evaluate the ratio between spontaneous live sessions and high-quality, pre-recorded videos with curators that you offer to your audience.

## WHAT'S NEXT

- The next stage of this project is the publication of the exhibition catalogue. Videos and a 3D tour will be available as an online archive.

# Every Day. Art. Solidarity. Resistance Exhibition

# Project model: online arts activity campaign

# Dance And Wellbeing Campaign

[www.ednetwork.eu](http://www.ednetwork.eu)

Delivered by:  
European Dance Network (Spain)

Project Dates:  
November 2020–February 2021  
Launched as a result of COVID-19

Funding:  
Creative Europe

International partners:  
members of the EDN from Slovenia, Italy, Germany, Denmark, Luxembourg, the UK, the Netherlands, France, and North Macedonia

AS A RESPONSE TO THE NUMEROUS RESTRICTIONS IMPOSED DURING COVID-19 AND THE DISASTROUS IMPACT OF THE VIRUS ON PEOPLE'S LIVES, THE EUROPEAN DANCE NETWORK (EDN), TOGETHER WITH ITS MEMBERS, INITIATED THE #DANCEANDWELLBEING CAMPAIGN IN REACTION TO THE RESTRICTIONS ON PRACTICING, REHEARSING AND PRESENTING DANCE ACROSS EUROPE. WISHING TO HIGHLIGHT THE IMPACT DANCE HAS ON THE GENERAL WELL-BEING OF PEOPLE, ESPECIALLY IN TIMES OF CRISIS, THE PROJECT TEAM DEVELOPED A CAMPAIGN TO SHARE THEIR WORK WITH A WIDER AUDIENCE FREE OF CHARGE, ONE IN WHICH NO PRIOR DANCING SKILLS WERE REQUIRED.

## HOW IT WAS DONE

- The project model was developed in close co-operation with EDN members reflecting the following main principles: the project needs to be accessible and has to involve artists with different backgrounds;
- Over 17 weeks starting from November 2020, EDN members and associated artists hosted and led online dance classes taking place on Zoom;
- People wishing to join could follow a published roster of classes and select classes in advance.

## RESULT

- The project served as a stepping stone for publishing an available roster of online dance classes organized by or at EDN members. In addition, EDN started to collect sectoral data on the contribution of dance to good health and well-being and identified key resources focusing on the role of the arts in addressing the relevant UN Sustainable Goals.

## AUDIENCE AND REACH

- 17 online classes led by associated artists from 12 EDN members were attended live by 602 people.

## LESSONS LEARNED

- The best projects result from the bottom-up co-operation, involving different opinions;
- When communicating the campaign as a joint project of the numerous organisations involved, it helps to widen audience

## WHAT'S NEXT

- As a result of the project, EDN is currently preparing a publication on Dance and Wellbeing, to be published in summer 2021.





# Project model: hybrid book festival

[www.bilderbuchfestival.de](http://www.bilderbuchfestival.de)

# International Picture Book Festival

Delivered by:  
KulTuS e.V. (Germany)

Project Dates:  
October–November 2020  
Transformed as a result of COVID-19

Funding:  
county of Brandenburg, several  
smaller private and public sponsors

International partner organisations:  
Czech Literary Center (Czech  
Republic), Regional Library Gorzów  
Wlkp. (Poland), Latvian  
Literature Platform (Latvia),  
Izdatelstvo Samokat (Russia), etc.

Countries involved:  
Czech Republic, Poland, Germany,  
Latvia, Ukraine, Georgia, Belarus,  
and Russia.



THE INTERNATIONAL PICTURE BOOK FESTIVAL WAS FOUNDED IN 2013 IN THE ODERLAND REGION OF GERMANY AND HAS SINCE BEEN HELD ANNUALLY IN AUTUMN AT NUMEROUS VENUES. THE FOCUS OF THE FESTIVAL IS THE PRESENTATION OF CONTEMPORARY WORKS OF ILLUSTRATED CHILDREN'S AND YOUTH LITERATURE FROM CENTRAL AND EASTERN EUROPE BY THEIR ILLUSTRATORS. THIS IS MOSTLY DONE THROUGH READINGS AND WORKSHOPS FOR CHILDREN'S AND YOUTH GROUPS, BUT ALSO THROUGH OTHER EVENT FORMATS SUCH AS LECTURES, DISCUSSIONS AND EXHIBITIONS.

THE LOCKDOWN IN GERMANY WAS ANNOUNCED RIGHT BEFORE THE FESTIVAL STARTED IN 2020, MEANING ALL INVITED INTERNATIONAL ARTISTS COULD NOT JOIN. ENCOUNTERS BETWEEN ILLUSTRATORS AND THEIR AUDIENCE HAD TO BE MOVED ONLINE, YET THE FESTIVAL TEAM WAS ALSO DETERMINED TO CONTINUE ENGAGING WITH THE LOCAL COMMUNITY OFFLINE.



## HOW IT WAS DONE

- The festival team introduced the live window drawing format—an illustrator would sit inside a cafe, drawing live, while at the same time his/her work was projected onto a screen that could be seen from the street. People outside could express their wishes or desire for which next image they wanted to be drawn. This approach allowed the International Picture Book Festival to observe quarantine restrictions and still engage with the local community;
- Also, the team set up an offline exhibition which was accessible on demand by small groups only;
- Meanwhile the international component of the festival was running online—the flagship format of the illustrators' slam allowed the involvement of international artists from various European regions.

## RESULT

- Despite the cultural lockdown, the International Picture Book Festival succeeded in being present and “alive” for its audience and partners. In challenging times, the festival was not completely cancelled, only some portions of the programme, and managed to keep engaging with the local community in the city.

## REACH

- The live window drawing session was attended by 50 children and 35 adults, while the on demand offline exhibition hosted a total of 85 visitors.

## LESSONS LEARNED

- There are always creative ways to engage with your community, even in times of restrictions. Most probably, you would need to compromise when it comes to numbers/attendance, yet the importance and value of that offline contact would be even higher than in “normal” times.

## WHAT'S NEXT

- After the 2020 festival, the team continued to explore small-scale formats allowing for offline events even during times of quarantine restrictions. In June 2021, a bus tour visiting the villages of the Oderland area was organised. Two illustrators went with a special “encounter bus” to remote areas, offering workshops and readings for children and young people from the region.



# International Picture Book Festival

# Museum Without Walls

## Project model: digital visual arts exhibition

[www.exhibitions.britishcouncil.org](http://www.exhibitions.britishcouncil.org)

Delivered by:  
British Council in Turkey

Project Dates:  
happens annually since 2017  
Launched before COVID-19

Funding:  
British Council

Countries involved:  
Ukraine, the UK, Turkey, Georgia

BRITISH COUNCIL



This is a painted textile work, hanging from a metal pole mounted at a right angle on a lilac-coloured wall. The fabric piece is a large, angular t-shirt shape. It is made from a patchwork of pieces of denim, thinly striped cotton and blue fabric with white bleached out splatters. The painted image occupies most of the front of the garment, it depicts two women, holding conch shells to their ears, as if listening. Their gaze is raised slightly. Behind them flames rise and a large alien looking planet hangs in a black sky. The women have bright yellow eyes, they resemble each other, with long dark hair and skin which appears to glow and shine. They are both wearing round earrings and sheer bra-tops. The shells they are holding have rich glowing interiors, in fiery orange-red.

Zadie Xa

*Call Waiting, 2018*

Machine stitched and hand sewn fabric, bleach and oil on canvas, 165cm x 193cm  
Courtesy of the Artist and Galeria Augustina Ferreyra, Mexico City © Zadie Xa. From the British Council Collection.

### Artwork Text

Raised in Vancouver by her mother, who emigrated from South Korea, Xa's idea of home spreads widely across geographies and mythical worlds. Her work draws from experiences of the Korean diaspora to investigate identity and belonging. *Call Waiting* shows two women ceremoniously holding conch shells to their ears – perhaps listening to distant sounds of the sea, or trying to communicate with each other? Collected by Korean female free divers (baeyeo) who lead matriarchal families, the shell is a folkloric motif acting as a cultural portal for Xa. By employing these symbols, her art travels through different histories and generates diverse forms of self-expression that are often disregarded within Eurocentric art domains.

Zadie Xa - Call Waiting - BSL



MUSEUM WITHOUT WALLS IS AN INCLUSIVE DIGITAL EXHIBITION PLATFORM. IT WAS DEVELOPED TO SHOWCASE THE BRITISH COUNCIL COLLECTION'S ARTWORK ALONGSIDE THE WORKS OF INTERNATIONAL ARTISTS AND TO CREATE A PLATFORM FOR EMERGING CURATORS TO SHARE THEIR WORK INTERNATIONALLY, THUS EXTENDING AND EXPANDING THEIR NETWORKS AND EXPERIENCES. WHILE DEVELOPING THE PROJECT, ITS TEAM AIMED TO CREATE AN OFFER FOR PEOPLE WHO DO NOT HAVE ACCESS TO THE ARTS DUE TO SOCIAL, ECONOMIC OR PHYSICAL

CONSTRAINTS, DISABLED PEOPLE WHO ARE PREVENTED FROM TAKING PART IN SOCIAL LIFE DUE TO A LACK OF INFRASTRUCTURE, AND ALSO PEOPLE WHO LIVE IN CITIES WITH NO ARTS SCENES. DEVELOPED BEFORE COVID-19, THIS PROJECT REPRESENTS A MODEL OF HOW TO WORK WITH VISUAL ARTS ONLINE AND TO POTENTIALLY SCALE TO OTHER SECTORS, WITH INCLUSIVITY AS ITS EFFECTIVE CORNERSTONE.

## HOW IT WAS DONE

- The project was initially conceived as being international—the team wanted to create an opportunity for a curator from Turkey to explore the British Council Collection and curate an exhibition from it. Over the years, the project grew into exploring diverse collaborations with an intercultural dialogue aspect: curators from Ukraine, Georgia and the UK were involved in different editions of the Museum Without Walls;
- Even though the project's result is 100 percent digital and this digital approach was used since the beginning, the project team had face-to-face meetings on several occasions. The curators would spend time at the British Council Collection in the UK, meet with their counterparts, sector professionals and artists. While supporting the professional development of curators, these meetings would also foster dialogue within the project team and would help to speed up the creativity and implementation processes;
- Each year there is a change in the creative team delivering a project, given that the curators, designers, and partners change, especially as they are selected through open calls. Each year, the curators work with a new project theme—in 2021 the selected theme was Does It Feel Cosy?

reflecting on a year of pandemic life;

- The project team involved an accessibility advisor who has a track record in delivering digital arts projects to ensure the platform was accessible for people with disabilities.

## RESULT

- Each year, the Museum Without Walls team runs a survey alongside the exhibition to understand who their audience is and to gather their feedback on their project experience. In 2020, for a question of 'Have you ever visited an arts exhibition?' 5 percent of the surveyed audience stated that it was their first time visiting an arts exhibition ever.

## REACH

- The project offers an inclusive experience, meaning one can enjoy the exhibition anytime, anywhere. That also means that there are no physical boundaries: the organisers provide an accessible design for people using screen readers, an inclusive edition for non-arts audience of all the texts, sign language interpretation of all the texts, and other tools.

Museum Without Walls hosted five different exhibitions and was visited by almost one million

unique visitors from 125 countries as of July 2021. The project team expects this number to have increased by 350.000 by October 2021.

## LESSONS LEARNED

- Digital does not mean accessible—that is a very common misconception. Having a digital online product does not mean that the whole world will see it and/or will have access to it. While delivering a digital project, one needs to:
  - → design inclusively: follow the technology, partner with accessibility professionals, engage disabled partners;
  - → define, understand and target an audience: the audience cannot be the whole world;
  - → plan inclusive marketing: use clear messaging, address the audience directly, use proper tools.
- Digital production is an ongoing research and development process. Each year, the technology evolves, develops, adjusts, and changes as new digital trends are presented. One has to adapt not only technology, but also your approach;

- It is important to take time. Being digital or online does not mean that things will happen quicker. It will just as much time, if not more, as devising and implementing an offline project.

## WHAT'S NEXT

- Museum Without Walls for now is focused on visual arts. The project team wants to explore methods of incorporating this same approach and digital outcome for live arts such as theatre and dance, music, readings, etc.

# MUSEUM Without Walls

Capacity  
Building

in the

*New Normal*

Project Models

# Project model: online laboratory focused on capacity building and connecting peers

[www.houseofeurope.org.ua](http://www.houseofeurope.org.ua)

## Delivered by:

House of Europe (Goethe-Institut and British Council in Ukraine) in partnership with Insha Osvita and Digitizing Space

## Project Dates:

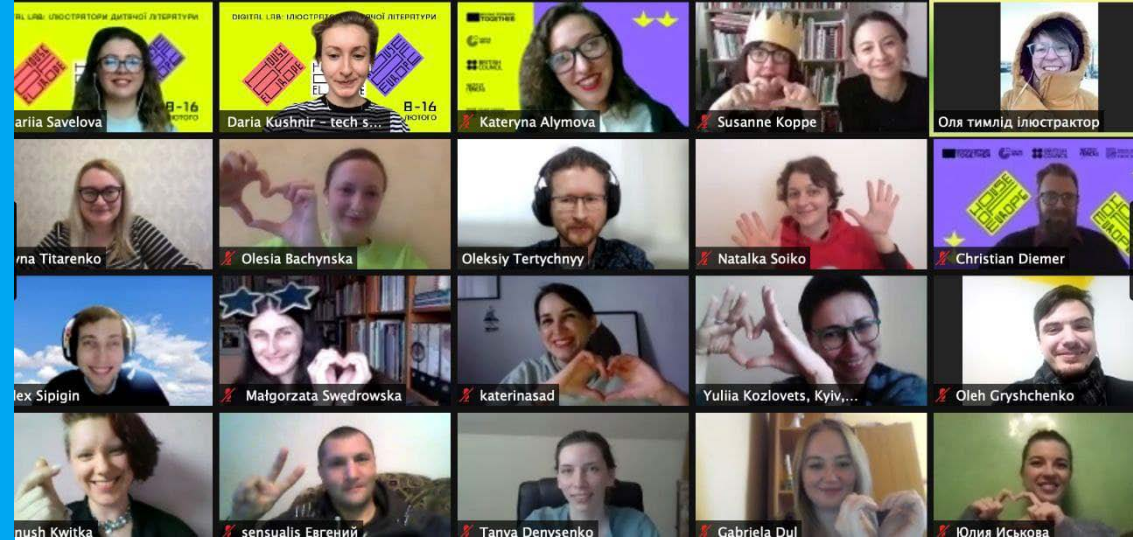
each edition runs approximately from nine days to four weeks, first launched in October 2020  
Launched as a result of COVID-19

Funding: House of Europe

## International partner organisations:

each Digital Lab has EU and UK-based organisations as partners

# Digital Labs



THE HOUSE OF EUROPE PROGRAMME WAS ORGANISING A SERIES OF STUDY TOURS TO EU COUNTRIES AND THE UK FOR UKRAINIAN PROFESSIONALS IN THE FIELDS OF CULTURE, THE CREATIVE INDUSTRIES, EDUCATION, AND SOCIAL ENTREPRENEURSHIP SO THAT THEY COULD ACCESS AND ENCOUNTER THE LATEST TRENDS IN THEIR FIELDS, CONNECT WITH THEIR INTERNATIONAL PEERS, EXCHANGE EXPERIENCE, AND ESTABLISH LINKS FOR FURTHER COLLABORATIONS. ONCE COVID-19 STARTED, ALL UPCOMING STUDY TOURS WERE CANCELLED.

IN 2020, THE IMPLEMENTATION OF MOBILITY-RELATED PROGRAMMES HAS BECOME IMPOSSIBLE. THE HOUSE OF EUROPE PROGRAMME TEAM REALISED THAT INTERNATIONAL TRAVEL MIGHT BE AT RISK OR ON HOLD FOR A WHILE; AT THE SAME TIME THEY WERE EAGER TO CONTINUE INTRODUCING UKRAINIAN PROFESSIONALS TO EUROPEAN KNOWLEDGE AND PRACTICES, OFFERING THEM OPPORTUNITIES TO CONNECT LOCALLY AND ALSO SHARE THEIR PRACTICAL EXPERIENCES WITH TRANSFORMATIONAL SOLUTIONS WITH THEIR EUROPEAN PEERS. THIS IS HOW DIGITAL LAB EMERGED.



## HOW IT WAS DONE

- The first edition of the Digital Lab edition was a pilot, with the team using the opportunity to determine whether the programme was effective and engaging for participants;
- It was decided to design a new format that would allow participants, first of all, to devise practical solutions to take back home to their organisations, either as a group, partnering up in teams, and/or working with the input and individual support of international experts and mentors;
- The maximum group capacity of a group was fixed from seven to 25 participants. This is because a higher number would not allow for meaningful online engagement with everyone;
- Each Digital Lab is different and can be flexibly adjusted to the needs of the sector and the target group it is being tailored to. For example, the Digital Lab for creative hub managers consisted of six weekly sessions, each lasting near three hours. These sessions included: one introductory session, to set the scene and introduce participants, four main thematic sessions with European peer experts, and one graduation event; Digital Lab for cultural professionals and educators consist of 9-14 days of lectures and workshops, personal mentoring sessions and presentations of final ideas;
- As an additional motivation, and to enable follow-up activities, prizes or seed-funding/micro-grants can be awarded for the presented solutions or project pitches;
- Often, Digital Labs take on a very dynamic, interactive form, replicating elements of an online hackathon or ideathon;
- The main themes of the first editions of the Digital Lab were related to digital transformation. This is because such topics were relevant for hub managers, educators, as well for book publishers;
- Digital Lab speakers/mentors are experts with relevant knowledge and practical experience from Ukraine, the EU and the UK;
- The main blocks of a session can include: input presentations, Q&A sessions, group discussions, workshops, and solution generation, optionally in groups or newly formed teams, individual mentoring through experts, checkpoints, presentations or the pitching of results, the awarding of prizes and seed-funding/micro-grants;
- Some sessions included home assignments that participants

would discuss in groups at a next session;

- Digital Lab is always supported by a programme manager/coordinator, facilitators, and a technical support team;
- All sessions were conducted over Zoom. Participants also used Miro boards for idea generation and Telegram/Viber chats to stay connected;
- The Zoom platform can offer simultaneous translation into English, German, and Polish. This approach allowed for working with participants whose foreign language skills were limited.

## RESULT

- The first editions of the Digital Labs demonstrated they were an effective format: more than 74% of participants reported that they gained a better understanding of the professional topics, with also more than 95% mentioning that the Digital Lab was a valuable experience for their work. Following the successful pilots, it was decided to continue developing them into a more regular offer.

The model has become so successful that it has been able to successfully replace study tour programmes and other mobility-related ones. For example, Digital Labs for managers and

curators of art residencies are currently replacing the International Residence programme.

## REACH

- The first Digital Lab for creative hub managers that took place in October 2020 was attended by 25 participants from 14 cities in Ukraine, and there were four European hub managers working with each group.

The number of applications for further Digital Labs in the field of culture and education numbered more than 200 altogether. Starting from October 2020, five Digital Labs were held in the field of the culture and creative industries, and two labs for educators.

## LESSONS LEARNED

- The online model allowed for a broadening of the programme's targeted audience and to engage representatives from smaller scale organisations from across Ukraine;
- An online lab, during which participants start to collaborate, could become a tool to form local sectoral networks or working groups;
- A facilitated networking session at the beginning is key in order to allow enough time for people to

get to know each other;

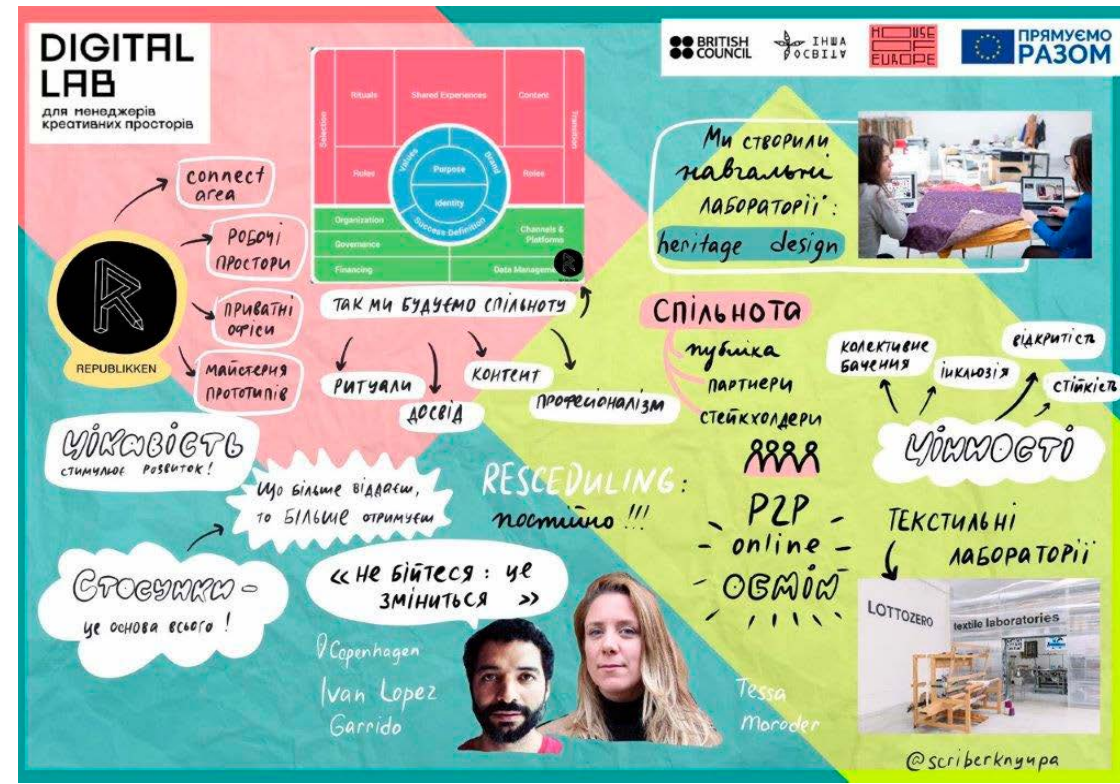
- A combination of European and local experts proved to be the most efficient, ensuring that Ukrainian, EU and UK contexts were reflected in the content;
- In order to ensure maximum engagement by participants in the process, the facilitation team was constantly switching activities between different online tools. The only permanent precondition would always be a switched on camera for everyone;
- For some Digital Labs, a professional visual transcriber would record the key points discussed at every thematic session and transform them into visual boards. They were further used by participants as a diary of things that were discussed. Also, these visuals were used to communicate the programme's results to a wider audience from the creative sector;
- The online format was no less successful at fostering new professional links and connections than offline formats. The main condition was the search for appropriate tools for communication and the constant involvement of participants and speakers in the process.

## WHAT'S NEXT

- The Digital Lab was selected as a "bread and butter" format to be adopted by the House of Europe for capacity building in further sectors, such as for art residency managers and curators and for health professionals. Even when offline study tours to Europe resume, the team is planning to keep the Digital Lab as an accompanying, complementary format.

Throughout 2021, at least seven new editions of the Digital Lab have already been planned, and open calls are constantly taking place.

# Digital Labs



# Project model: Online academy for music professionals

<https://www.musicexportukraine.com/eema-2020>

# Eastern European Music Academy

Delivered by:  
Music Export Ukraine (Ukraine)

Project Dates:  
June–December 2020  
Launched as a result of COVID-19

Funding:  
House of Europe

International partner organisations:  
34 multimedia magazine (Belarus), Enea Spring Break festival and conference (Poland), the Budapest Showcase Hub festival and conference (Hungary), Music Export Latvia (Latvia), Mastering the Music Business (Romania), Music Estonia (Estonia), and Monokey (Lithuania)



INDEPENDENT MUSICIANS AND MUSIC MANAGERS FROM EIGHT COUNTRIES IN EASTERN EUROPE GATHERED TOGETHER FOR AN ONLINE CAPACITY BUILDING PROGRAMME TO BOOST THEIR CAREERS, EXPAND INTERNATIONAL NETWORKS, AND FOSTER ADAPTATION OF INCOME STREAMS IN COVID-19 TIMES AND BEYOND.



## HOW IT WAS DONE

- The Academy gathered 50 independent music managers and musicians from eight countries and 14 mentors from 10 countries;
- The project was held solely online and focused on the possibilities for music representatives to work, collaborate and earn money digitally. The project team created a 12-week study and mentorship programme, focusing on the following topics: copyright registration, royalties, the basics of music licensing, synchronisation and the sale of music for advertising and films, work with commercial brands, storytelling, music creation with the help of digital instruments, international cooperation and networking, and music marketing;
- Weekly classes of the academy were held online in real time using Zoom;
- Along with the theoretical portion, practical knowledge implementation was a crucial component of the Academy. Participants received hands-on experience producing music in peer groups and together developing promotional strategies from scratch;
- At the end of the project, an extended play (EP) album with five original tracks written, pro-

duced and promoted by musicians and managers from eight countries, who have never met each other live, was released;

- The programme also included numerous fun parts despite the apparent limitations of the online format, including the ice-breaking sessions and the graduation party.

## RESULT

- A combination of theoretical parts and practical group assignments led to links being formed between participants. As well, participants had the chance to learn about specifics and the music market of the various Eastern European countries directly from their peers.

## LESSONS LEARNED

- An online format requires more time and effort to build connections among project participants;
- Online capacity building is more pragmatic compared to the offline iteration; even the most minor element of the digital learning process should make clear and abundant sense to participants and organisers, and as such should be well-planned in advance;

- Delivery times online and offline differ: i.e. a two day-long offline training session would require more time if it was delivered online. Learning sessions online also need to be shorter, usually not exceeding a maximum of three hours in duration. As well, there should be at least one good break of 15 minutes in between to allow people to drink water, to stretch, walk a bit, answer their phone, etc.;

- An online learning programme would need to encompass a longer period of time than what would be envisaged offline;
- Some participants might quit the online activity shortly after its start; the organisers should not take it personally, as there may be a number of reasons for this to occur. Additionally intensive online work may not be suitable for everyone. A good idea would be to survey those people who left or quit and get to know their reasons why. It can help you to plan the next edition better.

## WHAT'S NEXT

- The project team works on developing the next edition of the Academy.

# Project model: online theatre residency programme

[www.britishcouncil.org.ua/en/taking-the-stage](http://www.britishcouncil.org.ua/en/taking-the-stage)

Delivered by:  
British Council in Ukraine and  
Gogol Fest (Ukraine)

Project Dates:  
February 2020– July 2021  
Adopted as a result of COVID-19

Funding: British Council

# Taking the Stage 2.0



TAKING THE STAGE IS A THEATRICAL PROGRAMME OF THE BRITISH COUNCIL, IMPLEMENTED IN UKRAINE IN 2015-2018. DELIVERED OFFLINE, ITS MAIN AIM WAS TO SUPPORT UKRAINIAN THEATRES AND DIRECTORS IN THE PRODUCTION OF ORIGINAL AND SOCIALLY RELEVANT PERFORMANCES BY ALLOWING ONSITE GUIDANCE FROM THE LEADING UK PERFORMING ARTS PRACTITIONERS.

IN EARLY 2020, THE BRITISH COUNCIL RE-LAUNCHED THE PROGRAMME INTO TAKING THE STAGE 2.0, A SERIES OF THEATRICAL RESIDENCIES FOR THE NEW GENERATION OF UK STAGE DIRECTORIAL TALENT TO BE HOSTED BY UKRAINIAN THEATRICAL COMPANIES. INITIALLY PLANNED AS AN OFFLINE ACTIVITY, THE PROGRAMME UNDERWENT A CONCEPTUAL TRANSFORMATION DUE TO THE COVID-19 OUTBREAK, MOVING FROM AN OFFLINE FORMAT TO AN ONLINE RESIDENCY MODEL.

## HOW IT WAS DONE

- The British Council launched an open call for five UK-based theatre directors to work online with five pre-selected Ukrainian theatre companies, including both state-run and independent companies;
- The focus of the new residency was placed not on the development of new productions, but on research and development work, learning how to work together by combining different systems and approaches to theatre making. In the end, each team had to come up with a concept for a future joint project;
- Each residency lasted for five weeks. The first week was allocated for joint conceptual development between a theatre team and a director; with the remaining four weeks spent on casting, rehearsals, and creative work. Each team had a residency plan, which outlined their schedule of meetings and rehearsals and their expected final results;
- Some of the hosting theatres had prepared videos of their premises so that directors could have a better image of the space they would be working with;
- Zoom became the main platform to host all meetings, including rehearsals. For many ac-

tors, it was a new, ground-breaking experience;

- Theatres were not technically equipped for a new way of working, each theatre company received a grant which could cover the purchase of necessary equipment, like cameras, large TV screens, etc.;
- Every month a project team organised joint online meetings for all theatre directors and theatre teams;
- Out of the five teams, four finalised their project concepts only online, while for one pair the online working format transformed into a hybrid one—eventually a theatre director travelled to Ivano-Frankivsk for the final stage of the residency.

## RESULT

- The COVID-19 pandemic pushed forward digital innovation for an activity that in the past had been completely physical, requiring people to be in one space. The pilot demonstrated that the internet has the potential to be used for theatre making projects, at least in a hybrid format.

## REACH

- The programme was not intended to reach a wider audience than

the teams of five theatrical companies.

## LESSONS LEARNED

- It would be advised to run open calls not only for directors but also for hosting theatre companies;
- In spring 2020, the programme team invested significant time hoping that travel would resume; during this period, the project was literally frozen. Being ready to accept a change and a timely need for transformation is vitally important;
- Due to online transformation, some residents found it challenging to find a common ground with their hosting theatres. This process required more time and effort than offline. This would be essential to reflect in the planning of similar models;
- The internet, as part of the working process, disturbs the traditional theatrical process;
- All theatres were focused on a final result, an intentional work-in-progress work mode was challenging to perceive;
- It is clear that not every pair of theatres/directors would collaborate further outside of the residency, but still it was a valuable experience for everyone involved;

- Building a spirit of community between theatrical companies started to appear in a project's undertaking, which may lead to other collaboration-based projects;
- While rehearsing, the online format made people more attentive to what was happening around them;
- A stable internet connection is critical for such collaborative projects;
- Joint lessons-learned sessions between all five involved theatres have been planned. These could prove useful to shaping the structure of future online or hybrid projects.

## WHAT'S NEXT

- Two out of the five best projects will receive financial and advisory support for the next stage, which could be the production or further shaping of the material. The project team is committed to further discovering possible online and hybrid models in its performing arts programmes.

Project model:  
virtual media art exhibition  
at an international festival

[www.artefact.live](http://www.artefact.live)

# Artefact: Chornobyl x Madatatac

Delivered by:  
Anotherland LLC (Ukraine)

Project Dates:  
May–October 2020  
Transformed due to COVID-19

Funding:  
Ukrainian Cultural Foundation

International partner:  
Transfera Media Arts LLC (Spain)



ARTEFACT:CHORNOBYL IS THE FIRST VIRTUAL EXHIBITION DEDICATED TO THE CHORNOBYL ACCIDENT, CREATED FOR AN ONLINE EXPERIENCE IN VIRTUAL SPACES AND VIA VR HEADSETS. A UKRAINIAN PROJECT, IT WAS INVITED TO BE SHOWCASED AT THE NEW MEDIA ART, VIDEO ART AND AUDIOVISUAL TECHNOLOGY-FOCUSED FESTIVAL MADATAC XI IN SPAIN. AS A PREPARATORY STAGE, MORE THAN A HUNDRED UKRAINIAN ARTISTS ATTENDED AN ONLINE RESIDENCY, WHEREIN THEY RECEIVED TRAINING ON HOW TO USE VR AND MEDIA TECHNOLOGIES AND ADAPT ARTEFACT:CHORNOBYL'S EXHIBITS TOWARDS AN ONLINE SHOWCASE AT MADATAC.



## HOW IT WAS DONE

- Accepting the challenge of the pandemic and the necessity of presenting the exhibits at the Madatac Festival in an online format only, the first part of the project was devoted to an educational programme for artists to prepare digital products for the exhibition; 100 Ukrainian artists were trained over three stages: a theoretical portion, practical workshops, and individual work with international experts;
- The important part of the project was the collaboration with the representatives of the Madatac festival. The founder of the festival has been involved as an international curator throughout all of the project's stages, providing international expertise to the Ukrainian participants, as well as inviting international lecturers to introduce artists to the international cultural context;
- As a result of the residence, 50 artists created their exhibits, which were physically digitized using the following applications: Mozilla Hubs, Blender and Unreal. The common theme of all the exhibits was the contemporary Ukrainian media art and new meanings of modern Ukraine in the world, through a rethinking of Chernobyl;

→ The project team created designated spaces for the presentation of exhibits on the Madatac XI festival platform. Mozilla Hubs was chosen as the main platform for the presentation of Artefact: Chernobyl;

→ The works created with VR and AR technologies, laser and video installations, neuro-interface technology and parametric architecture were seemingly transported in their entirety to cyberspace. On the Madatac XI platform anyone could visit an exhibit using their PC or smartphone, but maximum immersion could be obtained only with VR headsets;

→ Parallel to the Madatac XI showcase, a separate VR project was also created with the VR helmets available at an offline space in Kyiv. This was a way to attract the audience and media to get to know better this collaborative project with a Spanish festival.

## RESULT

→ 100 artists went through the capacity building programme, with 50 new exhibits created and presented in a virtual format at an established international festival.

## REACH

→ The communications/marketing campaign surrounding the project reached more than 3 million people in the EU.

## LESSONS LEARNED

- Audiences are not ready for a completely virtual consumption of art. For now, one must go through familiar communication channels and explain why people should experience augmented and virtual reality;
- Working together with the artists, the project team realized that the modern technology available on the market offers limited functionality for creating media art. The project team even contacted a software companies with a request to expand its technological opportunities.

## WHAT'S NEXT

→ After the showcase, the project team developed a completely new format for the presentation of digital art to a wide audience: an interactive exhibition based on a mobile application and printed posters.

Project model:  
online visual  
arts residency

[www.wovenart.works](http://www.wovenart.works)

# Woven Network/ Women's Network

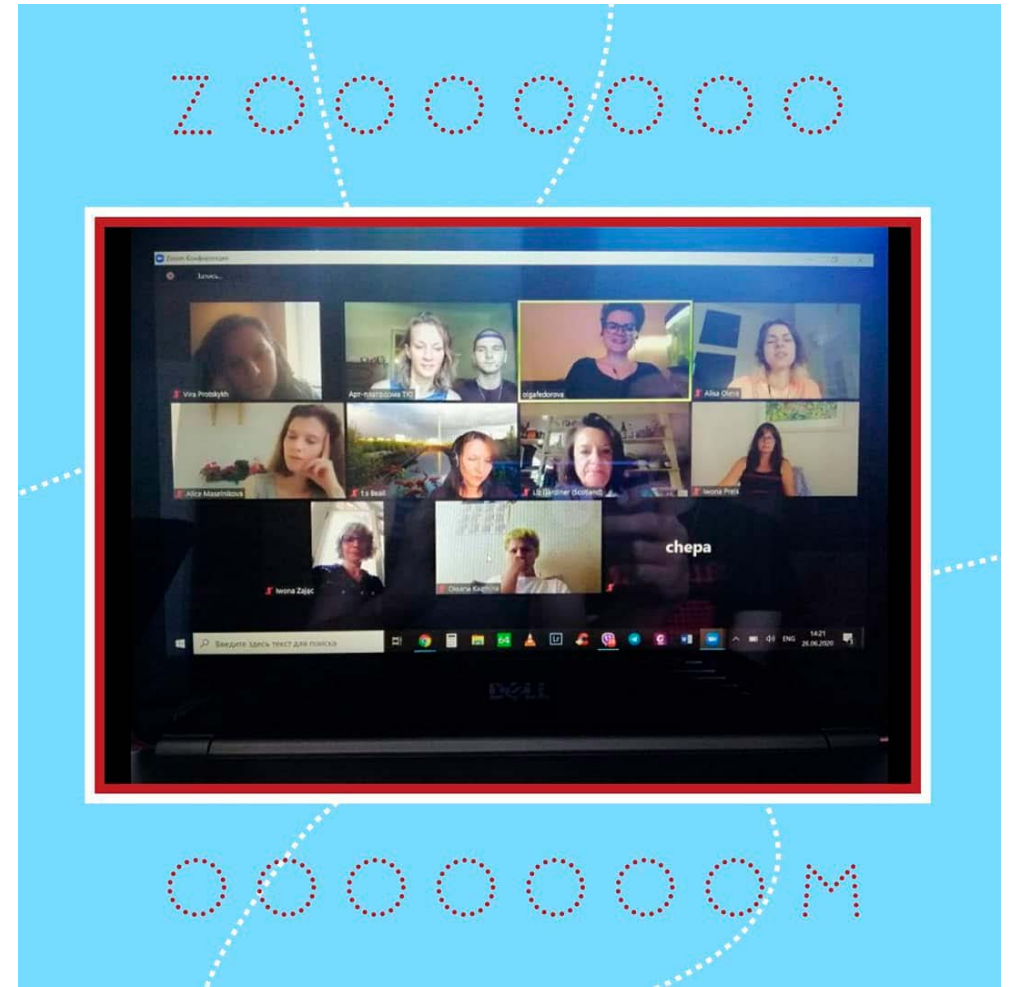
Delivered by:  
Platform Tu (Ukraine)

Project Dates:  
July–December 2020  
Launched as a result of COVID-19

Funding:  
House of Europe programme  
(EU-funded)

International partner organisations:  
Intercult (Sweden), Fablevision  
Studios (UK)

Countries involved:  
Poland, Sweden, Ukraine,  
and the UK



FOR HALF A YEAR, SEVEN FEMALE ARTISTS FROM FOUR COUNTRIES COLLABORATED IN AN ONLINE ART RESIDENCY, EXPLORING NEW WAYS OF ARTISTIC EXPRESSION AND DISTANCE COLLABORATION USING DIGITAL TOOLS. THE RESIDENCY RESULTED IN AN ONLINE EXHIBITION SHOWCASING THE RESULTS OF THE PROJECT.

## HOW IT WAS DONE

- The residency was based around the website [www.wovenart.works](http://www.wovenart.works) which had been specifically created to host the project. The sections of the resource replicated traditional residency spaces and elements, such as a creative workshop, studio, library, collection, and catalogue. By doing so, it helped to bridge the gap between traditional offline experience and a new, less familiar format;
- During the residency, all artists collaborated with each other at least once: they met online in groups and shared materials, i.e. photographs, texts, etc. Also, together they hosted “Woven Sessions,” online meet ups with audiences and workshops, which replaced traditional offline talks with artists. Regular project communication between artists took place via Zoom calls, Whatsapp and Google Documents;
- Ensuring the horizontal network of the residency was key, as the project had an artist-led model without any curation. The artists themselves defined the formats their work and collaboration would follow. This spontaneous spirit of collaboration was reflected in the name of the project: Woven Network. At times, this horizontal structure resulted in a less coordinated process, yet this

was something the project team was prepared to accept;

- The culmination of the Woven Network was the exhibition showcasing the joint projects by artists from different countries. During the “opening week” they were made available in the exhibition space on the website twice each day.

## RESULT

- A new, international, horizontal, digital artistic network for female artists was established, becoming a safe space for support, solidarity, and collaboration during the times of COVID-19.

## AUDIENCES AND REACH

- The website hosting the exhibition attracted over 5,000 unique visitors, while the online sessions that took place during the residency acquired over 6,500 views in total. Overall, approx. 25,000 people in Ukraine and Europe engaged with the project via different means of communication.

## LESSONS LEARNED

- International collaborations that include artists from various backgrounds can provide different and unique viewpoints on the same local problems;
- An online format requires more time and effort to build connections among project participants;
- Simple and commonplace digital tools such as Google Documents and Whatsapp can prove effective for exploring reality through an artistic lens;
- The opening of an exhibition or a final event of a residency can become a special moment online as well: sharing a glass of champagne or engaging in a festive activity with an audience or participants could ensure a special atmosphere, even over Zoom.

## WHAT'S NEXT

- The Woven Network/Women’s Network residency gave a “jump-start” to several follow-up projects among its participants, which are currently in development.

# Woven Network/ Women’s Network

## Project model: online youth camp

[www.dki.lv](http://www.dki.lv)

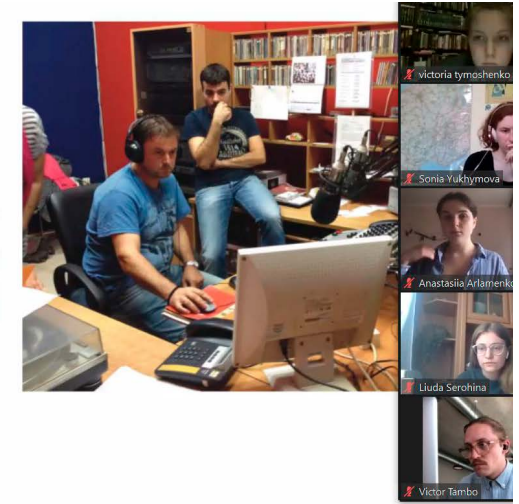
# Online Culture Camp for Youth

Delivered by:  
Danish Cultural Institute  
(collaboration of the branches in  
Riga, Latvia and Copenhagen,  
Denmark)

Project Dates:  
June–July 2020

Funding:  
The Wisti Foundation for  
International Understanding

International partner organisations:  
NGO Cultural Geographies  
(Ukraine), Kaospilots (Denmark),  
and Liva Kreislere (Latvia)



WHEN ALL TRADITIONAL ACTIVITIES WERE POSTPONED OR CANCELLED DUE TO COVID-19, THE DANISH CULTURAL INSTITUTE (DCI) TEAM CAME UP WITH NEW WAYS OF ACTION, ORGANIZING AND REACHING OUT.

THE ONLINE CULTURE CAMP FOR YOUTH WAS ONE OF THE NEW PROJECTS THEY DEVELOPED AS A RESULT. IT AIMED TO ENCOURAGE YOUNG CULTURAL ACTIVISTS FROM UKRAINE TO FOCUS ON CULTIVATING SUSTAINABLE LOCAL COMMUNITIES. APART FROM ONLINE SESSIONS WITH DANISH EXPERTS, PARTICIPANTS RECEIVED A SET OF TASKS FOR OFFLINE ACTIVITIES.



## HOW IT WAS DONE

- The project's structure included: a three week-long format, with two online sessions per week and homework in-between. The online session consisted of expert presentations, explanations of tools, and exercises to understand how to use these tools. There were both group and individual tasks. As a result, the participants had to come up with prototypes for the cultural activities for the local communities. For this, they had to go for a walk and make some observations, note down the context or people they talked to, etc.;
- The first week was focused on giving tools on preparation, planning and research, while the second week had its focus on sense-making, creation and testing, with the final week about evaluation, learning, sharing and harvesting. All these tools were rooted in the topics of cultural leadership, cultural planning and participation;
- Three main tools were used: Zoom for online sessions, Mural for the collective work and Telegram chat for the off-session conversations;
- Participants were divided into "research clusters," although they had the freedom to choose to work alone. In these clusters, they were researching a specific topic

and trying to work out a prototype of the participatory/community initiative that can be implemented in the area they live in;

- In the end, an online presentation of the prototypes where each participant could receive detailed feedback from the project team was organized.

## RESULT

- An online format allowed for engagement with a group from all across the country, and to offer them capacity building even in times of travel restrictions. During the feedback session, many of the participants stated that they were proud to have found the confidence to step out of their comfort zone, and that they gained skills and inspiration for contributing to change in their communities.

## REACH

- 18 youth representatives from different parts of Ukraine took part in a camp. People in Ukraine and Europe engaged with the project via different means of communication.

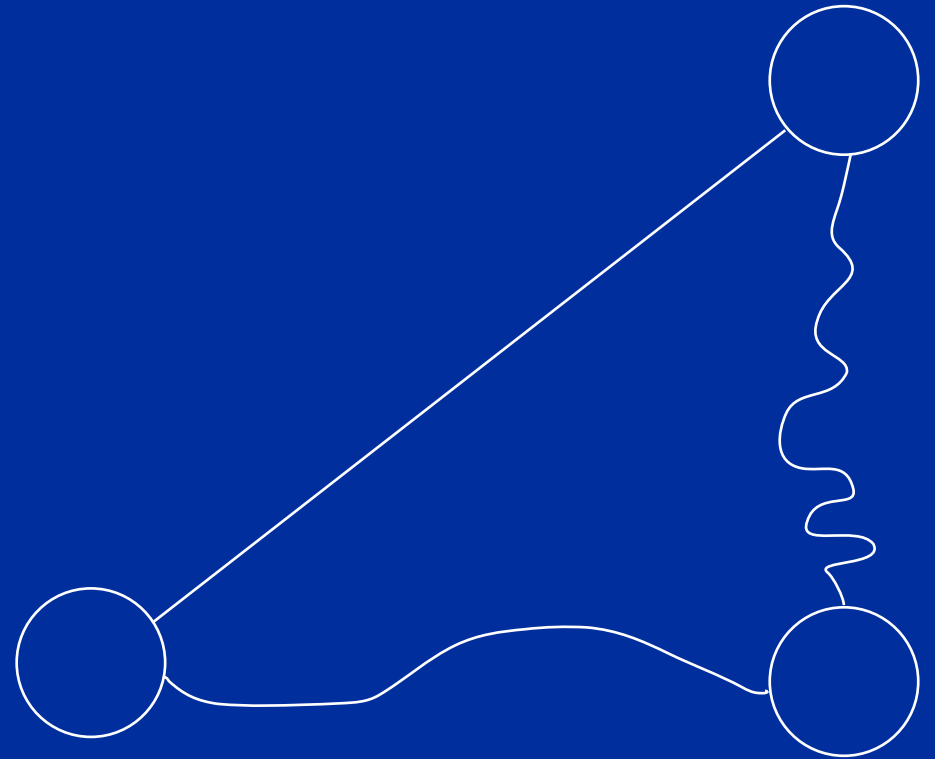
## LESSONS LEARNED

- It is important to be mindful of the two sides of the online format. It can be seen as both a very inclusive space, for example to gather participants from small towns and the major cities of a country. Yet on the other hand, it can be a very exclusive space as well—not everyone has an equally good internet connection, which can affect their participation; participants also may have different levels of digital skills;
- It is important to define the clear balance between theory and practice before the activity starts. There needs to be a regular alternation to keep people focused. As such, the common challenge is to identify methods for ensuring an adequate and ideal online space for discussion as people can often be more reserved in the online space than is the case during live events.

## WHAT'S NEXT

- Having received positive feedback on the programme, the DCI would be interested in trialing a longer duration of the camp, as it would allow for the incorporation of mentorship and full-scale prototyping stages.

# Professional Connections in the *New Normal*



Project Models

## Project model: online ideathon

[www.hatathon.houseofeurope.org.ua](http://www.hatathon.houseofeurope.org.ua)

# Hatathon: Hack the Culture

Delivered by:  
House of Europe and  
Goethe-Institut Ukraine (Ukraine)

Project Dates:  
April 2020  
Launched as a result of COVID-19

Funding:  
Embassy of the Federal Republic  
of Germany in Ukraine,  
House of Europe

International partner organisations:  
Embassy of the Federal Republic  
of Germany in Ukraine



AS AN OFFER IN RESPONSE TO COVID-19, THE HOUSE OF EUROPE PROGRAMME LAUNCHED A BRAND NEW PROJECT MODEL: THE "HATATHON". THIS TERM IS THE RESULT OF A BLEND OF THE UKRAINIAN WORD "HATA" (MEANING "HOME") WITH "IDEATHON," ENCOMPASSING A 48-HOUR SPRINT WHEREIN A PROJECT TEAM CAN DEVELOP AN IDEA, RECEIVE FEEDBACK FROM PROFESSIONAL EXPERTS, AND LATER PITCH THEIR SOLUTION TO A JURY.

THIS TIME AN ONLINE IDEATHON WAS ORGANISED FOR REPRESENTATIVES OF THE ARTS AND CREATIVE INDUSTRIES SECTOR FROM UKRAINE AND THE EU TO GET TOGETHER IN TEAMS AND COME UP WITH NEW IDEAS REGARDING HOW TO ADAPT PROJECTS TO PANDEMIC-RELATED CHALLENGES AND THE POST-PANDEMIC TIMES. THIS HATATHON TURNED OUT TO BE A CATALYST FOR NEW, UNEXPECTED COLLABORATIONS AND ANTI-CRISIS PROJECTS, BRINGING TOGETHER 1,300+ PARTICIPANTS WITH 210 IDEAS.

## HOW IT WAS DONE

- The aim of the Hatathon was to mix together groups of professionals online that do not necessarily always cooperate as part of one team: cultural professionals, creative entrepreneurs, PR and marketing experts, IT specialists, NGO representatives and journalists. This combination of brains, experience, and approaches within a team could result in new creative solutions and unexpected prototypes and concepts for the creative sector;
- Participants could already register with their team, or they could form a team directly at the Hatathon with other registered participants they met there;
- All teams had to work on a solution to one of the following areas: online events, online interaction, and new business models for sustainable cultural products;
- 130 local and international experts joined the Hatathon as mentors—over 48 hours, they had pre-arranged meetings with teams to share their feedback on ideas and advice in their area of expertise. The number of experts present at this ideathon was an absolute record for Ukraine;
- The Slack platform was used to coordinate participating teams;

- Mentors had the opportunity to evaluate project ideas in a separate platform, Guaana. The top eight teams went on to the final where they were invited to pitch to a jury for three prizes of EUR 3,000;
- The criteria to evaluate team pitches were: the team itself (activity, motivation and progress during Hatathon), potential for future implementation (feasibility and potential of active work after Hatathon), impact (to which extent the project will help the cultural sector in crisis and how many people can benefit from it), pitch presentation (quality of the presentation of the idea), and prototype (did the team take action and what did it create during Hatathon);
- The pitching event was streamed on Facebook and YouTube; after three winners were selected, the Hatathon concluded with an online concert.

## RESULT

- 63 new projects teams joined the event. The Hatathon's final pitching event attracted 8.000 views to its Facebook page. the participants stated that they were proud to have found the confidence to step out of their comfort zone, and that they gained skills and inspiration for contributing to change in their communities.

## REACH

- Eight projects developed at Hatathon were supported by the House of Europe grant programme following the event. Numerous partnerships and people-to-people links were established which have continued to develop since the event.

## LESSONS LEARNED

- In order to deliver such a large-scale online project, the team requested support from experienced partners specialising in organising online mass events.

## WHAT'S NEXT

- The Hatathon proved to be a great model for bringing people to collaborate; its next edition is planned for July 2021.

# Hatathon: Hack the Culture

# Project model: online B2B programme for publishers and literary agents

[www.export.chytomo.com/en/about-program](http://www.export.chytomo.com/en/about-program)

# Ukrainian Literature: Rights On!

Delivered by:  
Book Arsenal

Project Dates:  
February–July 2020  
Transformed as a result of COVID-19

Funding:  
EU4Business

Countries involved:  
24 countries



ACCORDING TO THE RESEARCH CONDUCTED BY THE UKRAINIAN BOOK INSTITUTE, THE EXPORT POTENTIAL OF UKRAINIAN BOOK PUBLISHING IS 80-100 MILLION US DOLLARS, WHILE THE LACK OF PROFESSIONAL INTERNATIONAL CONNECTIONS AND LIMITED INTERNALIZATION OF THIS SECTOR HAS BECOME ONE OF ITS BOTTLENECKS. IN 2020, THE BOOK ARSENAL FESTIVAL LAUNCHED UNDER ITS ROOF A BUSINESS-TO-BUSINESS (B2B) PROGRAMME TO ENHANCE INTERACTION BETWEEN UKRAINIAN AND FOREIGN PUBLISHERS. INITIALLY DESIGNED AS AN OFFLINE OFFER, THE PROGRAMME WAS ADOPTED AN ONLINE FORMAT DUE TO COVID-19.

THE AIM OF UKRAINIAN LITERATURE: RIGHTS ON! IS TO INSPIRE FOREIGNERS' INTEREST IN UKRAINIAN LITERATURE AND ENABLE UKRAINIAN PUBLISHERS TO START EXPORTING OR INCREASE THEIR EXPORTS BY ESTABLISHING DIRECT CONTACTS THROUGH B2B MEETINGS WITH FOREIGN PARTNERS.



## HOW IT WAS DONE

→ The programme consisted of four main components:

→ → educational activities: interactive online lectures and workshops from leading international experts on new rights markets, with which Ukrainian publishers have not had much experience or cooperation;

→ → video content: [a series of lectures on Ukrainian literature](#) and the book publishing sector specifically produced for foreign audiences;

→ → B2B meetings: encounters between Ukrainian and foreign publishers aimed at establishing cooperation and buying rights for Ukrainian books;

→ → case studies: [a media project](#) dedicated to 10 stories of successful literary agencies around the world and their behind-the-scenes operations, aimed at inspiring the Ukrainian sector to set up literary agencies of its own.

→ Due to the shift to online-based programming, Ukrainian Literature: Rights On! became the only delivered programme of the Book Arsenal 2020, all other activities were cancelled;

→ B2B meetings were arranged by the programme team and conducted via Zoom

## RESULT

→ As the outcome of the programme in 2020, the Ukrainian book publishing sector was able to enter new markets: North Macedonia, Romania, Mexico, Greece, Finland, Denmark, etc. 10 agreements for the translation of Ukrainian books were signed as a direct result.

## REACH

→ 147 online meetings between Ukrainian and foreign publishers and agents were held, with 37 foreign participants from 24 countries participating in the meetings. This is a record for the amount of sectoral connections the Ukrainian publishing sector has ever made.

## LESSONS LEARNED

→ Hosting an event or programme online facilitates professional connections that would be less possible offline due to the distances involved and participants' differing work schedules;

→ During the pandemic, people became more empathetic,

Ukrainian Literature: Rights On! team managed to engage representatives of some of the best literature agencies in the world in the programme, so that they would share their knowledge and expertise with their Ukrainian colleagues;

→ Every country has its own context and interests; therefore it is absolutely possible that different books can turn out to be interesting and attractive to different markets.

## WHAT'S NEXT

→ In 2021, the programme was confirmed to take place in a hybrid format in June-July 2021 at the Book Arsenal 2021, having received support from the House of Europe and Creative Europe programmes. While some of the B2B meetings will remain online, others have been moved to the offline event in Kyiv. The number of registrations from international participants exceeded 2020's results.

Ukrainian  
Literature:  
Rights On!

# Project model: hybrid sectoral meeting

[www.ietm.org/en/node/11836/all](http://www.ietm.org/en/node/11836/all)

# IETM Multi-location 2020

Delivered by:  
IETM—International Network for  
Contemporary Performing Arts  
(Belgium)

Project Dates:  
October 2020  
Launched as a result of COVID-19

Funding:  
Creative Europe and local partners

More than 20 international partner  
organisations involved



GIVEN THE RESTRICTIONS DURING THE TIME OF THE PANDEMIC, THE BI-ANNUAL IETM PLENARY MEETING, WHICH TYPICALLY GATHERS AROUND 500 PARTICIPANTS IN ONE GIVEN LOCATION, WAS REPLACED BY A MULTITUDE OF SIMULTANEOUS, SMALLER EVENTS TAKING PLACE IN VARIOUS LOCATIONS IN 20 COUNTRIES WORLDWIDE.

## HOW IT WAS DONE

- The meeting's core programme consisted of three online sessions aimed at gathering together all participants and locations at the same time and in the same online space. In parallel, each location had to develop their own online or offline programme, but were given complete freedom regarding the format, time, capacity and content of their events;
- The project team defined the topic, format and the dynamics between the core online sessions and the locally organised sessions (a minimum of 20 locations). Then a budget for each potential location as well as for the online sessions was developed;
- The next stage was to write short guidelines to support local partners in the administration, planning and implementation of the meeting;
- The project team subsequently collected all practical information regarding all locations and opened registration to the participants, with the possibility to join any of them;
- It was crucial that several briefings were held with each location partner in the process. Additionally, a joint preparatory meeting was held, focusing on the partner's motivations for being part of the

project, as well as the local conditions and needs;

- All partners had the freedom to select different modalities for their sessions, the only requirement being that partner locations had to join the three plenary online sessions and that all communications and registrations had to be centralised on the IETM website;
- Some locations chose to host online-only local sessions, while others focused on gathering people together offline. Some opted for only a one-hour session on top of the core online programme, while some others opted for a full two-days-long programme. Having the different locations simultaneously connected to the core online sessions gave the feeling of global participation—one could choose to attend a session organised by the Melbourne-based partner at one point, and then move on to a session organised by a partner in Ljubljana, for instance;
- After the event, the project team collected feedback from participants and partners in order to evaluate the project, especially its international and networking dimensions, alongside overall satisfaction with the hybrid experience.

## RESULT

- A new meeting model was tested which offered a great deal of opportunities to meet international peers during constricted times of quarantine restrictions.

## REACH

- The plenary meeting targeted professionals in the performing arts, and more broadly, in the cultural sector. In total, the meeting was visited by 824 participants, 338 of which were IETM members with the rest being non-members. 431 participants attended the meeting only online, while 393 attended a physical gathering. 62 countries were represented with a total of 25 EU countries among them.

## LESSONS LEARNED

- Creating the programme in a collaborative manner adds value to the content. Having a multitude of partners to work with definitely requires more coordination, but overall it proved to be a very fulfilling experience for all parties;

- Going online does not necessarily make things easier, as sessions still need to be choreographed and scripted, time zones complicating scheduling, and privacy laws in certain countries also having the potential to make freedom of speech more difficult, etc. All of these aspects need to be factored for by the organising team;

- Even though summer may seem to be a perfect time for such a project, try to avoid a summer period for such a large-scale initiative with many partners involved, as holiday arrangements may diminish or limit the availability of locations and last minute arrangements.

## WHAT'S NEXT

- IETM is looking to scale up the model and involve a larger number of partners and locations, although they plan to spread the next meeting out over a longer time period instead of creating

# IETM Multi-location 2020

# More Projects To Explore

Project:  
**NO TRAVEL: SUSTAINABLE THEATRE**

Project model:  
International programme for theatre production with zero travel  
Delivered by:  
Théâtre Vidy-Lausanne (Switzerland)

[vidy.ch/sustainable-theatre](http://vidy.ch/sustainable-theatre)

Is it possible to make an international theatre project with zero carbon emissions? A theatre experiment for sustainability with artists Katie Mitchell and Jérôme Bel. The aim of the project is to address ecological issues not only in the content of the shows, but also in the way these shows would be produced, performed and toured—involving zero travel.

Project:  
**UNITED WE STREAM**

Project model:  
International streaming initiative  
Delivered by:  
Partnership Initiative (Germany)

[unitedwestream.org](http://unitedwestream.org)

This project was a solidarity-based response to COVID-19 and the worldwide shutdown of club culture. This successful fundraising campaign for Berlin clubs evolved into a global

Apart from the featured case studies we would like to draw readers' attention to several other projects that could become a source of inspiration while developing a project model. All of them were part of the nomination process initiated as part of the handbook preparation stage.

cultural platform and streaming initiative in the digital space. Cross-genre and interdisciplinary streams offer low-threshold access and connect local cultural spaces, artists, cultural workers, companies and institutions with a global audience.

Project:  
**RADIO GAMEC**

Project model:  
a series of podcasts  
Delivered by:  
GAMEC (Italy)

[gamec.it/en/radio-gamec](http://gamec.it/en/radio-gamec)

A series of podcasts on news, art, literature and society were launched by this arts institution in Bergamo, an area heavily affected by COVID-19. The initiative featured both Italian and international voices and allowed for engagement with the local community in a new way using digital tools.

Project:  
**STATE OF CONCEPT:  
THE BUREAU OF CARE**

Project model:  
a series of online and offline activities devoted to empathy and care in post-pandemic times  
Delivered by:  
State of Concept (Greece)

[stateofconcept.org](http://stateofconcept.org)

The Bureau of Care gathered together artists, activists, writers and social workers to script and visualise the foundations for a post-pandemic politics of care. A series of meetings (both on- and offline), a handbook, and a physical bureau to define the post-pandemic politics of care were made under the auspices of the project. As a result, various actionable propositions gathered in the handbook will be translated into a mapping of a "how to" of care, as an on- and offline exhibition of ideas and imaginaries.

Project:  
**REBOOT BOOKS**

Project model:  
a platform set up to bring together industry leaders from the publishing sector  
Delivered by:  
Wischenbart Consulting (Austria)

[rebootbooks.org](http://rebootbooks.org)

ReBoot is a series of events that focuses on the immediate future of the publishing industry. It was designed to be a moment of reflection on the latest happenings in the industry in order to establish the business mind set and strategy for the next months and beyond, and to discuss publishing trends and how they were affected by COVID-19.

Project:  
**CULTURE TO COURTYARDS**

Project model:  
engaging local communities with arts  
Delivered by:  
Kaunas—European Capital of Culture 2022 (Lithuania)

[kaunas2022.eu](http://kaunas2022.eu)

This local project was launched in Kaunas—the European Capital of Culture for 2022. Surprised audiences on balconies or in front of their windows watched performances by well-known Lithuanian and international theatre, dance, contemporary circus and music

professionals. This project has had a demonstrable, lasting impact: it is an example of the decentralization of culture, which has allowed not only the residents of the multi-apartment buildings to see the live shows in their own environment, but also for the performers to get better acquainted with different, unexplored spaces, and to adapt different performance formats.

Project:  
**WAVES VIENNA 2020**

Project model:  
international hybrid music festival and showcase  
Delivered by:  
Wien macht Kultur, Comrades GmbH, MICA (Austria)

[wavesvienna.com](http://wavesvienna.com)

Vienna's first music showcase festival with international alternative, electronic, pop, and rock artists among others, and its motto is "East meets West". With the COVID-19 pandemic, the festival adopted a hybrid model. Every year, the Waves Festival welcomes two countries as special guests.

Project:  
**WORLD JAZZ CONFERENCE 2020**

Project model:  
online sectoral conference  
Delivered by:  
Stichting Amersfoort Jazz / Foundation JazzNL (Netherlands)

[jazznl.com](http://jazznl.com)

The aim of the World Jazz Conference is to host an ecosystem of strong players from all over the globe, to share visions and to enhance collaboration on an international level. Traditionally, the conference takes place parallel to the annual Rabobank Amersfoort Jazz festival in the Netherlands, yet like elsewhere, the pandemic year led to large changes in its format: for the first time, the global conference moved fully online. Determining a vision for the future of jazz was a key theme for the conference's programme.

# Tools for Digital and Hybrid Projects

## TO COLLABORATE

### BigBlueButton

a global teaching platform, a software for virtual classrooms;

### Concept board

an infinite canvas for a whole team to work together.

### Miro

an online collaborative whiteboard platform that brings teams together, anytime, anywhere;

### Mural

a digital workspace for visual collaboration, to post thoughts and ideas;

### Pibox

one place to review, discuss and share creative content, a tool for collaboration on musical production;

### Slack

a platform to coordinate participating teams within different types of projects;

### Slido

an easy-to-use Q&A and polling app that will help organize more inclusive and engaging meetings, whether they be live, online or of the hybrid format;

New project models—be they online or hybrid in nature—require innovative tools to make things happen. Here, you will find a list of digital outlets to use while designing your next initiative.

### Stormboard

a shared workspace to devise more ideas, and then prioritize, organize, and refine those ideas.

## TO CONNECT FOR MEETINGS AND EVENTS

### BlueJeans

a tool for cloud video conferencing, to hold live video calls, webinars, conference calls, and online meetings;

### Circuit by Unify

a platform teams need to communicate, including voice, video, screen share, chat, and file sharing;

### Clubhouse

a social network based on voice, wherein people around the world come together to talk, listen and learn from one another in real-time;

### Discord

a tool to talk, chat, hang out, and stay close with friends and communities;

### Geneva Chat

a free all-in-one communication app for groups, clubs, and communities;

### Hopin

a virtual venue with multiple interactive areas that are optimized for fostering connections and engagement;

### Microsoft Teams

a platform to meet, chat, call, and collaborate in one place;

### Zoom

video platform, to meet, chat, make phone calls, conduct webinars, and online events.

## TO CREATE

### AhaSlides

an easy tool to add polls, live charts, fun quizzes, and engaging Q&A sessions to a presentation;

### AutoDraw

a drawing tool, with a range of “traditional” features such as the ability to draw, fill in colors/paint, resize, add text, and more;

### Blender

a free and open source 3D creation suite that supports the entirety of the 3D pipeline;

### KRITA

a free, open-source digital painting software with a focus on illustration, concept art, matte paintings, textures, comics, and animations;

### Mentimeter

an online platform to organize interactive presentations & meetings, and measure audience reactions;

### Mozilla Hubs

a platform to share virtual spaces with friends, co-workers, and communities;

### Unreal Engine

open and advanced real-time 3D creation platform for photo-real visuals and immersive experiences.

## TO GET SUPPORT

### Patreon

a membership platform that makes it easy for artists and creators to get paid

### YoKu

a platform to donate to and support cultural projects.

## TO MANAGE

### Airfocus

a tool to prioritize projects and initiatives to build effective roadmaps;

### Asana

an application designed to help teams organize, track, and manage their work;

### Backlog

a platform for project management process;

### Canvas

a tool to develop a curriculum and organise the learning;

### MindManager

powerful visualization tools and mind mapping software;

### Monday.com

a platform for planning, executing, and tracking the projects;

### Trello

a place where tasks can be managed, tracked, and shared with teammates.

## TO STREAM

### StreamYard

a live streaming studio available in a browser that can stream directly to Facebook, YouTube, LinkedIn, and other platforms;

### Twitch

the streaming platform for gamers, to watch and chat immediately with fans from around the world.



# Cultural and Creative Sector and Civil Society Networks Mapping

For those looking for new connections, potential partnerships or more specific sectoral information below we are offering a mapping of the cultural and creative sector (CCS) and civil society networks.

## CIVIL SOCIETY

### Civil Society Europe

[civsocietyeurope.eu](http://civsocietyeurope.eu)

CSE brings together 28 European networks of civil society organisations (CSO) working towards regenerating the European project around the shared values of Equality, Solidarity, Inclusiveness and Democracy. Its main objectives: to facilitate and enable horizontal and vertical dialogue between European civil society organisations and policy-makers and to help

### European Youth Forum

[www.youthforum.org](http://www.youthforum.org)

The European Youth Forum is the platform for youth organisations in Europe. It works to empower young people to participate actively in society to improve their own lives by representing and advocating for their needs and interests and those of their organisations.

### Eurodesk

[eurodesk.eu](http://eurodesk.eu)

Eurodesk is a European youth information network. As a support organisation to Erasmus+, Eurodesk makes information on learning mobility comprehensive and accessible to young people and those who work with them.

### The Eastern Partnership Civil Society Forum

[eap-csf.eu](http://eap-csf.eu)

EaP CSF is a unique multi-layered regional civil society platform aimed at promoting European integration, facilitating reforms and democratic transformations in the six Eastern Partnership countries: Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine. It strives to strengthen civil society in the region, and boost pluralism in public discourse and policy making by promoting participatory democracy and fundamental freedoms.

## CREATIVE HUBS AND CULTURAL CENTRES

### European Creative Hubs Network

[creativehubs.net](http://creativehubs.net)

The European Creative Hubs Network is a peer-led network with a mission to enhance the creative, economic and social impact of hubs around Europe and neighbouring countries. As focal points for creative professionals and businesses, hubs offer the most effective way to support the growth and development of the cultural and creative industries.

### Trans Europe Halles

[teh.net](http://teh.net)

Trans Europe Halles is aimed at repurposing abandoned buildings for arts, culture and activism. In doing so, it transforms communities, neighbourhoods and cities.

### European Network of Cultural Centres

[encc.eu](http://encc.eu)

ENCC is a "network of networks" aimed at promoting dialogue and cooperation between social-oriented cultural centres in Europe. The ENCC's main means of action are capacity building, networking and advocacy.

## CROSS-SECTORAL

### Creatives Unite

[creativesunite.eu](http://creativesunite.eu)

Creatives Unite focuses on supporting the creative community by providing a platform for exchange, fuelled by information from the sector itself. It was 'born' in response to the pandemic and the pressing need to gather, in one place, pertinent initiatives and information related to the creative and cultural sector in the EU in response to the COVID crisis.

### Culture Action Europe

[cultureactioneurope.org](http://cultureactioneurope.org)

CAE aims to maintain continuous dialogue and the exchange of knowledge between the cultural sector in Europe and EU policymakers. It brings together all practices in culture, from the performing arts to literature, the visual arts, design and cross-arts initiatives, to community centres and activist groups.

### European Network for Active Participation in Cultural Activities

[amateo.org](http://amateo.org)

Amateo serves and promotes people's participation in the voluntary and amateur arts. Amateo sees active participation in the arts as a core value of a free and open society.

### European Festival Association

[www.efa-aef.eu/en/home](http://www.efa-aef.eu/en/home)

EFA is a platform for arts festivals, which connects about 100 festivals and festival associations in 40 countries. Its' mission is to unite and represent its member festivals across Europe and the world by contributing to the artistic life of Europe.

### Eurocities

[eurocities.eu](http://eurocities.eu)

Eurocities is a network of more than 190 cities in 38 countries. Through joint work, knowledge-sharing and coordinated Europe-wide activity, it ensures that cities and their people are heard in Europe.

### International Music + Media Centre

[www.imz.at](http://www.imz.at)

The IMZ International Music + Media Centre is a non-profit organisation that was founded under the aegis of UNESCO to preserve the performing arts as a cultural asset. Its mission is to promote the performing arts in and through audiovisual media in order to make music and dance performances available to future generations but also to reach and engage new audiences through the more easily accessible medium of film.

### European Grouping of Societies of Authors and Composers

[authorsocieties.eu](http://authorsocieties.eu)

GESAC comprises 32 authors' societies from all over Europe. Together, It represents over one million creators and rights-holders—from musicians to writers, visual artists to film directors and many more, in the areas of music, audiovisual arts, visual arts, and literary and dramatic works.

### OntheMove

[on-the-move.org](http://on-the-move.org)

OTM is a cultural mobility information network with 50+ members in over 20 countries across Europe and the globe. The mission of OTM is to encourage and facilitate cross-border mobility and cooperation, contributing to the development of a vibrant and shared European cultural space that is strongly connected worldwide.

### DutchCulture|TransArtists

[www.transartists.org](http://www.transartists.org)

DutchCulture|TransArtists combines and shares knowledge and experience on artist-in-residence programmes and other international opportunities for creative professionals to temporarily stay and work elsewhere. Its aims at making the enormous worldwide residential art labyrinth accessible and usable to artists through its website, workshops, AiR collection, research and projects.

### European Route of Industrial Heritage

[www.erih.net](http://www.erih.net)

ERIH is a network of important and interesting industrial heritage sites in Europe. It is the common link between disused production plants to industrial landscape parks and inter-active technology museums.

### Future for Religious Heritage

[www.frh-europe.org](http://www.frh-europe.org)

FRH works to ensure the promotion and safeguarding of Europe's religious heritage by bringing together organisations and individuals in a Europe-wide network through which they may participate in forums and advocacy networks in order to bring the voice of religious heritage to relevant stakeholders and policymakers.

### Interpret Europe

[interpret-europe.net](http://interpret-europe.net)

Interpret Europe acts as a European platform for cooperation and exchange, especially regarding research and education. Interpret Europe's mission is to serve all who use first-hand experiences to give natural and cultural heritage a deeper meaning.

## CULTURAL HERITAGE AND MUSEUMS

### Europeana Network Association

[pro.europeana.eu/network-association](http://pro.europeana.eu/network-association)

ENA is a strong, democratic community of experts working in the field of digital cultural heritage. It aims at expanding and improving access to Europe's digital cultural heritage.

### The Network of European Museum Organisations

[www.ne-mo.org](http://www.ne-mo.org)

NEMO is an independent network of national museum organisations representing the museum community of the member states of the Council of Europe. Together, NEMO's members speak for more than 30,000 museums in 40 countries across Europe.

### Europa Nostra

[www.europanostra.org](http://www.europanostra.org)

Europa Nostra is a heritage organisation in Europe with members from over 40 countries. It campaigns to save Europe's endangered monuments, sites and landscapes

## CULTURAL POLICY AND MANAGEMENT

European Network on Cultural Management and Policy

[www.encatc.org](http://www.encatc.org)

ENCATC represents, advocates, and promotes cultural management and cultural policy education, professionalizes the cultural sector to make it sustainable, and creates a platform for discussion and exchange at the European and international levels. It represents all disciplines in the arts and culture.

European Union National Institutes for Culture

[www.eunicglobal.eu](http://www.eunicglobal.eu)

EUNIC is the European network of organisations engaging in cultural relations. EUNIC advocates for a prominent role for culture in international relations and is a strategic partner of the EU, and as such is actively involved in the further definition of European cultural policy.

The International Federation of Arts Councils and Culture Agencies

[ifacca.org](http://ifacca.org)

IFACCA is the global network of arts councils, ministries of culture and government agencies that advance arts and culture, with member institutions representing over 70 countries. It creates opportunities for collaboration and exchange and provides trusted leadership and intelligence on arts and culture in public life.

## FILM

European Film Promotion

[www.efp-online.com/en](http://www.efp-online.com/en)

EFP is an international network of film promotion institutes from throughout Europe, each representing their national films and talent abroad. These organisations team up to jointly promote the diversity and spirit of European cinema and talent at key film festivals and markets, in particular outside of Europe.

Federation of European Screen Directors

[screendirectors.eu](http://screendirectors.eu)

FERA is the European organisation representing film and TV directors. It speaks for more than 20,000 European screen directors, representing their cultural, creative and economic interests at the national and European levels.

Europa Cinemas

[www.europa-cinemas.org/en](http://www.europa-cinemas.org/en)

Europa Cinemas is the first network of cinemas focusing on European films. Its main objectives are to provide operational and financial support to cinemas that are willing to devote a significant portion of their screenings to non-national European films, and to put in place activities for young audiences.

European Children's Film Association

[www.ecfaweb.org](http://www.ecfaweb.org)

ECFA is the organisation for all who are interested in high quality films for children and young people: film-makers, producers, promoters, distributors, exhibitors, TV-programmers, festival organisers and film educators etc. ECFA is one such ambassador, assisting in providing access to a wider variety of European cinema for children worldwide.

Europa Distribution

[www.europa-distribution.org](http://www.europa-distribution.org)

Europa Distribution is the European Network of Independent Film Publishers and Distributors. Through dedicated brainstorming and training sessions, open panels, and informal gatherings, the Association's aim is enhancing the circulation of information and ideas to improve the curation, promotion and distribution of independent films.

The Association of European Cinematheques

[www.ace-film.eu](http://www.ace-film.eu)

The Association des Cinémathèques Européennes—ACE is an affiliation of European national and regional film archives. Its role is to safeguard European film heritage and to make these rich audiovisual records that have been collected and preserved by the various film archives accessible to the public.

## LITERATURE AND PUBLISHING

Association Of European Research Libraries

[libereurope.eu](http://libereurope.eu)

LIBER supports and speaks up on behalf of university, national and special libraries (including their institutions and users) across Europe. It aims to provide information-based infrastructure to enable the research being conducted in LIBER Institutions to be world class, as well as promote and advocate for European libraries in all European and national fora where the voice of LIBER needs to be heard.

European Literature Network

[www.eurolitnetwork.com](http://www.eurolitnetwork.com)

Open to writers, translators, publishers, agents, festival directors, arts managers and journalists, ELNet is a free, collaborative hub for sharing news, events, videos, blogs, poetry, prose, translations and reviews.

Federation of the European Publishers

[fep-fee.eu](http://fep-fee.eu)

FEP is an independent, non-commercial umbrella association of book publisher associations in the European Union. FEP deals with European legislation and advises publishers' associations on copyright and other legislative issues.

**Eurozine**  
[www.eurozine.com](http://www.eurozine.com)

Eurozine is a network of European cultural journals, connecting more than 90 partner journals and associated magazines and institutions from nearly all European countries. Eurozine is also an online magazine which publishes outstanding articles from its partner journals with additional translations into one of the major European languages.

**The European and International Booksellers Federation**  
[europeanbooksellers.eu](http://europeanbooksellers.eu)

EIBF represents national bookseller associations in the European Union and beyond. EIBF members in turn have members of all kinds: brick and mortar bookshops, online bookshops, independents, chains, etc.

**European Writers' Council**  
[europeanwriterscouncil.eu](http://europeanwriterscouncil.eu)

The official aims of EWC are to represent the professional interests of the creators of literature, poetry, fiction and non-fiction, young adult and children's literature, dramas, screenplays, core texts for audiovisual works and the translation of all forms of literary works, while contributing to the debate on the role of authors, culture and cultural policy in Europe and the world; to facilitate trans-European cultural & literary co-operation.

## MUSIC

**European Music Council**  
[www.emc-imc.org](http://www.emc-imc.org)

EMC is a non-profit organisation dedicated to the development and promotion of all genres and types of music in Europe. It is a network that promotes and supports music-related activities for representatives of both national music councils and European networks involved in the fields of music education, creation, performance, participation, production and heritage.

**Europe Jazz Network**  
[www.europejazz.net](http://www.europejazz.net)

EJN is a nonprofit Europe-wide association of producers, presenters and supporting organisations who specialise in creative music, contemporary jazz and improvised music created from a distinctly European perspective. It exists to support the identity and diversity of jazz in Europe and broaden awareness of this vital area of music as a cultural and educational force.

**European Composer & Songwriter Alliance**  
[www.composeralliance.org](http://www.composeralliance.org)

ECSA is a European network whose main objective is to defend and promote the rights of music authors on a national, European, and international level. It advocates for equitable commercial conditions for composers and songwriters and strives to improve the social and economic development of music creation in Europe.

**European Early Music Network**  
[www.rema-eemn.net](http://www.rema-eemn.net)

REMA is the only representative network for Early Music in Europe. Its main aim is to act as a network for its members, encouraging the exchange of knowledge, information and co-operations in the early music field.

**Sounds Now**  
[www.sounds-now.eu](http://www.sounds-now.eu)

Sounds Now is a network of 9 European music festivals and cultural/music centres that promote contemporary music, experimental music and sound art. IT aims to actively stimulate inclusion in professional field and thus open up the capacity and possibility for different experiences, conditions and perspectives in shaping the sonic art that reaches audiences today.

**European Network for Live Music Associations**  
[www.live-dma.eu](http://www.live-dma.eu)

Live DMA is a European non-governmental network working to support and to promote the conditions of the live music sector. Live DMA is by nature an international collaboration network based on shared visions and values. Ever since its foundation, exchange of best practices and experiences have been the pivot of the network's existence.

**The European Choral Association – Europa Cantat**  
[www.europeanchoralassociation.org](http://www.europeanchoralassociation.org)

ECA is a network of organisations, choirs and individuals in the field of collective singing in Europe. Through the membership, it represents more than 2,5 million singers, vocal leaders/ conductors, creators/composers, educators/ teachers and managers in over 40 European countries.

**Jeunesses Musicales International**  
[www.composeralliance.org](http://www.composeralliance.org)

JMI is a global network of NGOs that provide opportunities for young people and children to develop through music across all boundaries. Open to all styles of music, it works for and with youth, harnessing the power of music to bridge social, geographical and cultural divides, creating an international platform for intercultural dialogue and acceptance.

**Independent Music Companies Association**  
[www.impalamusic.org](http://www.impalamusic.org)

IMPALA is a non-profit pan-European organisation with a scientific and artistic purpose, dedicated to small-, micro- and medium-sized music companies and self-releasing artists. Its mission is to grow the independent music sector sustainably, return more value to artists, promote diversity and entrepreneurship, improve

### The International Music Managers Forum

[www.immf.com](http://www.immf.com)

IMMF is an umbrella organisation for a collaborative network of regional and national membership associations of self-managed artists and managers. It connects artists and managers globally to share experiences, opportunities, information and resources.

### The Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen

[www.aec-music.eu](http://www.aec-music.eu)

AEC is a European cultural and educational network with around 300 member institutions for professional music training in 57 countries. It understands and supports music and arts education, together with cultural participation, as central contributors to quality in human life, and inclusive societies founded on democratic values.

## OTHER

### More Europe—external cultural relations

[www.moreeurope.org](http://www.moreeurope.org)

More Europe—external cultural relations is an independent initiative which unites cultural institutes and independent private actors of significance and therefore proposes a singular approach towards EU external cultural relations, based on the promotion of fundamental values, intercultural dialogue, and the recognition of the role of civil society.

## PERFORMING ARTS

### International network for contemporary performing arts

[www.ietm.org](http://www.ietm.org)

IETM is a network of over 500 performing arts organisations and individual members working in the contemporary performing arts worldwide: theatre, dance, circus, performance, interdisciplinary live art forms, new media. It includes festivals, companies, producers, theatres, research and resource centres, universities and institutional bodies.

### International Association of Theatre for Children and Young People

[www.assitej-international.org/en](http://www.assitej-international.org/en)

ASSITEJ unites theatres, organisations and individuals throughout the world who make theatre for children and young people. ASSITEJ brings people together so that they can share knowledge and practice within the field of theatre for children and young people in order to deepen understandings, develop practice, create new opportunities and strengthen the global sector.

### Circostrada

[www.circostrada.org/en](http://www.circostrada.org/en)

Circostrada is the European Network for Circus and Street Arts. It is a European community of circus and street arts professionals, linked by common values and aspirations and working towards achieving better recognition of the sectors.

### European Dancehouse Network

[www.ednetwork.eu](http://www.ednetwork.eu)

EDN is a network for trust and cooperation between European dancehouses sharing a common vision regarding the development of dance art across borders. EDN's key mission is to cooperate in securing a sustainable future for the dance sector and to improve relevance for diverse dance among society.

### The Federation of European Storytelling

[www.fest-network.eu](http://www.fest-network.eu)

FEST is an international network of organisations, networks and associations active in the field of oral storytelling. FEST has 87 members in 25 different countries, who represent national, regional or local organisations like professional storytelling associations, festival organisers, storytelling training centres, local authorities,

### European Theatre Convention

[www.europantheatre.eu](http://www.europantheatre.eu)

ETC promotes European theatre as a vital platform for dialogue, democracy and interaction that responds to, reflects and engages with today's diverse audiences and changing societies. ETC fosters an inclusive notion of theatre that brings Europe's social, linguistic and cultural heritage to audiences and communities in Europe and beyond.

### The Union des Théâtres de l'Europe

[www.union-theatres-europe.eu](http://www.union-theatres-europe.eu)

UTE is an alliance of European theatres, legally headquartered in France. It combines artistic and political goals, using existing artistic platforms in order to strengthen professional exchange and to promote an open Europe of culture.

## VISUAL ARTS AND DESIGN

### European Visual Artists

[www.evartists.org](http://www.evartists.org)

EVA represents the interests of authors' collective management societies for the visual arts. It includes fine art, illustration, photography, design, architecture and other visual works.

### Architects' Council of Europe

[www.ace-cae.eu](http://www.ace-cae.eu)

The Architects' Council of Europe represents the interests of over 600,000 architects from 31 countries in Europe. It is aimed at promoting architecture in Europe; advancing architectural quality in the built environment; supporting sustainable development of the built environment; and fostering cross-border cooperation.



The Bureau of European Design Associations

[www.beda.org](http://www.beda.org)

BEDA includes design promotion centres and other publicly-funded organisations that promote design nationally or regionally as well as professional and trade associations for designers from across Europe. BEDA's vision is for design to be embraced in Europe as a driver of sustainable growth and prosperity.

Biennale des jeunes créateurs de l'Europe et de la Méditerranée

[www.bjcem.org](http://www.bjcem.org)

BJCEM is a network with 47 members, ranging from cultural institutions to independent organizations, with partnerships throughout Europe, the Middle East and Africa, along with organizations and projects focused on the Mediterranean Diaspora. BJCEM aims at fostering mutual understanding, intercultural dialogue and collaboration in the arts among young creators around the Mediterranean.

The Art Directors Club of Europe

[www.adceurope.org](http://www.adceurope.org)

ADCE represents the best in local European advertising and design in an increasingly globalised market. Internationally recognised as an authoritative voice, ADCE is the platform for the creative community to unite, interact, foster, explore, promote and celebrate creativity as a multi-solution approach.

Federation of European Professional Photographers

[www.europeanphotographers.eu](http://www.europeanphotographers.eu)

The FEP is an internationally respected, non-profit organisation for photographers, supporting and networking with photographers and governments worldwide. The FEP delivers distinctions/awards, education, and professional development, together with a code of ethics/conduct and a demanding qualification structure, together with a programme of events and a number of special promotions on certain products and services.

# List of Projects Featured in the Handbook

Here is the full list of projects that are featured in the handbook as a case study:

## ENGAGING AUDIENCES IN THE NEW NORMAL

- 24-27 Re-Connect Online Performance Festival
- 28-31 Intercity Live
- 32-37 International Human Rights Documentary Film Festival Docudays UA
- 38-39 Kulturcafe
- 40-43 Every Day. Art. Solidarity. Resistance
- 44-45 Dance and Wellbeing Campaign
- 46-49 International Picture Book Festival
- 50-53 Museum Without Walls

Thank you to all project teams for providing information on their activities and for contributing to the international cultural relations taking place in 2020 and 2021.

## CAPACITY BUILDING IN THE NEW NORMAL

- 56-61 Digital Labs
- 62-65 Eastern European Music Academy
- 66-69 Taking the Stage 2.0
- 70-73 Artefact: Chernobyl x Madatac
- 74-77 Woven Network/ Women's Network
- 78-81 Online Culture Camp for Youth

## PROFESSIONAL CONNECTIONS IN THE NEW NORMAL

- 84-87 Hatathon: Hack the Culture
- 88-91 Ukrainian Literature: Rights On!
- 92-95 IETM Multi-location 2020

# Resources

Herein we gathered useful resources on the Cultural and Creative Sector (CCS):

## TO APPLY FOR FUNDING

[EU Funding for Culture Guide](#)  
Catalogue of EU grants for CCS in 2021-2027

[GALA Guide](#)  
Catalogue of funding schemes and grants for CCS

## TO LEARN MORE ON COVID-19 IMPACT

[The Assessment of the Impact of COVID 19 on the Cultural and Creative Sectors in the EU's Partner Countries, Policy Responses and their Implications for International Cultural Relations](#)  
Cultural Relations Platform study on overall analysis of the policy responses put in place by state and non-state actors

[Cultural and Creative Sectors in post-COVID-19 Europe](#)  
Report on crisis effects and policy recommendations

[The Art of Reopening](#)  
A guide to current practices among arts organizations during COVID-19

[The Moment for Change is Now](#)  
Handbook of best cases in performative sector in 2020

The handbook development was initiated by the Delegation of the European Union to Ukraine as part of the Alteration programme and led by the Cultural Relations Platform of the Service for Foreign Policy Instruments and the Ukrainian Institute

[Idea:](#) Cultural Relations Platform, Ukrainian Institute, the Delegation of the European Union to Ukraine

[Experts team:](#)  
Anna Karnaukh, Daryna Zhyvohliadova

[Editor:](#)  
Justin Willems

[Designer:](#)  
Lera Guevskaya

[Translation to Ukrainian:](#)  
Daria Stokoz

All photos and images were provided by the project teams.

Handbook completed in July 2021

[Disclaimer:](#)  
This publication was produced with the financial support of the European Union.

The content of this publication does not reflect the official opinion of the European Union. Responsibility for the information and views expressed therein lies entirely with the author(s) and the Cultural Relations Platform

Cultural Relations Platform:  
[www.cultureinexternalrelations.eu](http://www.cultureinexternalrelations.eu)

Ukrainian Institute:  
[www.ui.org.ua/en](http://www.ui.org.ua/en)

The Delegation of the European Union to Ukraine:  
[www.eeas.europa.eu/delegations/ukraine\\_en](http://www.eeas.europa.eu/delegations/ukraine_en)

# Cultural Relations in the

# *New Normal*

**ukrainian  
institute**

**cultural  
relations**  
PLATFORM



# Handbook of Project Models