

# cultural relations PLATFORM

## UKRAINIAN CULTURAL ACTORS MAPPING AND NEEDS ASSESSMENT



An initiative  
funded by the  
European Union

- Context mapping after 24 February 2022
- Preliminary needs assessment
- Facts and figures

**SEPTEMBER 2022**

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# Abbreviations

**AEC**

European Association of Conservatories

**CCI**

Cultural and Creative Industries

**ECHN**

European Creative Hubs Network

**EMEE**

European Music Exporters Exchange

**ENCATC**

European Network of Cultural Management and Policy

**ERIH**

European Route of Industrial Heritage

**ETC**

European Theatre Convention

**EU**

European Union

**IETM**

International Network for Contemporary Performing Arts

**ICOM**

International Council of Museums

**IDPs**

Internally Displaced People

**MCIP**

Ministry of Culture and Information Policy of Ukraine

**TEH**

Trans Europe Halles

**UCF**

Ukrainian Cultural Foundation

**UNESCO**

United Nations Educational, Scientific and Cultural Organization

# Definitions

## CULTURAL ACTORS

institutions, organisations and individuals from the culture and creative industries.

## CULTURE AND CREATIVE PROFESSIONALS

independent artists or managers.

## CULTURAL OPERATORS

institutions or organisations representing both state and independent sectors.

## CCI SECTOR

culture and creative industries.

## CCI SUB-SECTOR

one of twelve CCI sub-sectors according to the Ukrainian legislation: advertising, visual arts, performing arts, new media, literature, audio art, libraries and museums, architecture and urban planning, fashion design, and audiovisual art.

## CULTURAL INSTITUTIONS

meets all or the majority of criteria: programme-based, established procedures, secured funding, and creates tangible impact.

## ORGANISATIONS

formal or non-formal project or program based initiatives.

## NETWORKS

connected professional communities.

## Introduction

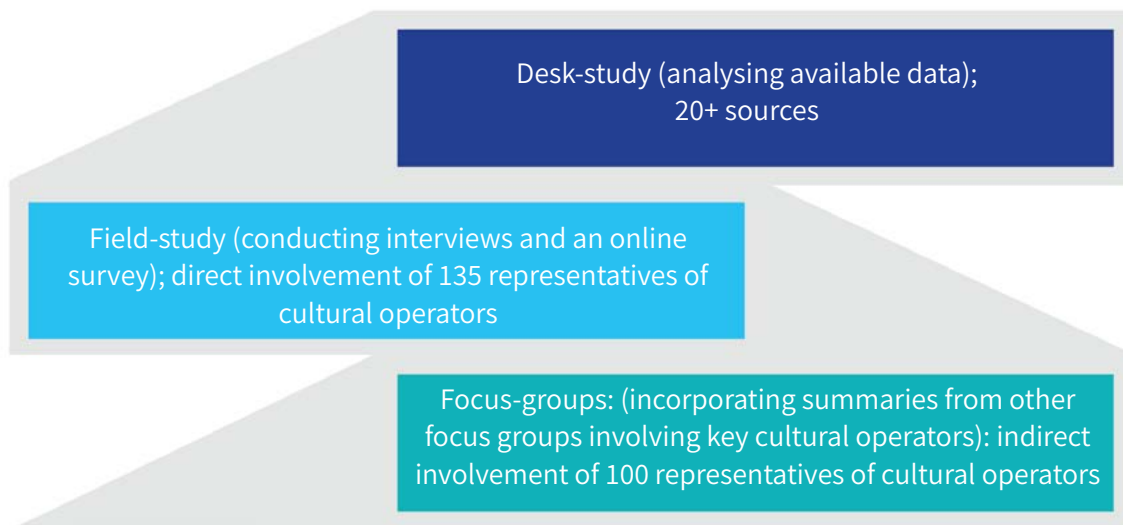
This document presents a preliminary needs assessment of Ukrainian cultural actors and a mapping of the context in the Ukrainian CCI sector following the start of the full-scale invasion on 24 February 2022.

It represents **the first stage** of the project initiated by the EU-funded initiative, the Cultural Relations Platform.

**Second stage:** organise a workshop for Ukrainian cultural operators taking into account the findings from this document.

**Third stage:** draft follow-up recommendations on the needs of Ukrainian actors and possible areas of cooperation between EU and Ukrainian actors, as well as ideas for its activation.

The primary focus of this document is to explore the level of key institutions and organisations within the Ukrainian CCI sector, in doing so reflecting the sub-sectoral and geographical diversity. The data collection was carried out in three ways:



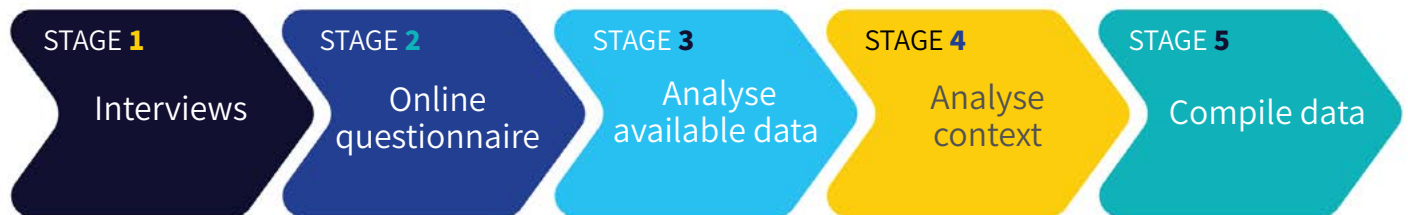
The needs assessment and mapping were carried out from 1 August to 12 September 2022.

**Team of experts:** Anna Karnaukh and Kateryna Kravchuk.

This document can be used as a stand-alone paper while developing interventions, and it can also serve as a briefing document before the organisation of a deep-dive workshop to be held in Warsaw in October 2022.

## 1. Methodology

The overall framework of the mapping exercise was organized as per the following logic:



### Stage 1: Interviews

Identify **10 key opinion-makers (experts)** with a helicopter view over their region of Ukraine and/or one/several CCI sub-sectors. Conduct 10 interviews, duration: one hour each.

Criteria to identify interviewees (1-5):

- Understanding of their region;
- Understanding of their sector;
- Systemic approach to CCI as a sector;
- Practical experience working in the CCI;
- Having been on the ground in Ukraine since February 2022 (preferably with a focus on the Southern and Eastern regions).

Following the interviews, designate these experts as “Ambassadors”, ask them to approach their networks and share the online questionnaire (see Stage 2).

### Stage 2: Online questionnaire

Develop an **online questionnaire** focusing on changes in the CCI sector in Ukraine after 24 February 2022, its current capacity, and an overview of needs.

Disseminate the questionnaire via networks of interviewees (see Stage 1), additionally identify key CCI operators and networks (by sector and region) and share the questionnaire with them.

Criteria to identify organisations/networks (1-5):

- Active professional activities;
- Functioning/Operating during the war;
- Institutional role models for their sub-sector;
- Significant outreach;
- Activities in the South/East of Ukraine (desirable);

Obtain a total of 120 responses to the questionnaire, ensuring the geographical and sectoral diversity of the respondents.

### Stage 3: Analyse available data

Approach organisations with extensive networks and/or expertise in the field, including the MCIP, the House of Europe programme, Institute of Cultural Strategy, Ukrainian Institute, the Ukrainian Cultural Foundation, as well as the Creative Europe desk in Ukraine and EU4Culture programmes to **obtain access to their available data** on any mapping exercises delivered after 24 February 2022. Then analyse any available data.

### Step 4: Analyse context

**Analyse public documents and the outputs of key discussions** on the topic of culture's response to the war in Ukraine, the current needs of the CCI sector, and available opportunities.

Analyse insights from the professional communities wherein the experts of this mapping are involved due to their other professional commitments (for example: a working sub-group on the creative industries at the MCIP, meetups for creative industries by Navzaem, the British Council, Lanka.pro).

### Step 5: Compile data

Compile and analyse the data collected during Steps 1-4. Present an overview of the key themes, data and conclusions.

## 2. Mapping limitations

### Time

This mapping exercise was carried out from 1 August to 12 September 2022 with limited time and resources available for an in-depth analysis in each CCI sub-sector. The main focus of this mapping was to identify the major challenges for cultural operators that are common to all regions and sub-sectors and to examine possible areas for support.

### Available data

At the start of this mapping exercise limited data was available on the state of the CCI sector in Ukraine after 24 February 2022. The data that is available (e.g. migration, relocation, statistics on destruction, etc.) are mostly not segregated by sector of activity or Ukrainian region.

It is also important to mention that the current situation in Ukraine continues to change day by day, so any available data cannot be consistently relied on.

### Number of people

The team of experts was focused on ensuring that the list of interviewees equally represented the opinions and experiences of the different CCI sub-sectors and regions of Ukraine.

135 respondents from key cultural operators were directly involved in the mapping as well as over 100 indirectly. Additionally, we approached the representatives of 10 major cultural operators to synchronize with during the mapping exercise. This is a significant number of experts, yet still might not be fully representative taking into consideration the size of the country.

### Location

Due to time and capacity limits, as well as the fact that major institutions and CCI actors (including our 15 interviewees) are clustered around the major Ukrainian cities, our needs assessment predominantly reflects the situation in those cities while focusing less on the mid and small-sized cities. We aimed to mitigate this limitation by ensuring the online questionnaire and desk studies included data from multiple regions and cities/towns of different scales.

The team of experts aimed to reach operators in the occupied territories of Ukraine, yet those few remaining there were hard to reach.



### **Legal issues**

There is no clear definition for relocation, as well as a lack of procedures for the relocation of communal and state institutions in the field of culture. This fact may influence the data on relocation.

### **Productivity of the sector**

Due to the stress and uncertainty caused by war as well as its consequences and repercussions, many of the respondents mentioned that productivity and the level of focus within the sector dropped. We assume this partially influenced the fact it took greater effort for the team to reach out to interviewees and online survey respondents.

### **CCI Classification**

There are two main classifications for the CCI sector in Ukraine: one is as per the legislation (Law of Culture), and the other used by the UCF. For the purposes of the online questionnaire, the expert team used the classification utilised by the UCF as it provided more visibility for the sub-sectors relevant for the exercise.

Some representatives of the design and fashion, literature and publishing, and audiovisual sectors identified themselves not as sub-sector representatives, but rather as representatives of the creative industries. This fact slightly influenced the data for sub-sector representation.

### 3. Context Mapping: Interviews

The team of experts conducted 10 interviews involving 15<sup>1</sup> experts from Ukraine. Below is a key summary of the points discussed:

#### Main changes in the specific sub-sectors/regions after 24 February 2022

- Safety measures make it impossible or complicated to carry out traditional/typical activities;
- A brain drain is visible, with the intensity of the interactions between cultural actors having declined;
- A significant number of cultural heritage objects are being destroyed;
- A significant number of cultural institutions either were transformed into humanitarian centres or focused their efforts on volunteering projects;
- Seldom procedures and limited instructions for cultural heritage preservation and evacuation have caused difficulties for the teams;
- The creative industries lost their income and their members, with the market dynamics being extremely low;
- Reduction of the national budget expenditure on culture threatens the survival of the cultural institutions. The independent sector is the most impacted;
- Most cultural activities are currently run for community or fundraising purposes, not income generation.

#### 1. List of the interviewees:

- Anastasia Haishynets, Head of Performing Arts, Ukrainian Institute (Kyiv);
- Dartsya Tarkovska, Co-founder at Music Export Ukraine (Kyiv);
- Galyna Hryhorenko, Deputy Minister, MCIP (Kyiv);
- Iryna Chuzhynova, Director of Directorate for Arts and Culture, MCIP (Kyiv);
- Julia Sinkevych, Film Producer, Head of the Advisory Board at the Ukrainian Institute (Kyiv);
- Luiza Moroz, Policy Analyst at Creative Industries Department, MCIP (Kyiv);
- Maria Kravchenko, Maryana Kuzemska, Yulia Khomchyn, Management team, Institute for Cultural Strategy (Lviv);
- Mykhaylo Glubokyy, Development Director, Center of Cultural Initiatives Izolyatsia (Donetsk-Kyiv);
- Olena Pidoprygora, Head, Center for Contemporary Art Shampanka (Odesa);
- Olha Rossoshanska, Head, Arts Education Agency of Ukraine (Kyiv);
- Olha Sagaidak, Head at Dofa Fund, Representative of the Ukraine Institute in France (Kyiv-Paris);
- Natalia Ivanova, Director, Yermilov Center (Kharkiv);
- Rodion Krasnovydy, Director, Competitive Economy NGO (Kherson-Lviv).

## The relocation dynamics of the cultural operators

- There is a number of **legal issues** that makes it impossible to track the relocation dynamics;
- There is **no consistent data** on the relocation of sectors—neither for people nor institutions.
- Relocation is initiated based on horizontal connections between institutions or via regional administrations—there is no coordination centre for the CCI sector;
- There have been a number of difficulties related to the relocation of cultural institutions, especially the major and large-scale ones (e.g., a lack of premises for the relocation or housing for the teams);
- There is a challenge posed by the reestablishment of the old teams and programmes at the new location due to a loss of audience and team specialists;
- In some cases, organisations underwent relocation in two stages—emergency relocation, and then relocation for a longer period of time to conduct activities;
- The majority of the relocated organisations are moving from the east and south of Ukraine to Kyiv, Lviv, abroad, or are working remotely.

## Capacity of the Ukrainian cultural landscape

- The role of culture in the present war is visible and very significant as a tool of soft power;
- Horizontal initiatives took the main lead to render help for sectors and actors (Ukrainian Emergency Art Fund, Museum Crisis Centre, etc.) as opposed to state support;
- Cultural and creative professionals actively volunteer in the support of the state. Some joined the army and therefore halted their activities;
- Organisations that used to informally compete due to the war increased their collaboration and thereby recognised the benefits;
- New cultural products emerge: there is a growing interest in Ukrainian culture around the world;
- War and social response are the main themes of art produced in any sector—music, visual and performing arts, etc. Non-war related content started to be released approximately in mid-summer 2022;

- There is a lack of support for the Ukrainian cultural operators remaining in Ukraine; more opportunities are offered abroad for those who have left the country. It is therefore crucial to increase support within Ukraine;
- The majority of support programmes offered were immediate response: stipends, relocation packages, etc. Now there is **a need for longer-term support** programmes for people and institutions;
- There is a risk of emotional and professional burnout for the volunteers without a stable income (along with the following **shift of the cultural professionals** to other sectors of the economy);
- State policy for culture needs to be revised in numerous aspects, especially cultural heritage preservation, support to the cultural institutions, and regulations for the relocated organisations;
- With the suspension of the UCF grant programmes and the adoption of a “survival” state-budget for CCI in 2022 and 2023, support from international partners is critical.

### **Other relevant input**

- Culture and creative professionals as well as institutions are forced to explain their **non-acceptance of participation with Russian and Belarus professionals** at the same events and programmes organised by international partners;
- Culture and creative professionals face the need to use the **decolonial lense** on Ukrainian culture, both for local and international audiences;
- Even though there is currently major interest in Ukrainian cultural products, as well as a desire to help the Ukrainian culture and creative sector, there is a **lack of international connections** to initiate long-term programmes.

## 4. Data Analysis

Analysis of the available data on the context was carried out on four levels:



### a. Opinion Leaders

This section presents a summary of themes from key public discussions, interviews and publications on Ukrainian culture and the strategic visions for the cultural sector in Ukraine after 24 February 2022.

Among others the list of opinion leaders list includes: Andrii Dakhniy, Borys Gudziak, Daria Badyor, Iryna Podolyak, Iryna Starovoyt, Mykhailo Vynnytskyi, Myroslava Barchuk, Oleksandr Zinchenko, Olesia Ostrovska-Lyuta, Olena Styazhkina, Rustem Skybin, Serhii Golovashchenko, Serhii Plokiy, Tymofii Brik, Valeriy Pekar, Vakhtang Kebuladze, Volodymyr Sheyko, Volodymyr Yermolenko, Yevhen Hlibovytskyi, Yuliya Hnat, Yuliya Pishchanska, and Yuliya Vaganova.

#### **Ukrainian context:**

- Ukrainians born before and after 1991 had different paths to freedom, which crossed during the Revolution of Dignity in 2014. Since then, Ukrainian society has had a more coherent path, particularly concerning its understanding of the core values;

- **The creation of the Ukrainian Cultural Foundation** was a milestone event for the CCI sector. It was the first high-level state institution that equalized access to funds for state and independent cultural organisations and withdrew the funds distribution function from the ministry;
- Ukraine is **strong in the human capital component** and **weaker in the institutional capacity**. After 24 February 2022 it has been the active civil society, rather than the state sector institutions that have initiated a number of projects to assist the sector with withstanding the war;
- Currently, for the first time in Ukraine's history, a significant social group has appeared, driven by the values of self-expression and development. It represents approximately **20%** of the entire population, a large minority that owns a large proportion of social capital. This group is very competitive, capable, and largely determines the agenda in the country;
- Life in the time of historical changes makes **people motivated to do something for the country**;
- Ukraine is currently a place where **history is in the making**. Having been previously regarded as lying on the outskirts of Europe, now it forms the very epicenter where new sensibilities and perceptions for the whole continent are being generated and European values are being defended;
- Since the beginning of the full-scale invasion, Ukraine has been discovering its culture in a broad sense: a way of interacting with each other, empathy, a way to bring someone else's pain closer to oneself, the ability to take the initiative and to take responsibility for it;

### **Cultural sector:**

- Culture is regarded by the public intellectuals as a **sphere of national security**;
- Cultural policies of the EU towards Ukraine should be based on admitting inequality as a starting point and aiming to overcome this inequality: the consequence of differences in the access of the cultural sector in Ukraine and the EU to prestige, resources, education and international platforms. Those limited resources available for the Ukrainian cultural sector for the last 30 years were often used to establish and support democracy, rather than developing artistic excellence.
- CCI sector and cultural actors face a dilemma of **striking a balance between a survival mode and developmental optics**;
- Since the outbreak of the full-scale war, a number of international opportunities opened up for independent cultural actors from Ukraine, albeit the **language barrier** has become an obstacle for many of them;
- **The CCI sector has been neglected and affected by a misunderstanding of the importance and mission of culture** in times of the war;

- The only possible form of survival and development for cultural institutions in Ukraine now is to **not count on state support, but rather to quickly adapt**: looking for alternative means of “survival”, having dedicated teams, establishing new connections and being capable of working with partners;
- The MCIP was not fully ready to face the challenges of war; there was a **lack of state communication with cultural actors**.

### Tasks ahead:

- **Creating a vision**: this will help overcome the fear that after this victory in Ukraine everything will be as it was before the war because behind the vision there is a clear strategy: what, how, and to whom thing should be done;
- It is important to **create an institution of reputation**: everything can be solved and changed if everything happens within an ethical framework, if reputation matters;
- Major and large-scale undertakings should be done in a group: the creation of a wide network of international partnerships is essential;
- Preservation of the institutional landscape and **growth of “institutionality”** (institutionality in the cultural sphere can represent those practices, the experience with which will be important for application in other spheres, because it concerns cooperation and the productivity of agents of change);
- Union of state and non-state sectors. **Fostering trust among the grassroots level** will allow for the creation of a professional network in the future;
- For continuing to focus the world’s attention on Ukraine and maintaining the world’s support and solidarity with Ukraine it is vital to present to the world a **culture that can surprise, impress and be competitive**;
- Ukraine needs to clearly understand how to root its cultural diplomacy narratives in literature, politics of memory, and culture given the post-totalitarian and post-colonial background;
- Now Ukraine gains a voice at global decision-making platforms. Thus, it is important that Ukrainians take advantage of this opportunity, establishing themselves not only as speakers and passive witnesses of events, but also taking on the role of curators or organisers **to organize the framework of the discussions**;
- The processes of the CCI sector should not be interrupted as **interruptions are harmful**. People need to have the opportunity to work. This makes possible the creation of a product that Ukraine can present to the whole world;

- Development of the cultural sphere continues to take place despite all the external and internal challenges. **Culture and creativity saves both those who create and those who consume.** This is the power of culture.

## **b. The National Council for the Recovery of Ukraine**

A draft recovery plan for Ukraine focusing on key state areas was presented at the Ukraine Recovery Conference in Lugano in July 2022. This approach to the CCI sector was prepared by the MCIP based on the work of sectoral expert groups.

The MCIP's recovery plan is structured according to the following areas: culture, creative industries, book publishing and libraries, religion and ethnic policies, cultural heritage, digital transformation in culture, information policy and security, and national memory. Each area includes its own goals, key challenges, opportunities, and limitations. All goals will be achieved in view of the actions applied in short-term (until the end of 2022), mid-term (2023-2025) and long-term (2026-2032) planning.

### **Culture**

#### KEY CHALLENGES:

- Broken/destroyed cultural infrastructure as the result of conflict;
- Drastically reduced state and local funding available for culture;
- Brain drain;
- Low capacity of institutions to tackle wartime challenges.

#### KEY OPPORTUNITIES:

- Creating new modern and accessible cultural infrastructure;
- Introducing new funding models for cultural services;
- Increased public interest in national cultural products.

#### **KEY GOALS:**

- Support cultural and arts education institutions in their activities and develop their capacity;
- Introduce creative incentives for cultural professionals to return to Ukraine;



**KEY  
GOALS:**

- Ensure pre-conditions to renew financing for culture and arts education;
- Increase the presentation and export of Ukrainian cultural products overseas.

## **Creative Industries**

### KEY CHALLENGES

- Broken supply and demand chains;
- Job loss; unfavourable work conditions for those creative professionals who continue to work;
- Brain drain.

### KEY OPPORTUNITIES

- Increased demand for creative products from Ukraine;
- Powerful horizontal initiatives and the self-organisation of creatives.

**KEY  
GOALS:**

- Increase employability and export in creative industries;
- Support creatives who resume their activities or return to Ukraine;
- Launch of the National Creative Industries Office;
- Support for creative hubs;
- Improve education in creative industries.

## **Cultural heritage**

### KEY CHALLENGES

- Loss of the cultural assets and cultural heritage of Ukraine;
- The real threat to the preservation of the national cultural heritage of Ukraine and its cultural values;
- Illegal, violent and unjust actions of the Russian occupiers in relation to the cultural heritage of Ukraine and its cultural values;

### KEY OPPORTUNITIES

- Development of the scientific and technical potential of Ukrainian professionals in the domain of cultural heritage preservation;
- Development of new restoration technologies;
- Setting up a single digital registry for movable heritage.

#### **KEY GOALS:**

- Restoration of movable / immovable / intangible cultural heritage;
- Developing mechanisms to return stolen/exported cultural heritage;
- Renewal and creation of instructions on the storage and evacuation of movable heritage;
- Create an emergency kit for every institution which deals with the preservation of movable heritage.

## **Digital transformations in culture**

### KEY CHALLENGES

- No single informational resource on Ukrainian culture, including cultural heritage;
- No centralized digital registry for museum objects, heritage, printed and handwritten materials.

#### **KEY GOALS:**

- Implementation of the electronic system for the State Register of Immovable Heritage of Ukraine;
- Digitalisation and internalisation of museums, collections, archives, and reserves: storing museum objects that belong to the state's portion of the Museum Fund of Ukraine;
- Implementation of the electronic register system for the National System of Centralized Cataloguing;
- Creation of a complex archival information and search system.

### c. Ukrainian Cultural Foundation

In May 2022, the Ukrainian Cultural Foundation launched the [Cultural Space platform](#), aimed at supporting Ukrainian culture. So far, through the platform, 649 applications from all sectors and regions have been received.

As a part of the analytical project of the Ukrainian Cultural Foundation titled “Monitoring the state of the sphere of culture and creative industries in the conditions of war: sociological and thematic section”, two surveys were conducted: “Survey on the state of culture and creative industries during the war” and “The analysis of the expert environment of the UCF and its influence on the implementation of cultural and artistic projects”.

#### **Key conclusions:**

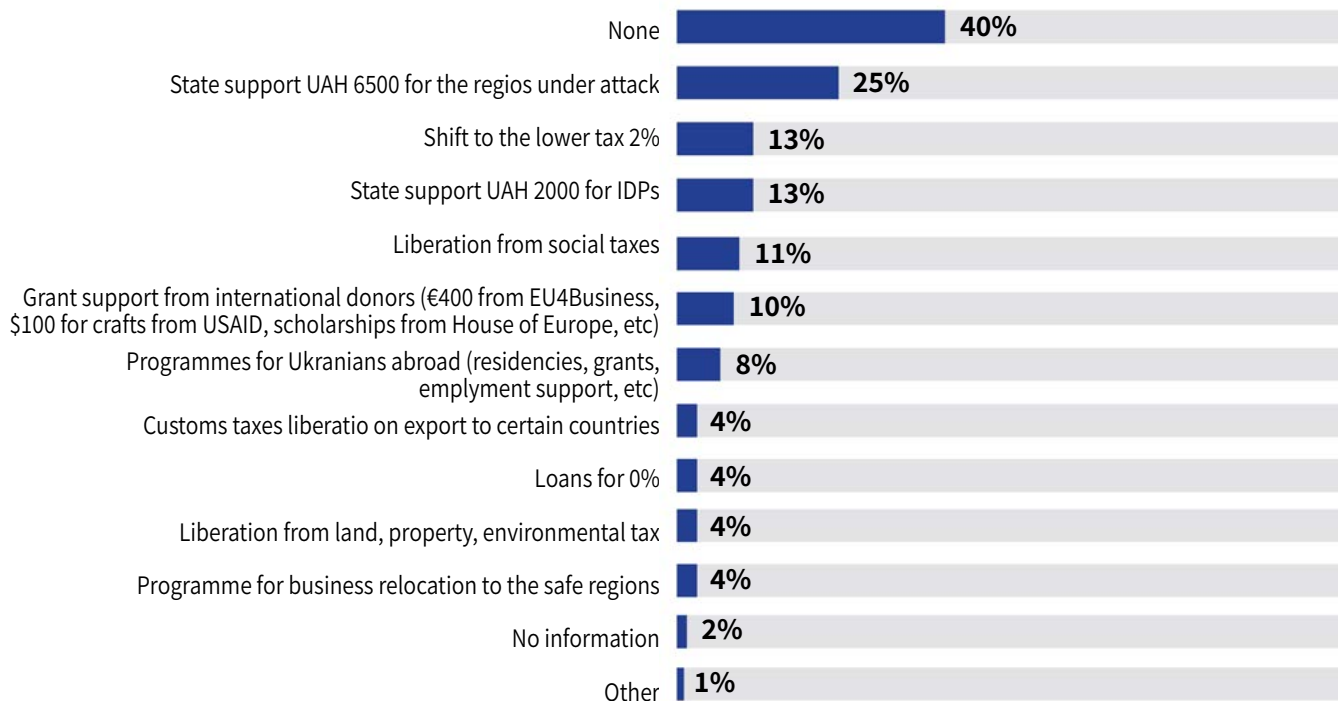
- At the time of the survey, **80% of the respondents were in Ukraine and about 20% were abroad**, which gives grounds for asserting that the absolute majority of the interviewed experts in the CCI sector currently have the opportunity to live and engage in professional activities within Ukraine, in particular, these are people of young and middle age;
- About one-third of those respondents who evacuated abroad have children of school and preschool age, and **17% of those respondents were forced to leave Ukraine despite lacking any foreign language skills at a level sufficient for employment**. At the same time, for the absolute majority, their main source of income abroad was (and remains) their own savings alongside social payments from the governments of those countries that have sheltered them. Given these findings, it is believed a certain proportion of Ukrainian specialists who have evacuated abroad—both in the creative industries and others—**will return to Ukraine and thus require greater opportunities for employment and self-realization**. Therefore, the need for state support of various types will continue to grow, in particular in the CCI sector;
- Needs: to enhance the professional development of cultural operators (international educational training and exchange programmes for artists and managers of the creative sector); to support the co-production and collaboration in international projects; to emphasize the role of culture in the state international policy as a tool for the promotion of Ukrainian art and artists abroad.

**Key numbers:**

**Demand for State or donor support**



**Opportunities used**



There was a gap between the opportunities offered by different support institutions and the requirements for the organisations eligible to apply. **A more tailored approach to the design of opportunities is recommended.**

## d. Other Professional Group Discussions

This section contains data and recommendations collected by various projects or cross-sector initiatives that had been monitoring the CCI sector in Ukraine since 24 February 2022.

### **EU4Culture**

- The EU-funded programme EU4Culture conducted an internal needs assessment exercise in March 2022. Among their key findings:
- **Support for local museums is vital**, as the state may focus on national-level institutions;
- The digitization of culture and **registration of war crimes** are also vital;
- Short-term needs include: the **development of evacuation protocols for cultural heritage** and artifacts, logistics, insurance and security storage, as well as support from public bodies with the required expertise in cultural heritage protection;
- Points to take into account: cultural platforms can be vital in initiating the discussion around the nature of the war in Ukraine. One crucial precondition is to **engage Ukrainian artists, CCI actors and cultural diplomacy institutions** such as the Ukrainian Institute, and EUNIC institutes represented in Ukraine in these discussions.

### **Museum Crisis Center**

The Museum Crisis Center is a grassroots initiative of Olha Honchar, a culturologist and director of the Lviv Territory of Terror Museum, which has been launched in partnership with Insha Osvita and the New Museum NGO. The Museum Crisis Center aims to provide financial, organizational and human support to small regional museums and their teams in times of crisis.

The Museum Crisis Center has already been supported by the European Commission (within the Strength Here project), the Kyiv Biennale (as part of its own urgent initiative to support the arts community), the PinchukArtCentre, the German MitOst e.V., and a number of private patrons.

Here are the key points from the speech of the Center’s founder prepared for the ICOM conference in Prague in August 2022:



Source: <https://culturecrimes.mkip.gov.ua/>

- The format of providing **emergency financial assistance to museum workers** remains relevant due to inflation and the austerity policies of the government which have influenced the financial support of the cultural sector even further.
- There is still a stream of requests for financial aid for the personal evacuation of cultural actors from the occupied territories, because **representatives of the cultural sector are blacklisted there** —they are persecuted, kidnapped, tortured, and even killed. Teachers of the Ukrainian language, which has now been banned in the occupied Ukrainian cities, along with museum workers, have been especially targeted by Russian terrorists. Ukrainian books are burned, and collection from Ukrainian museums are being looted and taken to an unknown destination in Russia.
- It is necessary to continue providing emergency financial assistance, in particular for the personal evacuation of museum workers, but also to implement **a scholarship system for the longer-term support of cultural leaders**, to launch a **psychological support line for cultural workers and teams that help others**, and to launch a website about the museums of Ukraine with the possibility for visitors to make personal donations.

- Preparation for the long winter and heating season: there is a **threat of destruction being posed to the infrastructure** by Russian bombs, and the responsibility for preserving the collections remains with the museums.
- The threat of chemical and nuclear weapons: the center has received training from emergency response services and has already purchased personal protective equipment.
- The lack of legislative regulation for the procedure articulating the evacuation of collections and employees at the state level has meant as a result that this issue has been left to the personal responsibility of the manager and the team who then have to decide whether to save themselves and their families or—at the cost of their lives and relatives—the museum.
- An outdated financial administration system means museums cannot accept funds to help museums directly, because in wartime conditions they cannot be truly managed; as a result, they accept help in “goods”, or use public organizations as a tool to strengthen museums.
- The lack of a **clear plan from the Ukrainian government regarding their support for museums** at this stage of the war: what should museum workers do under occupation; how should they preserve collections and their lives as those colleagues who did not cooperate with the occupiers were left without a salary; where should the head of the museum receive their funds and resources to carry out an evacuation? Where can the collections be hidden, because there is not a sufficient number of appropriately adapted storage facilities.
- The unknown fate of the occupied museums and teams, as not all of their colleagues have been able to get in touch, as well as the unknown fate of the exhibits and collections stolen by the Russian terrorists.



## Navzaem Talks

In August - September 2022, a networking platform for representatives of culture and creative industries called Navzaem, supported by EU funding, organised two online meet ups to discuss key challenges and themes encountered after 24 February 2022. About 50 people in total joined these discussions.

Key points raised at these discussions included:

### Overall context

- State-funding for culture was significantly cut;
- A major challenge for the sector,—including state-funded institutions —, is brain-drain;
- One of the key questions - is how to approach to cultural heritage and cultural strategy;
- **More diversity of grant types available**, including individual opportunities. Some donors simplified grants procedures;
- Many cultural events and projects **fundraised money for the Ukrainian army** or volunteers;
- Any cultural activity in Ukraine is perceived through the **lens of the war**, even if it does not connect to it directly. Some projects even lost all their relevance whatsoever;
- There are new themes that culture would need to find ways to work with: the destigmatisation of people from Donbas, post-war disability, the children of war, etc.;
- Some CCI actors undertook new projects: there is a feeling of “If not now, when?”;
- Challenges associated with the war and conflict, especially cultural institutions losing their spaces and locations, **may accelerate the integration of new technologies**;
- Culture projects are able to **help IDPs to integrate into new communities**.

### Capacity and skills

- **Change management** is an essential skill for teams;
- War forced cultural representatives to become **more agile** and to demonstrate leadership qualities;
- There is a skills gap in: producing online projects; fundraising skills, working with international partners and creating cross-sectoral projects;



- **Visibility and connections before the war**, defined for organisations their level of cooperation during times of war: typically international partners were ready to cooperate with those they already knew from before the war;
- Connections and **social capital helped institutions stay afloat**.

### Events

- The spatial demographics of Ukraine have changed, thus, the **audiences of many cultural projects** have also changed or **may change**;
- Security measures have forced organisers to **significantly adapt event formats**;
- There is an ethical debate taking place in society as to whether attending cultural events in times of war is acceptable. At the same time, cultural activities bring healing experiences to audiences. Cultural organisations need to be mindful of these aspects in their communications;
- Even though cultural events are helping people to cope with reality, **not all projects need to become art therapy**. Those wishing to adopt this function need to engage with experts who would advise on how to adapt formats.

### Overseas context

- Relocated overseas teams face the **need to integrate into new communities and contexts**;
- **Cultural diplomacy is vital**. Ukrainian cultural representatives overseas help to communicate Ukraine and to make it more visible internationally, as they utilise new resources and initiate new international projects;
- To ensure that Ukrainian culture has greater representation overseas it is essential to establish **cooperation between bottom up initiatives**, independent artists and institutions;
- Since February 2022 it became easier to engage international artists into Ukraine-related projects;
- There is large demand for artistic content from Ukraine. Sectoral representatives are faced with the challenge of how to ensure the war is not the only association with Ukrainian culture people have, and **how to ensure it appeals to audiences after the war is over**.

## Zapravka Programme for Residencies

In July 2022 the Ukrainian Institute published conclusions from its survey of the artist residencies in Ukraine in the framework of its Zapravka programme.

### According to their rough calculations:

- only **25%** of Ukrainian art residencies continue to **exist and function**, although they have partially changed the format of their activities to so-called “humanitarian” residencies,
- **33%** of residences exist in a **hybrid format or exclusively as shelters**, for the team, including
- **42%** that have ceased operations or are “**on hold**”.

Currently, the infrastructural capabilities of Ukrainian residencies are, unfortunately, not enough to shelter all artists who need urgent protection, especially in terms of the long-term perspective (more than three months).

### **The main needs expressed by the organizers of art residencies in Ukraine are:**

- finance, lack of permanent support,
- personnel issues,
- **the need for psychotherapeutic help,**
- removal/evacuation of collections to a safer space,
- **documentation of residencies currently taking place, including the archiving of works created during the war,**
- resources for communicators, media support,
- the possibility to invite guests from community profiles, not only residents,
- sometimes a physical space is needed, due to destruction or occupation,
- materials for making artistic works and holding workshops,
- the possibility for male artists to go abroad, at least for a certain period,
- the need to create networks within Ukraine, the opportunity to share resources,
- **the promotion of activities through foreign partners, online meetings, and communication support.**

## Meet-ups for Creative Hubs

In September 2022, a series of meet-ups for the leaders of creative hubs was held by the House of Europe programme in collaboration with the British Council. These meetups aimed at assessing the needs of creative hubs since 24 February 2022, and identifying the key opportunities for their participation in the recovery processes.

### Challenges

- Difficulties with the arrangement of spaces and payment of rent;
- The need for constant self-motivation and internal resource for working;
- Lack of profit, lack of knowledge about monetization;
- Lack of a team tasked with the direct implementation of projects, meaning it is difficult to predict who exactly will be able to get involved in future projects;
- Lack of state support and **advocacy skills** to obtain it.

### Opportunities

- Creative hubs have a **potential to become centers for creative interaction, the generation of meaning(s), manifestations of strategic combinations of ecology, art, technology and economy of care**, and safe spaces (both physical and mental) for communities;
- **The creation of a bottom-up network of hubs** for generating solutions and developing policies is essential;
- The inclusion of existing creative hubs in the programmes of local participatory budgets as well as state support programmes is vital for their sustainability;
- Skills development (monetization, advocacy, partnership building) can strengthen the capacity of creative hubs;
- Communication with policymakers, as searching for tools to support the creative economy should be a topic for professional debate.

## Institute of Cultural Strategy

There was one known systematic attempt after February 2022 to study the cultural operators relocated within Ukraine. In May-July 2022, the Institute for Cultural Strategy in Lviv conducted a mapping exercise and preliminary needs assessment of 21 institutions that had moved to Lviv from the Eastern and Southern regions of Ukraine. According to their internal reporting, the methodology revealed several challenges related to exercises of this kind and had revealed the following limitations for the online questionnaire design and distribution:

- **Relocation procedure.** As of the beginning of August 2022, there was **no procedure for the relocation** of communal and state institutions in the field of culture in Ukraine. However, there are successful examples of relocations of businesses with both the re-registration and relocation of a team of employees. In the case of cultural institutions, there are no examples of relocation with the official status of a relocated institution, or possibly information about it is not publicly available. There are examples of the organized evacuation of institutional funds, although this information also cannot be communicated in the public sphere for security reasons. Therefore, it is not possible to obtain any of such statistics currently.
- **Dynamics of interaction in the field.** Interaction and mutual information in the sector is strongly influenced by intense internal and external migration. On the one hand, the experience of remote work in previous years allows for the establishment of work without the need to legally formalize the relocation of the institution. At the same time, individual institutions continue to work for their audiences in the cities where they had worked previously. On the other hand, the movement of such a large number of people has significantly influenced and altered the intensity of personal and inter-institutional ties.
- **Targeted programs to support the relocation of institutions.** There are **no support programmes for displaced institutions**. Here, we are talking about both resource support and consultation on the part of authorities and self-government. Specifically, there have been **no public discussions about the establishment of such programmes**. Therefore, the interest in providing feedback in the needs survey is quite low. On the other hand, cultural institutions demonstrate a high level of self-reliance in terms of the resources they do have.
- **Situational pause and/or retraining.** Not all of them have resumed their activities in the field of culture, and this applies to both organizations and individual actors. Further, there are examples of **retraining for work in other fields**—for example, project management in IT and in the public sector. There is also a reorientation to work abroad.

**The statements mentioned above have been taken into consideration for the design and distribution of the online survey within the needs assessment exercise.**

## 5. Needs Assessment of the Cultural Operators

The expert team organised an online survey for the representatives of major CCI operators in Ukraine to look into their key challenges and opportunities, to track relocation patterns, as well as to understand what type of support was in the highest demand.

**120 respondents** took part in the survey, the list includes:

- Arthouse Traffic (Kyiv),
- Association of film documentaries #BABYLON' 13 (Kyiv),
- ArtSvit Gallery (Dnipro),
- Center of Contemporary Art “Yermilov Center” (Kharkiv),
- Centre for Urban History (Lviv),
- Design4Ukraine (Kyiv),
- Institute of Culture Strategy (Lviv),
- International Human Rights Documentary Film Festival Docudays UA (Kherson),
- Kharkiv State Academy of Culture (Kharkiv),
- Kyiv National Karpenko-Kary University of Theater, Cinema and Television (Kyiv),
- Luhansk State Academy of Culture and Arts (Kyiv),
- Maino Design (Kyiv),
- Music Export Ukraine (Kyiv),
- National Center of Folk Culture “Ivan Honchar Museum” (Kyiv),
- National Cultural, Artistic and Museum complex “Mystetskyi Arsenal” (Kyiv).
- National Tchaikovsky Music Academy of Ukraine (Kyiv),
- Navzayem (online),
- NGO Kultprojektor (Zaporizhzhia),
- NGO Vysyvankovy Festival (Odesa),
- NGO Center for Cultural Development “Totem” (Kherson),
- NGO Chytomo (Kyiv),
- NGO Crimean Institute of Strategic Studies (Kyiv),
- Nova Opera (Kyiv),
- Odesa National Academic Theater of Opera and Ballet (Odesa),
- Platform for cultural initiatives IZOLYATSIA (Donetsk),
- Projector Institute (online),
- Radioactivefilm (Kyiv),
- Ukrainian Book Institute (Kyiv),
- The Old Lion Publishing House (Lviv),
- Ukrainian Fashion Week (Kyiv),
- Ukrainian Institute (Kyiv),
- Ukrainian Library Association (Kyiv).

**Results:**

## Choose the field in which you work

Multiple answers were possible

**performing art**

(theatre, ballet, dance, circus, carnival, musical, opera, performance, happening)

**creative industries**

(festivals, concerts and events, cultural and creative spaces, marketing agencies)

**cultural heritage**

(libraries, archives, museum affairs, crafts, tangible and intangible heritage)

Others:  
**business support organisation**  
**management in culture**

**educational institution in the field of culture**

**visual art**

(painting, graphics, mosaics, print, installation, poster, public art, lithography, muralism, street art, land art, sculpture, photography)

**audiovisual art**

(cinema, television, advertising, video art, digital art, new media, video games, widgets)

**literature and publishing**

(books, periodicals, magazines, print media, literary fairs, translation activities)

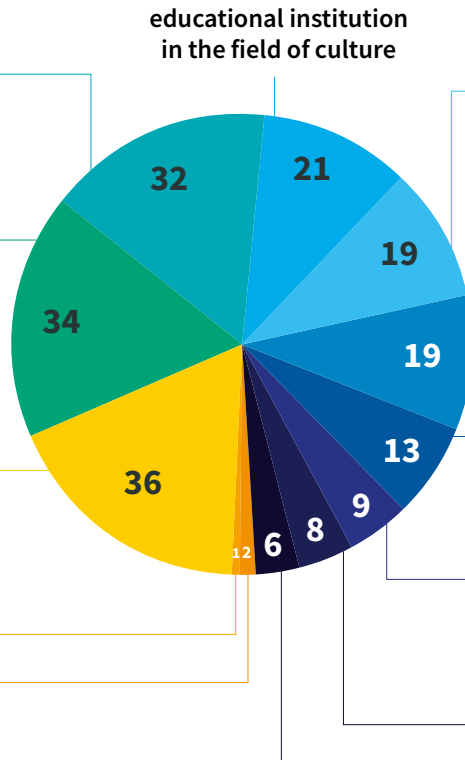
**design and fashion**

(interior, applied, graphic, landscape, sound design, fashion, architecture)

**audio arts**

(live/reproduced music, sound art, radio)

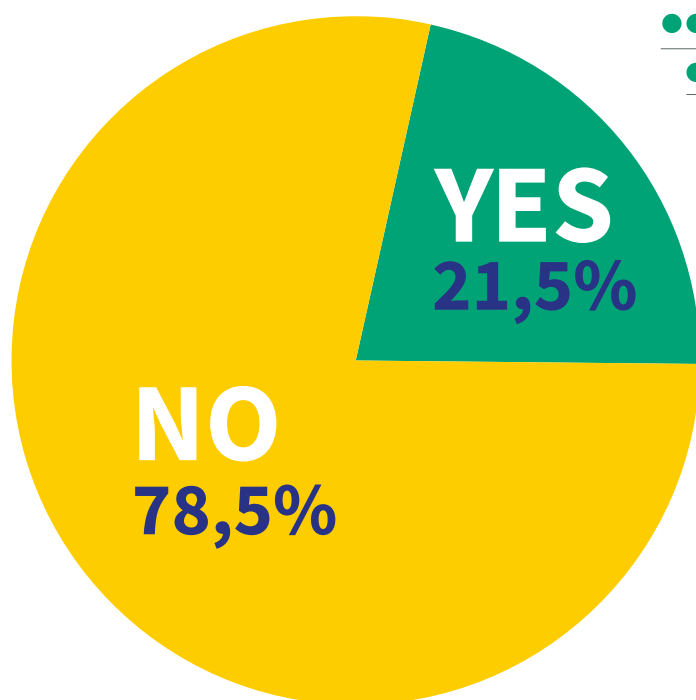
**state/local government body in the field of culture and cultural heritage**



## Where is your institution/organisation based locally until 24 February 2022?



## Has the location of your institution/organisation changed after 24 February 2022?

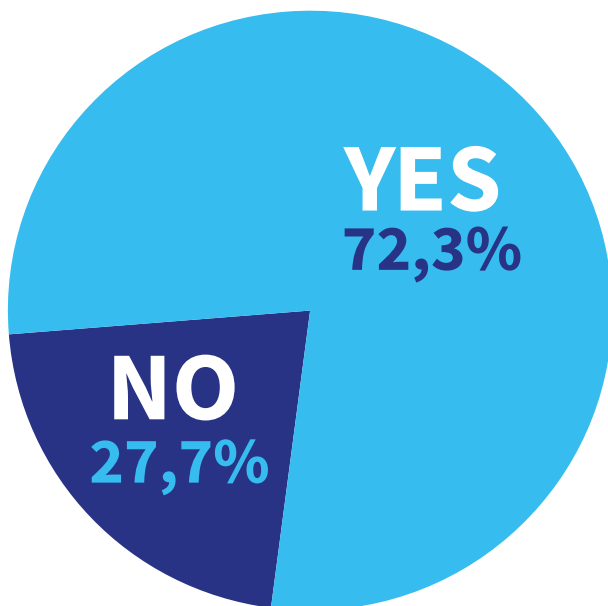


Multiple answers were possible

If the previous answer was YES, please indicate where exactly you moved:

- 8 Lviv region
- 7 To various European countries
- 6 Kyiv
- 3 Both abroad and in Ukraine 3
- 2 Ivano-Frankivsk region
- 2 Ternopil region
- 1 Vinnytsia region
- 1 Volyn region
- 1 Donetsk region
- 1 Zakarpatian region
- 1 Zaporizhzhia region
- 1 Kyiv region
- 1 Poltava region
- 1 Kharkiv region
- 1 Khmelnytskyi region
- 1 Chernivtsi region

## Has the activity of your institution/organisation changed after 24 February 2022?



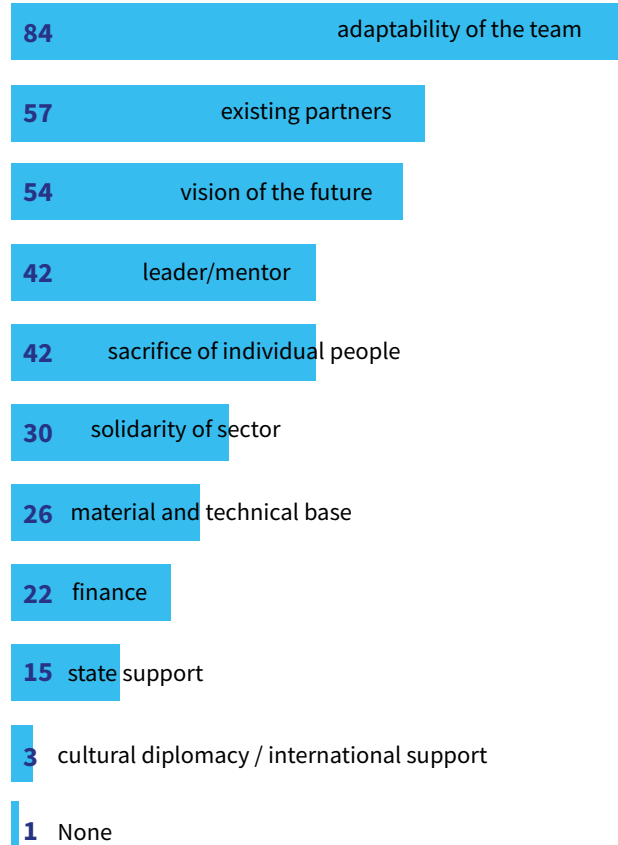
### Multiple answers were possible If the previous answer was YES, please specify how:





## What were the key points of support for your institution/organisation after 24 February 2022?

Multiple answers were possible



## What were the key challenges for your institution/organization after 24 February 2022?

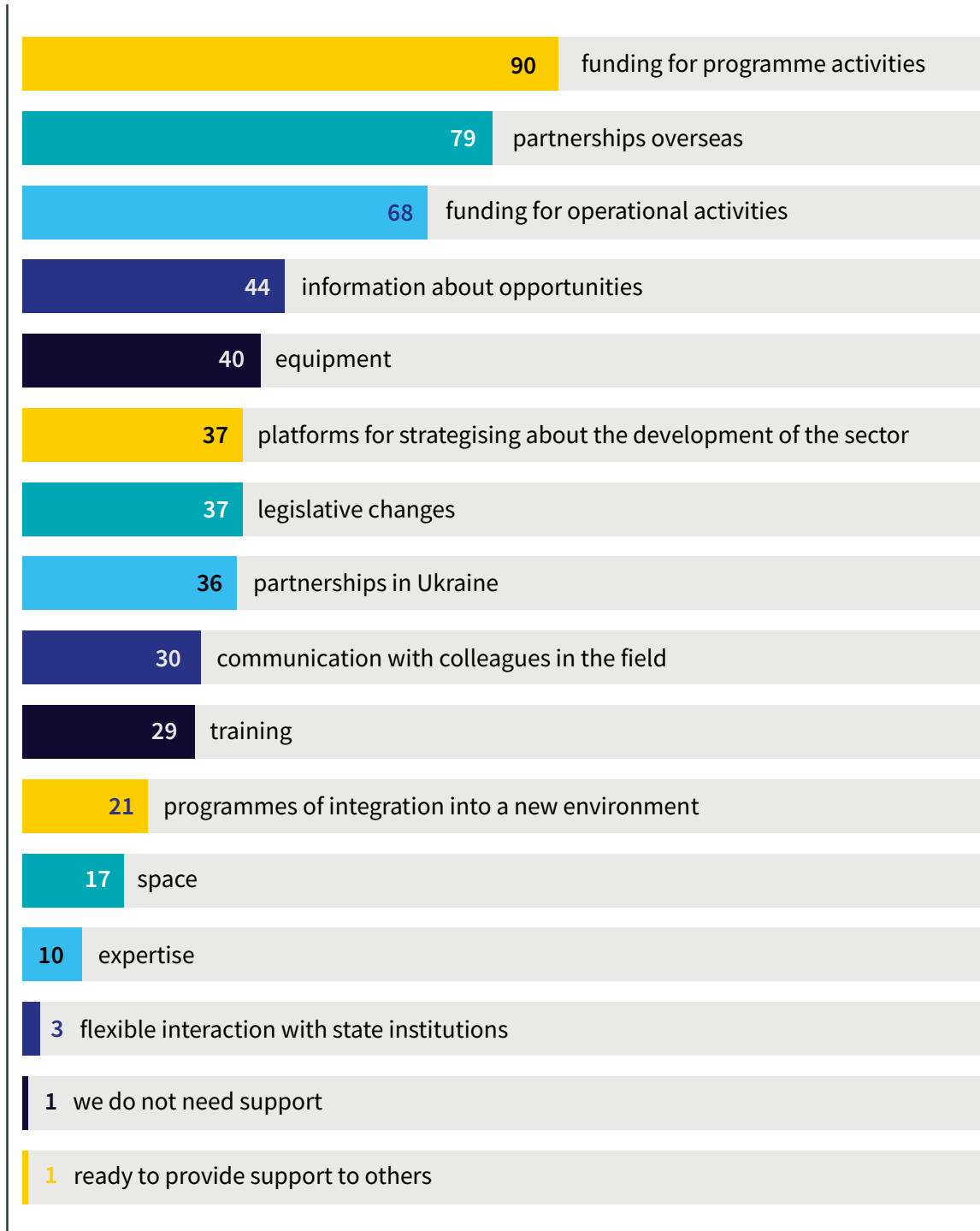
Multiple answers were possible



## Does your institution/organisation need support?

Multiple answers were possible

### If yes, which type?



Summary of answers on strong and weak points of the CCI sector in Ukraine after 24 February 2022:

# Weaknesses

The direct impact of military actions:

## People

- The outflow of personnel/specialists from the industry and Ukraine
- emotional exhaustion of creators and consumers of culture
- loss of audience
- loss of teams
- lack of motivation of artists/teams to work in the field of culture, preference for humanitarian activities

## Processes

- funding cuts
- inability to make transactions to foreign partners
- risks of mass events, constant physical danger
- destruction of material heritage, cultural institutions
- loss of relevance for cultural projects and programmes
- actual stoppage of activity
- non-compliance of cultural premises with the security norms of war
- lack of possibility to plan
- currency instability, inflation

## Institutional capacity of the state:

- lack of vision, cultural communication strategy, and strategic long-term planning at the state level
- lack of permanent partnerships
- lack of state communication with cultural initiatives
- lack of instructions at the state level regarding the procedure(s) in the case of armed conflict, and the evacuation of valuables, and heritage

**Weaknesses** (cont.)

- lack of programmatic work with change-makers in particular sectors
- excessive bureaucracy
- centralization of financing for the film sector by the government unit
- low competences and preserved Soviet patterns of cultural administrations, unprofessionalism and dishonesty of key cultural institutions
- the inability of key state institutions to respond to the challenges of the times (the State Film Agency of Ukraine, MCIP, UCF, state administration, and local government)
- ineffective law in the field of Cultural Heritage protection, and the state's lack of interest in cultural values at the territorial community level
- lack of funding to support institutionalisation in the field
- lack of understanding by state institutions of the importance of the role of culture for victory in the war and its crucial role in the future development of the country
- unreformed higher education system
- a threat from the state to monopolise control over the cultural sphere

**Skills**

- lack of qualified personnel in the sector / lack of specialists with new knowledge and relevant specialties (digitalization, IT, marketing, etc.)
- low capacity for collaborations
- weak competitiveness in the international educational environment
- lack of critical thinking and creativity skills for professional activism

# Strengths

## Internal factors

- a clear understanding of the importance of continuing the work of the sector / high motivation to work and develop the culture of Ukraine / unity / mutual aid in the sector
- willingness to make decisions and act independently of the state / ability to adapt to new challenges
- creative potential
- new leaders, conscious and strong-willed directors, managers, agents
- the ability of sectoral representatives to retrain in other fields
- productivity in wartime conditions
- new topics for creative reflection: material that attracts the attention of the whole world / deep reflections

## External factors

- a growing interest in cultural heritage
- high global demand for Ukrainian culture and an active informational response to it
- expanding the network of contacts to a global level: positive impact on sector expertise
- open opportunities for development in the sector / for the integration of Ukrainian culture into the European space
- building of new teams/collectives/spaces
- a time of opportunity for qualitative internal changes in the sector
- digitization of cultural projects, museums, and cultural heritage
- new requests in the cultural sphere of services

## Potential

- openness to change
- courage and responsibility of people, high-stress resistance, and work capacity
- horizontal connections of independent culture agents
- the professionalism of the industry
- network of Ukrainian society
- the quality of the national cultural product
- the ability to talk about oneself and establish new connections

## 6. Overview of the Opportunities Available

While the state funding since February 2022 has been significantly cut, international organisations/networks and local horizontal initiatives supported by international donors have offered valuable emergency funding for CCI actors to cover their personal and organisational needs.

Here is a list of the key EU-funded opportunities that were and are available for the CCI sector since the outbreak of the full-scale war.

### **Creative Europe call**

In September 2022, Creative Europe launched a **special call** to ensure support to Ukrainian displaced people and the Ukrainian Cultural and Creative Sectors. The overall budget of the call is **EUR 5 mln.**

The objective of the call is to help Ukrainian cultural and creative organisations, as well as artists and professionals to address the following challenges in the short and medium term:

#### **Objective 1 - short term**

- a. support Ukrainian artists and cultural organisations to create and showcase their art and works in Ukraine and in Creative Europe-participating countries
- b. help Ukrainians displaced by the war—in particular children—in Ukraine or in Creative Europe-participating countries have access to culture and/or facilitate their integration into their new communities through culture.

#### **Objective 2 – medium term**

- a. prepare the post-war recovery of the Ukrainian cultural sectors through needs assessments, capacity building and investment planning
- b. prepare and train Ukrainian cultural heritage professionals with regard to the protection of Ukrainian cultural heritage from risks.

The achievement of these objectives, especially the post-war recovery of the Ukrainian cultural sectors should be predicated on Ukraine's new status as an EU candidate country.

Grants will be provided to a consortium of organisations implementing activities for the benefit of a wider number of stakeholders (i.e., organisations and/or individuals).

The call is open until **29 November 2022.**

## Culture Moves Europe

The new permanent mobility scheme funded by the Creative Europe programme of the European Union and implemented by the Goethe-Institut. It offers grants to artists, cultural professionals and host organisations in all Creative Europe countries who work in the sectors of architecture, cultural heritage, design and fashion design, literary translation, music, performing arts and visual arts.

The scheme will foster sustainable and inclusive mobility and give particular attention to emerging artists and cultural professionals. The scheme is composed of two action lines:

- Individual mobility for artists and cultural professionals;
- Residencies for host organisations.

Applicants legally residing in Ukraine will be able to apply for either physical mobility or virtual mobility grant at application stage.

Deadline for applications – **31 May 2023**, cut off dates – end of every month except for November 2022.

## House of Europe

Project Name (organisation)	Initiative launched	Budget	Short description	Status (as of September 2022)
House of Europe (Goethe-Institut)	Emergency supplies	EUR 1.6 mln	Procurement of emergency supplies so that professionals and civil society representatives are in a position to survive	Ongoing
	Re-purposing of grants		Re-purposing of previously awarded grants for emergency purposes	Completed
	Emergency Stipends		Emergency stipends for >300 Alumni and professionals	Completed
	Grants for Safeguarding Cultural Heritage		For NGO protection and the evacuation of museum collections	Completed
	Grants for Civil Society Initiatives		For civil society initiatives responding to war-related needs	Completed
	Infrastructure Grants		For cultural organisations active in the war zone or relocated from the war zone	Ongoing
	Hatathon 3.0 - NFT edition		Online ideathon/incubator for IT and culture/creative professionals on non-fungible-token technology for archiving, creating, and selling art	Completed
	Creative Business Survival Kit		1:1 mentoring for creative start-ups + micro-grants	Ongoing
	Catalogue of opportunities etc.		Curated information on professional opportunities for Ukrainians from/ in the EU or EU member states explained in a user-friendly way, on the House of Europe's website, newsletter, and social media	Continued/ ongoing
House of Europe (Goethe-Institut) X NETFLIX	Netflix stipends for filmmakers	EUR 140,000	100 stipends for filmmakers; a pitching workshop; e-modules	Ongoing



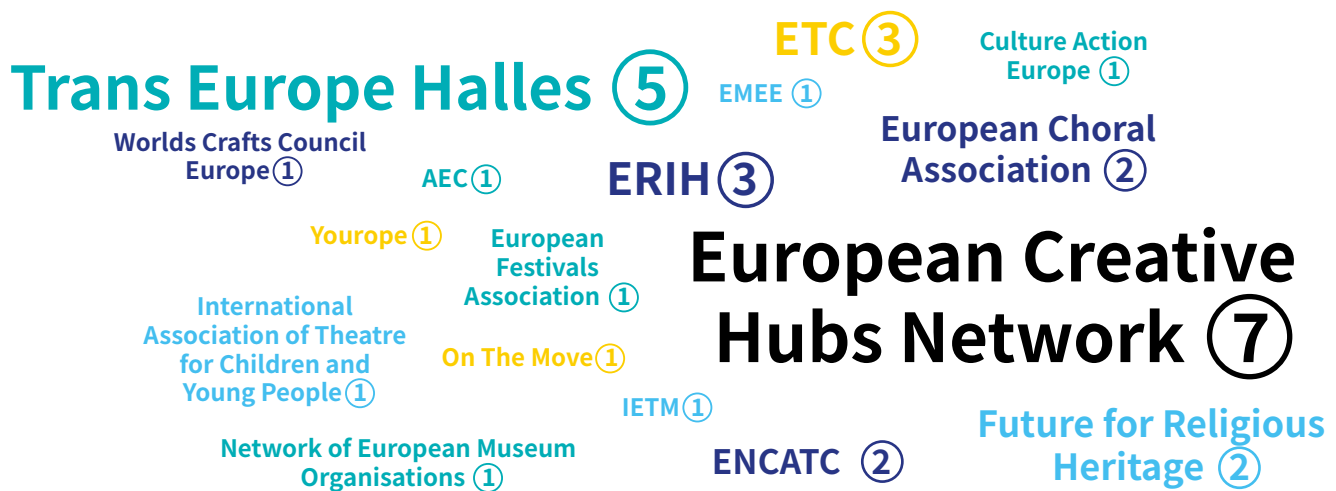
## Other EU programmes

Project Name (organisation)	Initiative launched	Budget	Short description	Status (as of September 2022)
EU4Culture	Repurposing grants for Cultural Development Strategies	EUR 390.000	Since it was impossible for Ukrainian cities to continue working on the strategy as per the initial programme design, it was decided to repurpose the grants already having been disbursed to the cities (€30,000) towards humanitarian aid. The rest of the budget secured for the Ukrainian cities was used for either humanitarian aid or strategy development.	Ongoing
EU4Culture	Mobility grants for artist and cultural professionals	EUR 120.000	Mobility grant scheme which supports activities such as internships, study visits, conferences (online/offline), professional development and other activities. After the full-scale war started, the applicants eligible to apply could be based either in Ukraine or outside in other eligible countries.	Ongoing
ALIPH Foundation	Action plan for the protection of heritage in Ukraine	EUR 2,8 mln.	Protection of museums, libraries, and archives, by financing the purchase or transport of material; upgrading of art storage facilities and the implementation of a monitoring and analysis system for heritage sites.	Ongoing
EUNIC	Complementarity approach		Make sure that efforts are targeted, the key strategy being to look for specific needs.	Ongoing
ICCROM	Enhancing capacities in Ukraine for cultural heritage first aid and recovery planning	EUR 100.000	A series of workshops to create a national team of 15-25 cultural first aiders	To be launched

## Membership in the European Cultural Networks:

Additionally, the expert team would like to present an overall picture of Ukraine's membership in key networks, where Ukrainian operators in many cases also had access to opportunities or emergency support.

### Number of Ukrainian members in the network:



The exact mapping of the support of each network has not been accomplished, though there is evidence of the activation of relevant support channels since the first days of the full-scale invasion (e.g. TEH, ECHN, Europa Nostra, etc.). For example, the platform Creatives Unite is operated by the European Creative Hubs Network and the Goethe-Institut, and offers multiple opportunities for creative professionals from Ukraine.

## Recommendations on supporting the mental well-being of forcibly displaced people: arts and health

Apart from funding opportunities, the international partners of Ukraine offered recommendations on handling various war-related challenges. In particular, the World Health Organisation issued a paper on the connection between arts and the well-being of displaced people.

The following considerations are relevant to everyone involved in responding to humanitarian crises, including health workers, policy-makers, relief workers, cultural organizations, arts therapists and artists. **Download document [here](#)**

## Local Horizontal Initiatives

Additionally, for internationally funded opportunities, there are two horizontal initiatives the team of experts wishes to highlight, as both extensively collaborated with international partners to channel their support funding to local organisations.

### Heritage Emergency Response Initiative

The Heritage Emergency Response Initiative is a volunteer initiative launched a few weeks after the beginning of the full-scale Russian invasion, in response to the threats posed to the cultural heritage of Ukraine during wartime. The primary initiators are: the National Museum of the Revolution of Dignity (Maidan Museum), the Maidan Museum NGO, the Tustan NGO and the “Tustan” State Historical and Cultural Reserve. The initiative coordinates its activities with the MCIP as well as with **25 national** and **20 international organisations** and aid initiatives:

- United Nations Educational, Scientific and Cultural Organisation (UNESCO)
- International Centre for Research, Preservation and Restoration of Cultural Values (ICCROM)
- International Council of Museums (ICOM)
- International Council of Monuments and Sites (ICOMOS)
- ICOM Disaster Risk Management Committee (ICOM-DRMC)
- Pan-European Federation of Associations for the Protection of Cultural Heritage – Europa Nostra
- Heritage for Peace (the Netherlands – Syria)
- Prince Claus Fund (the Netherlands)
- Cultural Emergency Response
- Smithsonian Cultural Rescue Initiative (SCRI)
- Cultural Protection Fund of the British Council
- Department for Digital, Culture, Media and Sport (United Kingdom)
- Gerda Henkel Foundation (Dusseldorf, Germany)
- Whiting Foundation (New York, USA). ALIPH Foundation (Switzerland)
- CHIEF Association (Italy)
- Polish Institute in Kyiv
- Ukraine Emergency Cultural Heritage Rescue Initiative (USA, Canada).
- Logistic Centre HUB SOS-UA (Poland)
- World Monument Fund (USA)
- Global Heritage Fund (USA)
- The Metropolitan Museum of Art (USA).

Since the beginning of war, support has been provided to **122 museums and cultural institutions**.

## Ukrainian Emergency Art Fund

To deal with the consequences of the Russian invasion and the threats the war poses to the Ukrainian arts community, the (MOCA) NGO Museum of Contemporary Art, in partnership with Zaborona, the Naked Room Gallery and Mystetskyi Arsenal, established the Ukrainian Emergency Art Fund. Since March 2022, **644 financial aids and stipends** for artists and cultural workers have been issued so far in cooperation with the Andy Warhol Foundation for Visual Arts, the InterAKT initiative, and the Peace for Art Foundation, with the contribution of other private and institutional donors covering the visual arts, literature, music, theatre, and film sectors.

As of now, the fund has established **23 institutional partnerships**, with the latest partnership of the MOCA NGO being the (re)connection UA project supported by UNESCO. It is aimed at supporting the continuation of artistic creation and access to cultural life in Ukraine, and values artists as important actors for the safeguarding of the cultural diversity and cultural identity of Ukraine, as well as valuing the role of cultural expression for collective trauma healing, unity and cohesion. A total of 93 applications were submitted through the open call with an overall request of 1,5 mln USD. The available budget of (re)connection UA of 100.000 USD enabled **7 projects** to be supported.

## Conclusions, next steps

Here is the summary of key challenges, assets and preliminary needs that the team of experts identified while preparing the mapping and suggests using as a basis for planning the workshop to be held in Warsaw in October 2022.

### Challenges

- The state budgets for culture have decreased by up to 90% across various levels (via national institutions, regional and local administrations, associations, etc.).
- Over 400 cultural objects have been damaged or outright destroyed, with this number increasing every day. As well, a number of cultural teams are remaining under occupation and resultantly being persecuted. Thus, the recording of war crimes related to cultural objects has become one of the state's priorities.
- There were conflicts and a lack of clarity in the national legal frameworks and procedures for cultural heritage management before the war. The war subsequently highlighted such gaps while adding new challenges to the system that need to be studied and tackled (e.g. relocation, evacuation, safety measures, registry, merger of the institutions in one space, etc.)
- Agile and internationally-connected institutions exhibited better resilience in regard to the challenges posed by the war, whereas less connected or less skilled teams struggled severely with limited state support and the need to adapt.
- The war has triggered a colossal brain drain within the CCI sector (especially independent professionals). Besides the forced evacuation due to the security measures and shortage of income, a certain proportion of CCI representatives that are well connected internationally, digital savvy and mobile, took the decision to take any opportunities currently available to them abroad.
- Loss and/or change of the internal audience: institutions have had to reprogram/reschedule their activities while defining the actual target groups. Cultural institutions that had changed their focus to humanitarian activities are likewise losing their capacity in the cultural field.
- The context of war altered the requirements of facilities for cultural events (the availability and/or proper size of the shelter, synchronisation with the curfew, etc.). Further, there is a lack of spaces and locations in Western Ukraine both for professional activities and housing for relocated teams.
- Currently, the CCI sector is facing two parallel processes: the need to survive and the need to plan its post-war development, as well as in the short term. Any developmental plans are confronted with a high level of uncertainty related to the war.

- Ukrainian cultural actors are experiencing the burden of having to explain the need for Ukrainian cultural resistance to Russian culture and/or the ethical non-acceptance of the joint Russian-Ukrainian initiatives in the international scene.
- The war has revealed the lack of skills in digital transformation, agility, working in dispersed teams, cross sector collaborations, fundraising and leadership skills.
- The high level of uncertainty and stress has had a significant impact on productivity and the mental state of CCI actors, as well as having negatively influenced both the level of efficiency and competitiveness of creative professionals.
- Gaps in the value chains and the decline in internal consumption have made it difficult for creative businesses to stay on the market. Any interruption of activities for cultural operators is harmful to their capacity.
- There is a high level of solidarity between individual representatives of the CCI institutions, however there is a lack of systemic cooperation between the institutions themselves.
- The English language is a barrier for extending cultural collaborations.

## Assets

- Solidarity and cooperation: CCI actors that used to compete with each other are now working together, including launching numerous joint initiatives both for the sector and for the country.
- A common vision for the future has made it possible to prioritise essential cultural diplomacy messages and to strengthen CCI professionals' motivation and spirit in contributing to its implementation.
- The war has sparked the appearance of new horizontal initiatives—when cultural actors recognised the lack of state support they took it on themselves to launch sector/sub-sector support programmes (e.g. the Ukrainian Emergency Art Fund, Heritage Emergency Response Initiative, Museum Crisis Center, etc.).
- Audiences in Ukraine and overseas became more interested in exploring Ukrainian culture and getting to know Ukraine better as a country.
- Cultural actors felt empowered and responsible for introducing Ukrainian culture to the global arena and rediscovering it for themselves and audiences through the decolonial lens.
- Creativity has become a source of inspiration and a tool of recovery for Ukrainian society.
- The activation of cultural diplomacy as soft power: the culture and creative industries are one of the strongest means for highlighting Ukraine internationally.

- International support from individuals and institutions has become an important emergency tool to keep the CCI sector afloat once the state was slow in response.
- Creative industries are using the potential of reinterpretation and adding value to the cultural heritage in various sub-sectors.
- Many cultural institutions took on the role of humanitarian centres, a fact which even more strongly reinforces their role in communities while fostering additional trust.
- Creative hubs have the potential to become centers for creative interaction, the generation of meanings, and a strategic combination of ecology, art, technology and economy of care.



## Preliminary needs

### Short-term

- Ongoing response to the emergency needs of the cultural institutions being devastated by war or surviving through occupation.
- Strengthening capacity, ensuring work processes remain uninterrupted, and rescuing the teams of the leading cultural operators during the period of highest instability.

### Mid-term

- Support for Ukrainian CCI actors living in and returning to Ukraine, introduce more mid-term programmes in Ukraine to make sure CCI actors in the country are encouraged to remain and work.
- Support for the development of new international partnerships: making sure skills and funding are readily available.

- Support for the creative industries as a tool for social reconciliation, the integration of vulnerable groups, and local economic development.
- Creating the conditions for talent to remain in the CCI sector.
- Develop platforms for the dissemination and promotion of Ukrainian cultural products and services abroad.

### **Long-term**

- Coherent state policy for cultural heritage.
- Raise the capacity and promote the sustainability of Ukrainian cultural institutions.
- Support the digitalisation of the cultural sphere.

## **Recommendations and next steps**

- Position any identified challenges and needs as the core content for programming the workshop in Warsaw for the 25 representatives of cultural operators from Ukraine. Ensure a deep dive into and verification of the findings at the workshop.
- Support further research regarding the CCI sector, in particular ensuring skills and skill gaps analysis, including cultural heritage and digitalisation.
- Engage CCI operators and horizontal initiatives into the programming of the opportunities.

### **Early wins**

- The conducted interviews were recognised as therapeutic by some of the experts, as it was an opportunity for them to reflect on the last six months.
- The fact that mapping data from horizontal institutions would be included in the EU-commissioned mapping was empowering for them.
- The team of experts, while participating in other events, mentioned the mapping and some of its preliminary trends, informing actors that at some point there would be an official document published.



# List of Resources

## Opinion Leaders Section

Facebook post  
by Olesya  
Ostrovska

Interview with  
Director General  
of the Ukrainian  
Institute  
Volodymyr  
Sheyko

Kult: Podkast:  
What can Ukraine  
give to the world?

Museum  
Evacuation: What  
Went Wrong?

Museum  
Reflections/  
Opportunities  
for Ukrainian  
Museums

Our Grand  
Migration: public  
talk by Mystetskyi  
Arsenal

TO\_MY podcast:  
Plans for  
tomorrow #6:  
Cultural policies  
and reputation  
institute

TO\_MY podcast:  
Plans for  
Tomorrow #10:  
Ukraine until 2022  
and beyond

TO\_MY podcast:  
Plans for  
Tomorrow #15:  
Meanings for  
which we fight

Special project  
“UKRAINE NOW.  
Vision of the  
Future”

Ukrainians  
are survival  
champions:  
Yevhen  
Hlibovytskyi in the  
podcast “Smart  
Ukraine”

## Data Analysis

Heritage  
Emergency  
Response  
Initiative report,  
March-June 2022

Museum Crisis  
Center, speech of  
Olha Honchar for  
ICOM conference in  
Prague, 23 August  
2022

Ukrainian Cultural  
Foundation: The  
analysis of the expert  
environment of the  
UCF and its influence  
on the implementation  
of cultural and artistic  
projects

Draft Ukraine  
Recovery  
Plan by MCIP

Navzaem talks  
on culture, 20  
August 2022 and  
9 September  
2022

Zapravka  
Programme by  
Ukrainian Institute,  
monitoring of the  
artistic residencies  
on July 29th 2022

Ukraine  
Emergency  
Art Fund

Ukrainian Cultural  
Foundation: The  
results of the  
“Survey on the  
state of culture and  
creative industries  
during the war”

**cultural  
relations**  
PLATFORM

## UKRAINIAN CULTURAL ACTORS MAPPING AND NEEDS ASSESSMENT

DEVELOPED BY

Anna Karnaukh, Kateryna Kravchuk

The Cultural Relations Platform is project funded by the Partnership Instrument (Service for Foreign Policy Instruments, European Commission) launched in April 2020 to support the European Union to engage 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). It provides a renewed approach based on a set of shared principles and new activities, aiming to promote and facilitate sustainable cultural exchanges, people-to-people activities, and co-creation processes between Europeans and citizens from countries all over the world.

