

cultural relations

PLATFORM

Cultural and creative sectors in Ukraine: Resilience, recovery, and integration with the EU



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CULTURAL AND CREATIVE SECTORS IN UKRAINE: RESILIENCE, RECOVERY, AND INTEGRATION WITH THE EU

Authors:

Anna Karnaukh

Kateryna Kravchuk

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1. EXECUTIVE SUMMARY

The report “**Cultural and creative sectors in Ukraine: resilience, recovery, and integration with the EU**” summarises the series of activities organised by the Cultural Relations Platform on behalf of the Directorate-General for Education, Youth, Sport and Culture of the European Commission in January-April 2024.

It provides data stemming from the project’s activities and contains the key messages discussed between the representatives of leading cultural institutions and networks from Ukraine and the European Union as well as stakeholders from other related sectors working in the field of EU-Ukraine cooperation.

The project’s activities included: an online questionnaire that engaged 498 respondents from all over Ukraine, two online meetings with representatives of the CCS in Ukraine, and an on-site final workshop in Brussels which engaged 65 participants representing key institutions and networks from the CCS in Ukraine and the EU, as well as Directorates General of the European Commission. This report contains key takeaways from each stage of the project, structured by the thematic topics of the final workshop. Notes from the online meetings served as preparatory tools for the final event in Brussels and are integrated into the report where relevant. The anonymous quotes used throughout this document are those of the Ukrainian cultural actors, as captured by the online survey.



The aim of this report is to build upon and update the recommendations for EU-Ukraine cooperation in the field of culture developed in 2022 and to produce a bottom-up input for the implementation of the EU Work Plan for Culture 2023-2026 (actions related to culture and creative industries in Ukraine) alongside other strategic documents on Ukraine.

Social Cohesion. There are a number of good practices that emerged during Russia's full-scale invasion of Ukraine that actually present innovative solutions in the field of culture. The experience gained by local cultural institutions, creative hubs and community centres needs to be described and scaled up. A reconsideration of the local cultural infrastructure is required in order for those social innovations to thrive.

Regional Development. A culture-driven approach to local development possesses the capacity to envision new futures for the communities that have been destroyed by war or have lost their identities due to the decolonisation process. Culturally sensitive strategies for integral development will create a new space of care for people and increase their quality of life, using the power of decentralisation as a motor for change.

Economic Growth. Mental health is crucial for businesses to survive the mass burnout caused by war and to continue producing added value for the economy and society. Investing in culture as a tool for working with public health might alleviate the burden of war on Ukrainian business. On the other hand, in order for the creative sector to grow, structured CCS-specific funding as well as mechanisms for export support are needed.

Skills for resilience and recovery. Good governance, strategic thinking, complex management, partnership building, marketing and sales, digital skills, and the English language are the competences most needed by cultural actors at different levels in Ukraine. The potential of the creative economy to contribute to the resilience and recovery of Ukraine can only be untapped through an interdisciplinary and integral approach to development. Synchronisations between stakeholders from culture, regional development, economics, education, and social policy, as well as joint teams working on specific issues, will significantly increase the input of creatives concerning the well-being of Ukraine.

EU-Ukraine Integration. There are already a number of projects that demonstrate the mutual benefits of the horizontal EU-Ukraine cooperation that has taken place over the last two years. Access to further opportunities and broader networks, as well as the joint design and co-curation of those initiatives related to Ukraine will strengthen not only Ukrainian cultural actors but also the European cultural and political scene. Continuity, a cross-sectoral approach and sustainability should be guiding principles for the CCS sector and any new support programmes.



2. ABBREVIATIONS

CCI - Cultural and creative industries

CCS - Cultural and creative sector

CRP - Cultural Relations Platform

DG EAC - Directorate-General for Education, Youth, Sport and Culture

DG Connect - Directorate-General for Communications Networks, Content and Technology

DG Grow - Directorate General for the Internal Market, Industry, Entrepreneurship & SMEs

DG NEAR - Directorate-General for Neighbourhood and Enlargement Negotiations

DG REGIO - Directorate-General for Regional and Urban Policy

EaP - Eastern Partnership

EC - European Commission

ECHN - European creative hubs network

ENCC - European Network of Cultural Centres

EU - European Union

EUNIC - European Union Network of Institutes of Culture

IDP - Internally Displaced People

IPR - Intellectual Property Rights

MCIP - Ministry of Culture and Information Policy of Ukraine

NEB - New European Bauhaus

UCF - Ukrainian Cultural Foundation

UEAF - Ukrainian Emergency Art Fund

UI - Ukrainian Institute

3. INTRODUCTION

Following the Russian full-scale invasion of Ukraine that started on 24 February 2022 along with Ukraine's designation as an official European Union candidate country in June 2022, the European Commission has been supporting the Ukrainian cultural and creative sectors through dedicated funding, projects and political initiatives. One such initiative was launched under the coordination of the EU-funded Cultural Relations Platform. Together with two Ukrainian cultural experts, a first mapping¹ of cultural actors and their needs was conducted in the summer of 2022, which shed light on how the cultural and creative industries and sectors had changed in Ukraine since the start of the full-scale war.

Based on the results of this mapping, the European Commission held consultations in November 2022 with 25 cultural actors representing leading state, public and private institutions from different sectors and regions. The report highlighted a series of recommendations that have informed approaches to the design of interventions that would support mutual integration and the strengthening of the cultural and creative sectors in Ukraine and the EU.

Building on these recommendations, in line with the EU Work Plan for Culture 2023-2026 that called on the Commission to support the Ukrainian cultural and creative sectors, and given the evolving context faced by the Ukrainian CCS due to the ongoing war with Russia the European Commission launched a dedicated project activity in January 2024. It aimed to evaluate the state of the CCS in Ukraine, with a particular focus on the EU integration and the potential of the cultural and creative sectors to contribute to the recovery of Ukraine.

The aim of this report is to build upon and update the recommendations for EU-Ukraine cooperation in the field of culture that were developed in 2022, and to provide a bottom-up input for the implementation of the EU Work Plan for Culture 2023-2026 (actions related to culture and creative industries in Ukraine) and other strategic documents on Ukraine.

The preparation of this report included the following tasks:

- to undertake the updated survey based on the previous mapping and needs assessment (2022) in order to obtain a more precise view of the situation and needs of the Ukrainian cultural and creative sectors;
- to synchronise Ukrainian cultural actors around the survey results and single out narratives to mainstream culture in other fields of development;
- to create a cross-sectoral lens on CCS and help reflect its priority role in the resilience and recovery of Ukraine across different developmental pillars (regional development, human capital, diversity and inclusion, economic growth);

¹ <https://www.cultureinexternalrelations.eu/wp-content/uploads/2022/10/Needs-assessment-of-Ukrainian-cultural-actors.pdf>

- to include the vision for EU-Ukraine cooperation in the field of culture into the framework of the EU-Ukraine integration process;
- to generate ideas for technical assistance programming in Ukraine in the field of culture that takes into account the context of the ongoing war and any subsequent recovery;
- to explore new links between cultural and non-cultural actors from Ukraine, as well as relevant EU institutions and networks, and to learn from their experiences.

The report is structured as follows. Section 4 clarifies the methodology adopted to collect the quantitative and qualitative inputs. Section 5 provides a contextual analysis that underpins the findings. Section 6 summarises the data collected from the online survey and two online meetings. Sections 7-12 recap the main ideas shared during the Brussels workshop and preparatory online meetings centred around the following topics: social cohesion, regional development, economic growth, skills for resilience and recovery, EU-Ukraine integration, as well as the lessons learnt from existing support mechanisms. Lastly, final remarks close the report.



4. METHODOLOGY

The methodology of the project was based on the following assumptions:

- There is a need for better outreach to the cultural operators outside of the largest Ukrainian cities to ensure a more balanced view of the current state of affairs;
- Cultural operators in Ukraine need room to carry out the sense-making process to grasp the complexity of the effects of war and the role of culture in resilience;
- Cultural operators in Ukraine need to meet Ukrainian stakeholders from other sectors dealing with recovery to enrich the cross-sectoral perspective and explore potential synergies in the field;
- Leaders from the cultural and creative sectors from Ukraine and the EU need more platforms for horizontal interaction to learn about each other's experiences and efforts over the last two years, as well as to synchronise their visions with other stakeholders dealing with the topics of recovery and EU-Ukraine integration.

Based on these assumptions, the design of the project's activities included:

- **An updated questionnaire** that considered the needs of smaller cities and communities and was distributed by ten local dissemination partners, reaching all regions of Ukraine (January 2024);
- **Two online meetings with representatives of the CCS in Ukraine** (public and private, representing different regions and sub-sectors). One meeting focused on the cultural sector, while the second gathered representatives of the wider creative sector. Held in Ukrainian, both meetings aimed at reflecting on the results of the survey and discussing a shared vision of the role of culture in post-war recovery (January-February 2024);
- **An onsite workshop in Brussels** was held where key cultural actors and those in the field of EU-Ukraine integration shared their cross-sectoral perspectives on culture, including regional development, human capital, social cohesion and economic growth (March 2024);
- **A balanced list of participants representing different fields** related to the topic (culture, creative industries, education, social policy, regional development, economic growth, public health, media and communication, capital investments, sustainability, and enlargement of the EU) (more than 120 attendees in total, listed in Annex 1).
- **A system of ambassadors** - participants that had taken part in every event were tasked with carrying and transmitting the key messages throughout the entire range of activities (including the previous activity held in 2022). Selected for this role were cultural leaders in Ukraine with a broad perspective on their sector and beyond, an extensive professional network, hands-on experience and who represent different positions in the ecosystem.

STAGES OF THE PROJECT

Building the EU-Ukraine Dialogue about Culture, Resilience and Recovery 2024



This report contains key takeaways from each stage of the project, structured by the thematic topics of the final workshop. Notes from the online meetings served as preparatory tools for the final event in Brussels and are integrated into the report where relevant. Anonymous quotations used in this document are quotes from Ukrainian cultural actors obtained from the online survey.

The **guiding questions** that shaped the overall approach and were embedded in the agenda of activities are the following:

- How can Ukrainian cultural organisations be better structured to become stronger and more resilient?
- Why is it essential for CCS to engage in a sustainable dialogue with other sectors?
- What are the early successes and long-term changes that can be created with this dialogue?
- Why is it important to talk about the creative economy in Ukraine today?
- How can different sectors work together to strengthen the creative economy of Ukraine?
- What are the priority areas of cooperation on culture and creative industries in the framework of Ukrainian integration with the EU?

5. OVERALL CONTEXT

According to the mapping and needs assessment conducted in November 2022, the preliminary needs of the CCS in Ukraine included:

- Ongoing response to the emergency needs of the cultural institutions being devastated by war or enduring occupation.
- Strengthening capacity, ensuring work processes remain uninterrupted, and rescuing the teams of the leading cultural operators during the period of highest instability.
- Support for Ukrainian CCI actors living in and returning to Ukraine, the introduction of more mid-term programmes in Ukraine to ensure CCI actors in the country are encouraged to remain and continue their work.
- A need to introduce institutional funding for institutions in addition to project-based funding.
- Support for the development of new international partnerships: ensuring 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.
- Generating the conditions for talent to remain in the CCI sector.
- Develop platforms for the dissemination and promotion of Ukrainian cultural products and services abroad.
- Coherent state policy for cultural heritage.
- Raising the capacity and promoting the sustainability of Ukrainian cultural institutions.
- Supporting the digitalisation of the cultural sphere.
- Ensuring the safety of cultural spaces.

As of Spring 2024, all those needs remain relevant but several emerging factors have contributed to increasing the complexity of the context:

- A **brain drain** is becoming more visible in all sectors of the economy, having a crosscutting impact on efficiency and productivity;
- The ongoing war is exhausting the resources, mental and emotional capacities of Ukrainians and is creating **Ukraine fatigue** in Europe and beyond;
- There is a deepening distinction in the quality of life and **operational context in the frontline areas** and the rest of Ukraine, which requires different policy instruments for different regions;



- There is evidence of incredible practices of resilience and adaptability demonstrated at many levels, but there is a lack of deep learning infrastructures to reflect on those experiences and integrate it on the systemic level;
- There is a growing understanding of **survival and recovery processes occurring simultaneously**, with this ambiguity creating confusion in the strategic planning of the local communities and institutions.

On 18 March 2024, the Ukrainian government adopted the Ukraine Plan, a strategic document for Ukraine's recovery, reconstruction, and modernisation. In particular, a portion of it was devoted to the CCS in the Human Capital chapter of the Plan. The European Commission endorsed the Ukraine Plan on 15 April 2024 and created a dedicated funding instrument of EUR 50 billion, the Ukraine Facility, to support the implementation of the Ukraine Plan.²

The conversations between Ukrainian and EU stakeholders carried out during the preparation of this report aimed to highlight the role of CCS not only in terms of its economic benefits, but also in view of its role in the rebuilding of territories, utilisation of post-industrial capital, social innovations, professional development for various societal groups including youth and women, rehabilitation and resocialisation of internally displaced persons, psychological recovery of people, and strengthening the security of Ukraine and Europe as a whole.



“We work to strengthen the intellectual capacity of people to resist in the information war. The ability to think systematically, to operate in complex domains of knowledge, and to be accurate in thought and speech are the focus of our activities. There is no democracy without a democrat, a person whose daily practices include actions that express and develop a democratic worldview. Therefore, we include the values of Humanity in the list of practices that strengthen the mind, will, and body. Since Russia's war in Ukraine is not a matter of Ukrainians alone. This is becoming a place of collision of many semantic confrontations. We see the resilience and recovery not only of Ukraine, but of the European continent, and in a broader sense, of the democratic part of humanity.”

(Online Survey Participant, 2024)

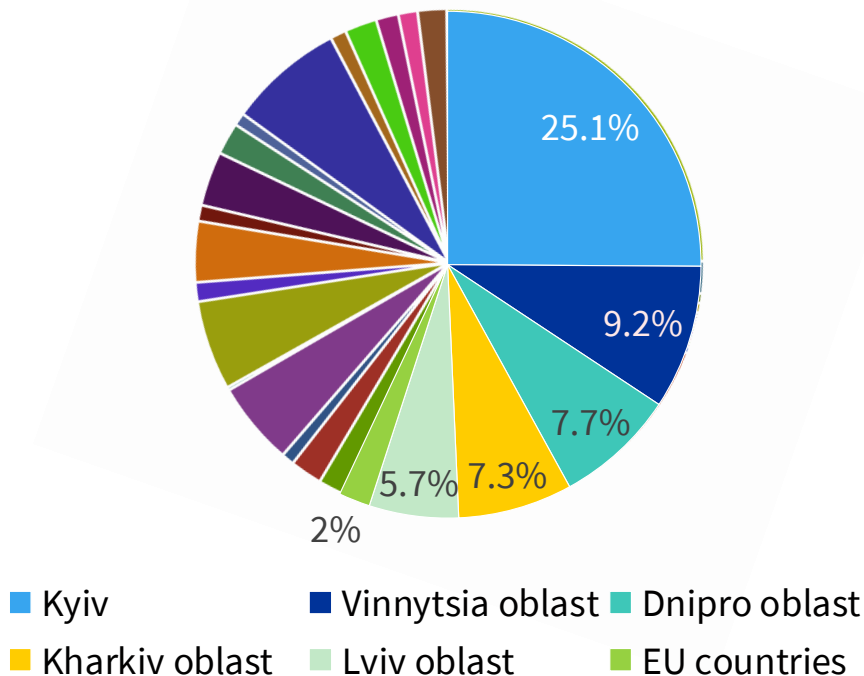
² https://neighbourhood-enlargement.ec.europa.eu/news/commission-endorses-ukraine-plan-paving-way-regular-payments-under-ukraine-facility-2024-04-15_en

6. MAPPING: CAPACITY OF CULTURE AND CREATIVE INDUSTRIES

The data below represents the opinions of **498** stakeholders from the culture and creative industries in Ukraine as collected through the online survey. As it is not a representative number considering the size and scale of the sector, the data was therefore further substantiated during the online meetings with the cultural leaders from different regions of Ukraine and the CCI sub-sectors. As such, this section draws upon a combination of qualitative and quantitative data. The survey focused particularly on the broader regions and smaller communities in order to balance the data from the major cities mapped in 2022.

The survey was launched in January 2024, and has been made available for public access as well as being distributed among major national networks and communities in the field of culture. All regions of Ukraine were covered by the survey, including several respondents remaining in the occupied territories, some serving in the Military Forces of Ukraine and some remaining outside of Ukraine.

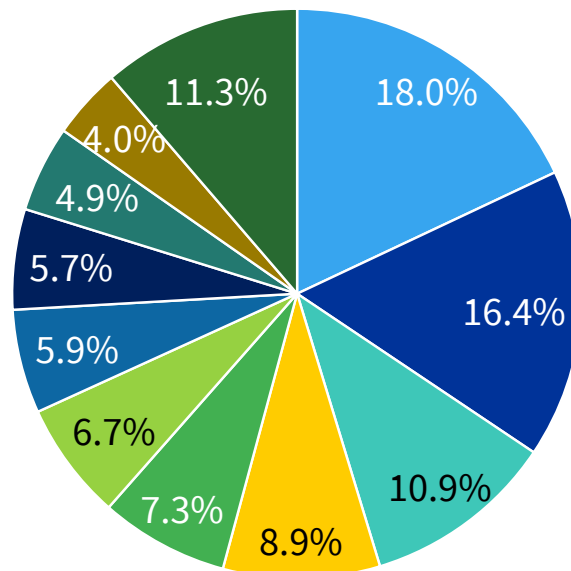
Survey participants by location



There are respondents from all oblasts including Donetsk, Luhansk and Crimea. 3 persons serve for the Armed Forces of Ukraine.

All major CCS sectors are covered by the survey, with the largest number of answers coming from the cultural heritage institutions and performing arts. Public and private institutions were represented almost equally.

Survey participants by sector



- Cultural heritage
- Audiovisual arts
- Audial arts
- Government body in culture
- Performing arts
- Education in culture
- Literature and publishing
- Others
- Creative industries
- Visual arts
- Design

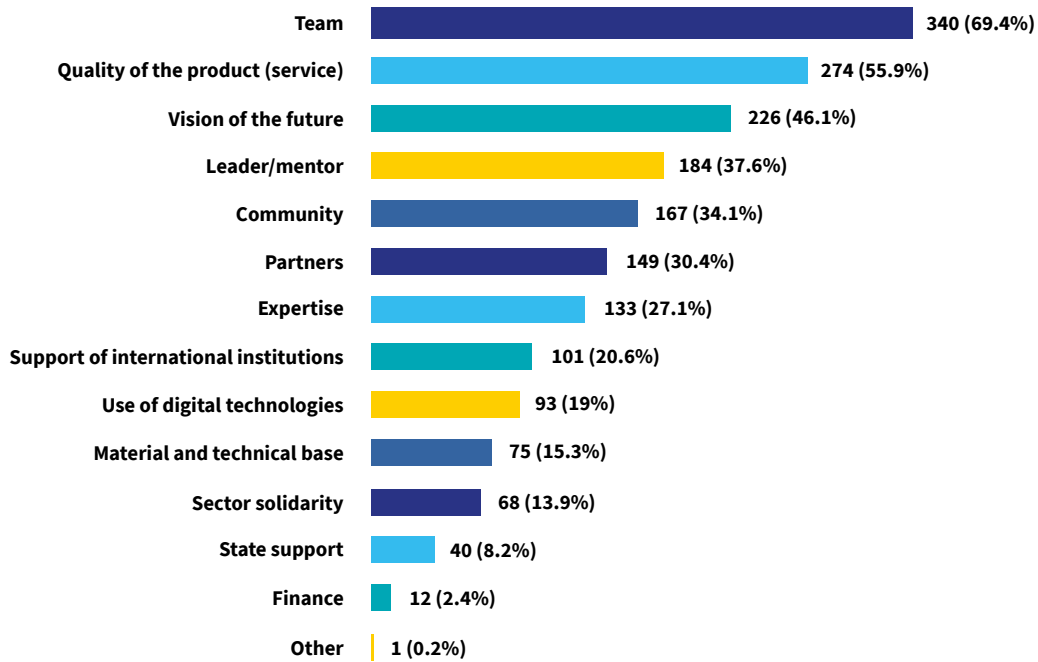
Over **66%** of respondents claimed that they stayed at their workplace and maintained the same position they held before the full-scale invasion. Over 18% were forced to look for another job, while 5,5% remained unemployed as of January 2024. 7% of respondents were studying and 2,4% mentioned the need for professional education.



“Our NGO has cut its activities since the full-scale invasion. We stopped organising festivals, concerts, plein airs and other mass events. Only our environmental initiatives remained as well as volunteering for the needs of the army. This we do at our own capacity and with the help of our friends. I try to work at any temporary jobs that are available.”
(Online Survey Participant, 2024)

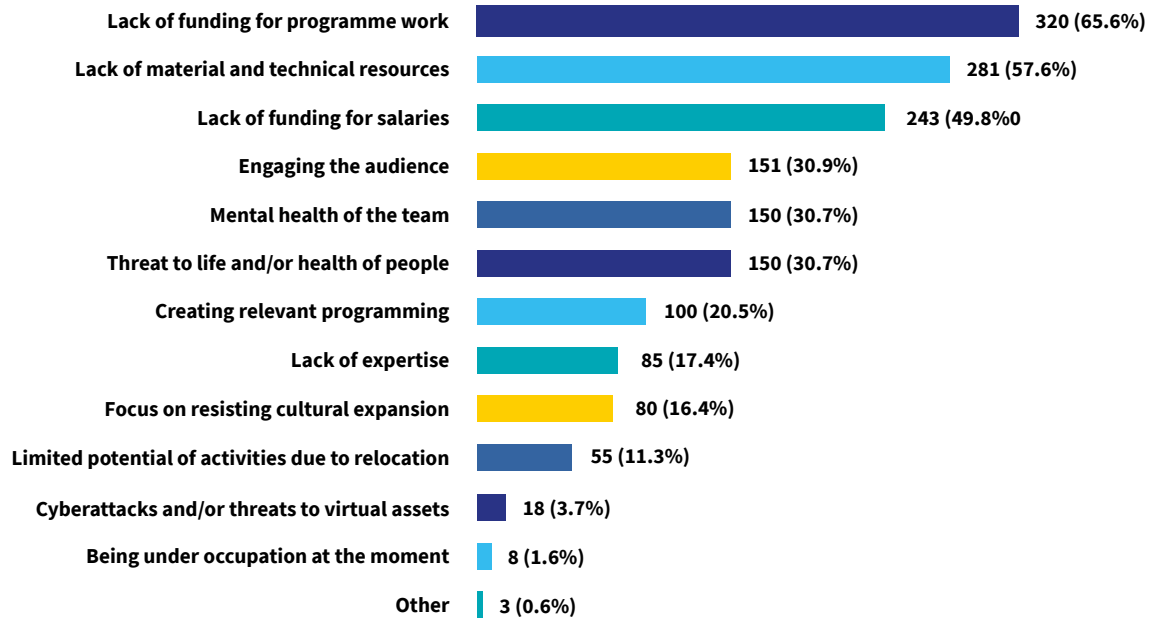


What are the key strengths of your institution/organisation now?



The key challenges that cultural operators in Ukraine are facing in 2024 are a **lack of funding for programming and salaries, and a lack of access to technical resources**. Moreover, mental health issues have deepened now in comparison to 2022. “Other” challenges include: brain drain, a lack of skilled workers and the fact that representatives of this sector are faced with the need to join the armed forces.

What are the key challenges your institution/organisation is currently facing?



“Lack of skills at the state institutions, personnel turnover, overly regulated procedures, unprofessional management, nepotism, dependency on the soviet style financial planning indicators [фінансово-планові показники] lead to the low quality of cultural product in the budget-funded organisations.”
(Online Survey Participant, 2024)

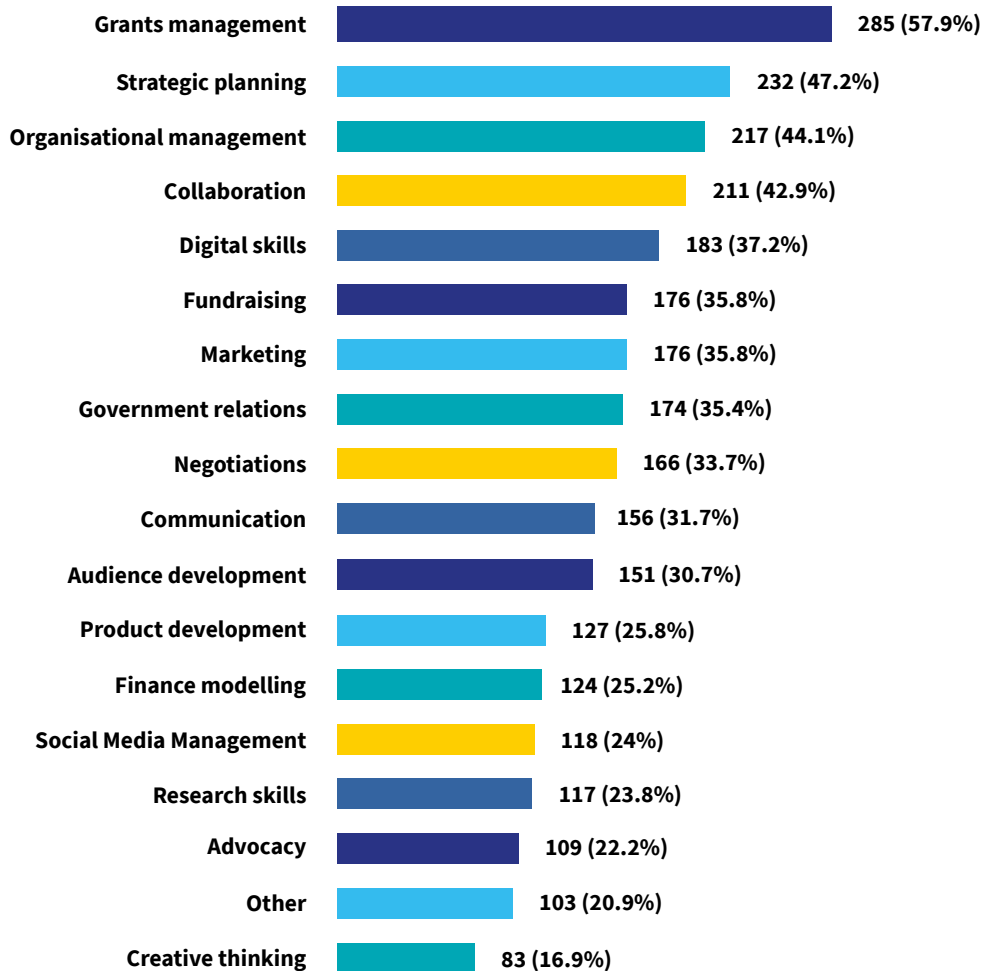
The participants in the online meetings stressed that the survey data may differ significantly in the frontline areas and the rest of Ukraine. In order to illustrate the case, key takeaways from the [survey](#) held in 2024 by Dnipro Centre of Contemporary Culture are listed below:

- The audiences in the Dnipro region now include significant numbers of IDPs. There is a shift in programming activities, with war now being the main theme. Current key needs include support with project delivery and acquiring new skills and experience.
- The amount of activities has been cut due to safety issues. Cultural organisations are relocated or have changed spaces. There is also a need for technical equipment, advanced safe spaces and financing.
- The increase in international contacts is becoming visible, however the need for international exchanges and networking remains relevant.
- Teams are being cut down and are faced with changes. Human resources and collaborations are highly demanded.



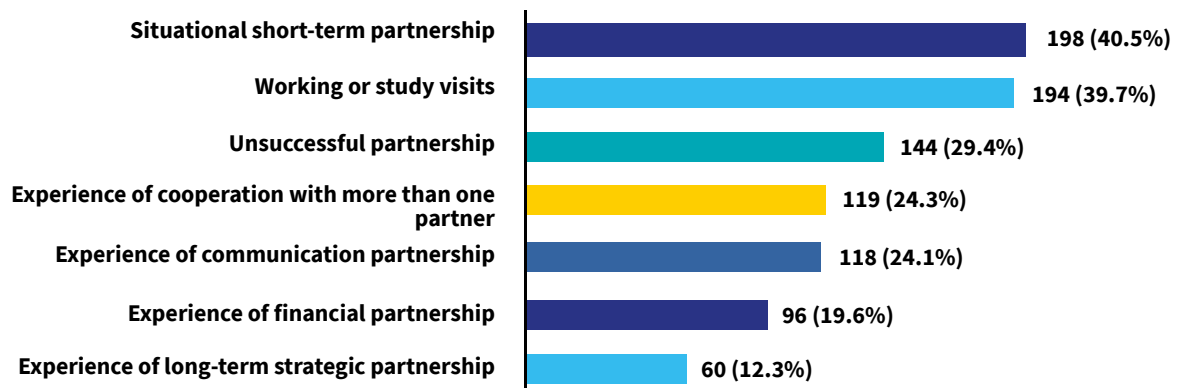
When it comes to skills development in the field of culture, there is a clear correlation between a lack of strategic planning and grant management skills, and the lack of strategic long-term partnerships with organisations from the EU.

What skills would you like to develop in your team?



The number of unsuccessful partnerships shall be further investigated, however this is very likely a consequence of the same reasons as above, further exacerbated by the language barrier and lack of communication/negotiation skills.

Have you ever collaborated with partners from the EU? If so, please mark the type of collaboration



“International partners are afraid of working with us”.

“We have to constantly explain that our artists and cultural managers are suffering from chronic stress. People just can't understand it because they've never been through it.”

“Language barriers and export barriers are significant.”

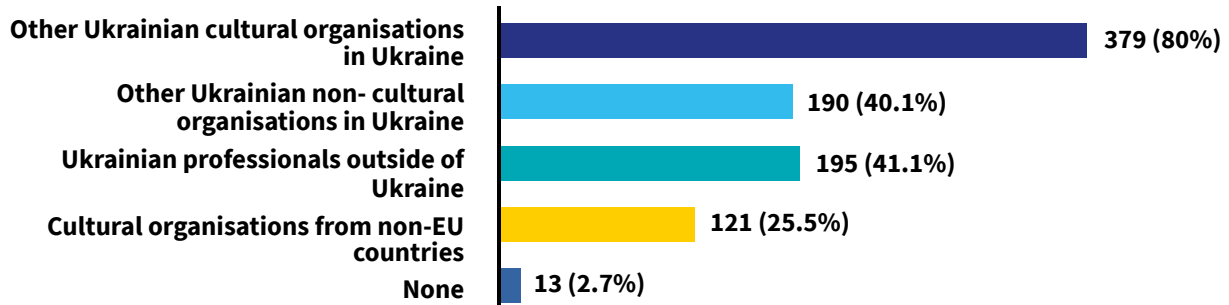
“We need funding for motivational programmes that will make the collaboration process easier.”

(Online Survey Participants, 2024)



At the same time, Ukrainian cultural institutions are quite experienced in partnering with their peers in the country, although they are much less used to cross-sectoral collaborations.

Previous experience of partner relations with:

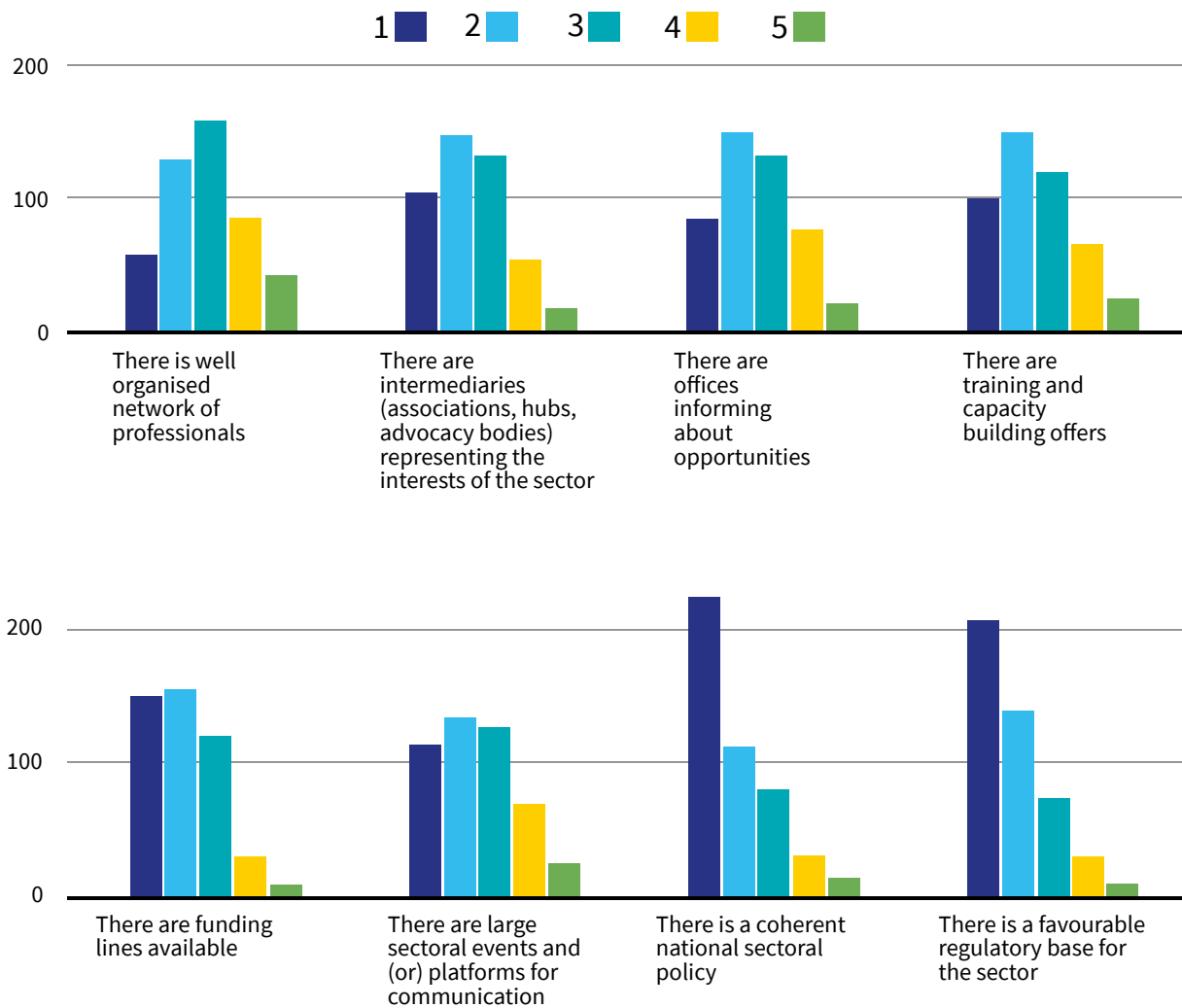


During the online meetings, a strong statement had been made by cultural operators and professionals in Ukraine: **culture cannot contribute to the resilience and recovery of Ukraine if it's not resilient itself.**

Nevertheless, the CCI sector is very poorly structured. It is **vital** to support the **development of intermediary organisations and sectoral associations**, as they can lobby on behalf of the interests of the sector, for example, professional standards, etc. As well, the sector needs more **funding instruments specifically designed for CCS** - direct investment funds, impact investment funds, etc. At the moment there are none in Ukraine.

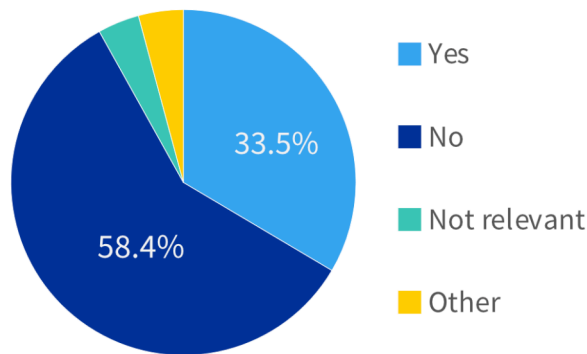
Culture can contribute to the resilience and recovery of Ukraine, only when it is resilient itself

How well would you say the field of work you indicated above is structured (1- not relevant, 5 - fully corresponds for each item below)?



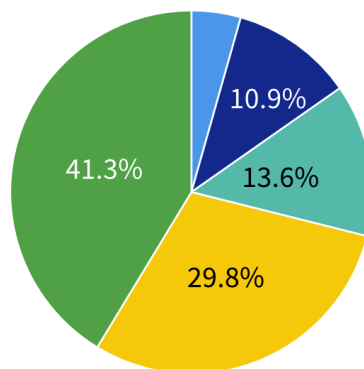
Only one-third of respondents had ever been consulted by the state institutions in the process of drafting new policies or regulations. The majority of those who have never joined any policy consultations came from small- and medium-sized cities. Multiple bottom-up initiatives in Ukraine, as well as the EU-funded project [RES-POL](#) launched in early 2024, aim to strengthen this process and contribute to policy reform in the field of culture in Ukraine.

Has your organisation ever been consulted by State institutions (e.g. via platforms or forums) to contribute on the drafting of new policies, legislations, regulations in the field of culture?



The survey data and the information collected during the two online meetings served to structure the Brussels workshop, especially in light of the growing need to better adjust existing EU support instruments to the current reality in Ukraine.

Level of awareness of Ukraine's integration with the EU in the field of culture and creative economy



- I use opportunities, I am involved in the changes at the level of synchronisation of legislation and governance
- I use opportunities, I am aware of changes at the level of synchronisation of legislation and governance
- I am not aware of the EU opportunities in the field of culture, I am not aware of the need for systemic changes in governance
- I am somewhat aware of the EU opportunities in the field of culture, I am not aware of the requirements for systematic changes in the filed of governance
- I am aware of opportunities and the need to change the management system. I want to learn more



The next chapters of the report provide recommendations stemming from the Brussels workshop and two online meetings. The recommendations address the following topics: social cohesion, regional development, economic growth, as well as resilience and recovery. These topics formed key pillars of discussions during the Brussels workshop and online meetings, allowing us to evaluate the wider impact of culture and creative industries on the resilience and recovery of Ukraine.

The final two sections of the report address EU-Ukraine integration and provide lessons learnt from existing support mechanisms for the CCI sector in Ukraine, two topics which were widely highlighted within the project's activities.



7. CULTURE FOR SOCIAL COHESION

Since the start of the full-scale invasion, the audiences and consumers of cultural goods and services in Ukraine have been changing vastly. New demanding social groups are emerging (IDPs, refugees, people with disabilities, volunteers, veterans, etc.), each with their own specific needs. The survey results demonstrate, for example, that the deterioration of mental health is a growing challenge for Ukrainians. Tensions among the competing narratives (those at the frontline and those far from it, those who left Ukraine and those who stayed; those who lost their loved ones, health, homes, or jobs and those who have not; those who experienced captivity or occupation and those who did not, etc.) create significant social divides within communities. These fractures, combined with the informational attacks of Russian special services and exacerbated by exhaustion, threaten the overall level of tolerance, the density of the social fabric, and the sense of citizenship.

Since February 2022, cultural institutions in Ukraine have become efficient hubs for community resilience, serving as shelters and places for reconciliation, unification, and integration. Based on recommendations from November 2022 and following dedicated conversations in April 2024, this report introduces the key thoughts of the project participants on how culture already contributes to social cohesion, civic participation, and the well-being of Ukraine, as well as the potential impact of CCS in this regard.

- Harnessing the **transformative power of art and cultural heritage is needed to cultivate a strong culture of integrity** in Ukraine as a source of dignity (including compliance, transparency, and good governance practices).
- Data is needed to fight propaganda, but empathy could be used to explain harsh topics and highly personal cases. **Culture carries the primary language to enable both rational and emotional reasoning**, thereby enhancing critical thinking and promoting informational hygiene.
- Society needs to **discuss sensitive topics and social divides**; simultaneously, there is a lack of tools for mutual understanding. Not everyone will have shared experiences but it is culture that can precisely become an effective means to foster dialogue between people, as a great deal of healing will need to be done.
- The biggest challenge for a society at war is to embrace ambiguity; however, artists are able to handle it more easily. **Self-expression helps individuals cope with stress**, such as through storytelling and constructing narratives, which serve as effective tools for processing trauma.
- Provided that new skills are acquired (trauma-informed approaches, conflict sensitivity), artists, creatives and **cultural institutions can contribute to public health**. At the same time, it is essential to remember that art therapy is a specific type of intervention; however the conversation surrounding culture and health is much broader than that. The EU-funded preparatory action entitled Culture4Health³

³ <https://www.cultureforhealth.eu/>

offers policy recommendations and “do's and don'ts” for partnerships between cultural institutions and health and well-being institutions. It can inspire a platform for collaborations in the field of mental health, especially in the context of IDPs⁴, veterans, and their families.

- Culture should be viewed from and used in a **long-term perspective** rather than as a tool to remedy other sectors' deficiencies in the short term. Cultural spaces should extend and reach beyond their traditional services. UNESCO's cultural hub in Lviv⁵ is currently piloting such an approach.
- **Public libraries and community cultural centres** can become permanent, multifunctional spaces for **social cooperation and integration** – uniting people, including marginalised groups, etc. **More local hubs** of a similar kind can be developed over time with investment of different funders. Culture needs new communication platforms to interact with new audiences, especially in **small towns and communities**.
- **The Europe Challenge**⁶ is a programme that brings together teams from libraries and communities across Europe to address social isolation, inequality, and other local challenges by developing, sharing and implementing creative solutions. Two Ukrainian libraries are already a part of this growing network, however this opportunity needs to be shared more widely.
- Independent cultural organisations are **addressing multiple challenges in their communities**, and play an important role in maintaining resilience and collaboration among different groups of people. As an example, for the last two years the Ukrainian grassroots initiative called Repair Together⁷ has been organising weekly reconstruction raves that bring together young people to clean and rebuild Ukrainian villages destroyed by the war. Such projects inspire young people to be active and contribute to reconstruction. As members of Reset! - the European Network of Independent Cultural and Media Organisations, they can showcase this experience internationally and scale up such cases.

“

“We have centuries-old treasures behind us that are waiting for us to take their power. I am the keeper of the sacred knowledge of Easter egg making. I write books so that Ukrainians all over the world can feel the power and strength, and also the love that comes to us from previous generations, the ancestors, because those times have come!!!”

(Online Survey Participant, 2024)

⁴ “Arts and health: supporting the well-being of forcibly displaced people”; WHO and Culture for Health, 2022

⁵ <https://www.lvivculturehub.com/lander>

⁶ <https://theeuropechallenge.eu/>

⁷ <https://www.repair-together.com/>

8. CULTURE FOR REGIONAL DEVELOPMENT

Considering the changing context within the country at war, many communities in Ukraine are forming their new visions of themselves. For these visions to be viable, they must be informed by the vibrant cultural landscape and designed through a participatory process. In the context of decentralisation reform in Ukraine, there is a need to focus on a culture-driven approach to strategic development at the local and regional levels. Decolonisation processes often create a vacuum of new meanings when the old Soviet or imperialistic narratives are no longer acceptable, and new identities are not yet discovered. Careful assessment of existing cultural assets, symbolic capital, natural resources, and talents might create a solid ground for reimagining developmental strategies and building integral local ecosystems.

Following the dedicated discussions held during the project's activities, both online and onsite in Brussels, this report provides specific examples of the tools that might be used for this purpose:

- Through creating urban plans to restore cities and districts, **culture offers an understanding of a reinvented future for the territories**. Participatory urban practices contribute to imagining a new tomorrow for all and empower local communities.
- There is also a potential to intensify collaborations around **cultural heritage sites and natural reserves**, to strengthen their protection and use them to foster growth. In this way, the cultural development strategy can be harmonised with the strategy of the entire community, creating a culture-oriented approach to urban development that considers its environmental impact. The Eurocities Network has already been a reliable partner for Ukrainian communities in this regard.
- Branding territories and creating a digital database of the cultural capital is particularly relevant for Ukrainian communities at war. The function of **creative industries** is not only to contribute to the preservation of regional identities but also to raise the issue of the importance of culture and cultural heritage in different ways.
- Over the last two years, several steps have been taken to foster and enable closer collaboration between the Ministry of Culture and Ministry of Restoration, particularly joint work on the digitalisation and 3D scanning of cultural heritage objects. However, there is much more potential for this cooperation to become systematic, especially when it comes to integral development strategies and improvement of the cultural infrastructure on the local level. **New European Bauhaus** practices and standards are one of the topics on which this cooperation is crucial.



Rec 29: “Reconstruction of cultural heritage should be based on national, international and European practices, on standard-setting texts, principles, such as New European Bauhaus, and lessons learned, and be consistent with the European quality principles for Union-funded interventions which have a potential impact on cultural heritage. Particular attention should be paid to ensuring the sustainability of and adequate protection for activities financed under the Facility in light of cybersecurity risks and the overall threat landscape”

(Regulation of the European Parliament and of the Council establishing the Ukraine Facility)

- The European Investment Bank might be considered as another partner in this process as it provides funding for the reconstruction of institutions at the local level, including schools and municipal cultural organisations.
- Culture might become a **source of meaning for business** as large socially responsible companies, besides volunteering, seek to support systemic change and influence events in Ukraine.
- Culture can not only **make territories beautiful but comfortable and attractive** for Ukrainians living abroad to entice them to return home; perhaps not to the places they originally resided, but to new, restored and beautiful places. A dual approach to culture is thus needed, one that not only incorporates buildings but also human capital. This includes supporting artists and investing in their future, not just addressing emergencies.
- EU funding opportunities, such as the **European Capitals of Culture** or the **European Heritage Hub, together with the Council of Europe's Cultural Routes**, are cross-sectoral opportunities that can foster systemic cooperation on the ground. By joining them and increasing their capacity to be a part of these processes, Ukrainians can thus apply a cross-sectoral lens for local development, as this considers cultural development and their quality of life.



“As a specialist in the field of museum and monument studies, I see active work in the field of cultural heritage management, in particular in the issue of significantly increasing its impact on the economic, social, and political spheres of life, as my primary task in the process of restoring Ukraine. A properly built model and strategy for heritage management, taking into account international standards of sustainable development, will not only contribute to the preservation of heritage, but will also have a positive impact on the development of cities and towns and significantly enhance their image.”

(Online Survey Participant, 2024)



- Culture must be incorporated into the recovery process in communities at all levels. In this regard, further work must be done to develop the competencies of responsible individuals, particularly when it comes to working with the de-occupied territories where a very high level of cultural sensitivity is needed.



9. CULTURE FOR ECONOMIC GROWTH

According to the [Centre for Economic Strategy](#), the Ukrainian GDP has decreased by almost 25% since 2022. As of May 2024, more than [50% of power generation facilities in Ukraine were severely damaged](#) by Russia during the full-scale invasion. As of May 2023, 174,000 square meters were [mined](#) (almost 1/3 of the total territory of Ukraine). These rough numbers illustrate the current situation wherein Ukraine must restructure its economy in order to provide more knowledge-intensive jobs for a decreasing population and to create more added value with limited resources. On one hand, it can create more opportunities for the development of the creative economy; on the other hand, a brain drain and a drop in consumption in the internal market hinder these opportunities. Cultural institutions are thus forced to become more self-sufficient, and creative businesses must look for new markets. At the same time, the pre-war challenges remain - there is no fully decentralised network of cultural institutions, a significant portion of the creative sector still operates in the shadow economy, and there is a lack of sector-based associations that could advocate for the sector's interests.

Following the dedicated discussions, both online meetings and the Brussels workshop, the major observations on how different stakeholders can approach this complex situation to unlock the economic potential of the creative economy in Ukraine are outlined below. These points reflect the most discussed themes and those that received the most support from the project participants.

- According to the [Ukrainian Centre for Cultural Research](#), the declared income and taxes paid by the creative industries declined by 50% in 2023.
- Expanding **export potential** for Ukrainian creative industries is crucial. In Ukraine, domestic demand will stagnate due to the war and limited incomes, therefore international markets are important to the development of the creative industries.
- The legislation on Culture must be adapted to **allow cultural institutions to attract investment, manage property, and earn an income**, etc. Cultural institutions in Ukraine must interact with business to better understand business processes: the establishment of KPIs, the understanding of value, rational use of resources, and financing.
- The launching of awareness-raising campaigns for consumers to **recognise the value of CCS** and increasing their willingness to pay for official creative products is important.
- The scale of the creative business in Ukraine is **not yet sufficient** for it to be prioritised by the political authorities. The process of adapting to European markets will be highly beneficial for Ukrainian creative businesses as it ensures integrity, quality checks on business models, and an opportunity to strengthen the Ukrainian ecosystem.
- There is also a need for **sector-specific statistics and analysis** because each sector

is unique in its own way and thus requires different metrics to assess its efforts, rights, strengths and weaknesses.

- **Digitisation** helps to protect the collections of archives, museums, and libraries from destruction, and also represents an opportunity to disseminate and distribute CCS products to new audiences in Ukraine and abroad. AI and new technologies **create new opportunities for monetising and increasing the export attractiveness of culture**, yet require legal regulation, including in the area of copyright law.
- Being focused on technological innovations, society tends to underestimate the potential for cultural and social innovations. As a result, the infrastructure for these types of innovations remains underdeveloped. While artificial intelligence serves as a repository of knowledge from past generations, social and cultural innovations explore what is needed in order to find solutions for today's problems in the future. **Investing in the research of new models for social and cultural businesses is thus crucial.**

“

“There are no solutions against war and cruelty yet, but humanity keeps investing in the technical innovations for new weapons to kill more people, not in the social weapons to preserve more peoples' lives. Ukraine might become a forefront for these solutions for the future.” (Participant of the panel on economic growth, Brussels workshop, 2024)

- Phylogenetically, one of the reasons why art and culture have emerged and evolved in the human species is because they serve as coping resources. There is extensive evidence supporting this claim. Therefore, if policymakers are able to pursue this systematically, it will greatly contribute to the resilience of the Ukrainian economy and society. Creating a global staff taskforce to address the biological and psychological sustainability of an entire country could become one of the most formidable laboratories for cultural innovation imaginable.

“

“...to fulfill my professional duties in good faith and contribute to the Victory...”
(Online Survey Participant, 2024)



10. SKILLS FOR RESILIENCE AND RECOVERY

The most significant issue impeding the impact of culture on social and economic development is the absence of relevant skills among local administrations and cultural managers. There is a lack of policy-making, support programmes, and tools for creative industries, as well as stakeholder engagement, strategic programming, and cultural sensitivity at a large scale. A culture-driven approach to local development necessitates decision-makers' understanding of the multiplier effect of cultural and creative industries. Some potential solutions include certificate programmes, scaling up good practices, and promoting knowledge exchanges within Ukraine and between Ukraine and the EU.

A summary of the discussions held during the online meetings and the Brussels workshop on what is required to bridge the growing gap in economic development, social recovery, cultural diplomacy, and the societal response to global educational opportunities is outlined below:

- Cultural actors need to acquire **new skills required by the current time** period (working with trauma, conflicts, reformatting cultural products, understanding the market and the opportunities offered by integration with the EU).
- Educational reform is currently underway in nine regions of Ukraine, and it concerns academic lyceums, vocational education, and professional higher education. It creates a **window of opportunity** for culture to enter these three areas of education. Cooperation with the EU institutions and the Ministry of Education and Science of Ukraine will create a supportive environment to maximise its potential.
- It is crucial to **support arts and creative education in Ukraine as a priority**. There are numerous residencies and invitations to study in the EU and beyond for Ukrainian arts students and professionals; however, male professionals and students cannot leave the country and a significant percentage of people do not want to leave Ukraine either, due to their personal choice or other reasons. **Favourable conditions in educational institutions and the quality of the available professors** can be an important factor for some of those people who have left Ukraine to consider returning.
- There is still a **lack of skilled cultural managers** able to plan strategically and to lead on institutional development. As well, the arts scene is more dynamic than the managerial capacity; an effective solution could be **longer-term internship programmes and job shadowing** for cultural managers in the EU, where they are included in the development and planning of certain large-scale projects and major organisations.
- Artists and cultural managers in Ukraine **lack skills in long-term planning**. This is not how Ukrainian organisations usually operate, especially now with the war. It has become nearly impossible to plan in the long-term. However, international projects require skills in medium and long-term planning. This is **necessary to ensure a systemic presence in the European cultural landscape**.

- **Digital technologies and AI are altering the profiles of certain creative professions**, especially in design and marketing. **Reskilling and upskilling** will be the trend in the job market for the next five years, including in the creative sectors.
- There is large-scale **demand in the creative sector for skills in sales and for marketing**. The creative industries need to be better integrated into the entrepreneurship, start-up, and business communities to acquire the skills involved with the initiation/establishment of an organisation, pitching, selling, marketing, cooperation, and teamwork.
- Ukrainian creative hubs, arts centres and educational platforms have similar challenges to the European Creative Hubs Network or Trans Europe Halles, so these might be a vector for future collaboration.
- **The English language still remains among the major barriers** for representatives of the CCS in Ukraine. This factor can influence the level and amount of international collaborations.



11. EU-UKRAINE INTEGRATION IN THE FIELD OF CULTURE

The following key points summarise the main ideas of the project participants surrounding the specific actions that should be undertaken as the next steps following the conclusion of the project's activities:

Approach to collaboration

- It is important to **showcase joint EU-Ukraine projects**, make them more visible and increase further collaborations and integration based on the **principle of equal partnerships and reciprocity**.
- EU-Ukraine **meetings should be held not only in the EU, but also in Ukraine**, where they can provide more understanding of the local context. EU representatives can learn a great deal from Ukraine, for example the resilience of the cultural and creative sector.
- Culture is traditionally a **cross-cutting topic in the context of EU accession**. Support for the CCS will need to be approached from the perspective of other sectors; this includes, in particular, labour market reform and understanding the role of culture in making a place more attractive to live in.
- **More Ukrainian experts should be involved in expert groups within the EU structures**, thus giving Ukraine a voice and greater representation, while contributing to capacity- building for Ukrainian CCS professionals.
- There are requests for **match-making instruments to allow for the formation of new partnerships** between CCS representatives in the EU and Ukraine.
- **Establishing further overseas representative offices of the Ukrainian Institute** can be one of the factors to promote co-creation on the basis of equal partnerships (currently there are two: one in Berlin and another in Paris).

Networking and opportunities

- Ukrainian cultural professionals and organisations would **benefit from joining EU cultural networks** and learning more about their offers. Likewise, EU networks could benefit from additional resources to engage with Ukrainian representatives. **An increase in support to foster mediation and cultivate leadership is recommended.**
- It is recommended to explore opportunities for Ukraine to collaborate in other programmes of the EU – focused on topics such as **sustainability, climate change and well-being**. At the moment, there is less known about such programmes in this sector compared to the Creative Europe or House of Europe programmes. The Single Market Programme for CCI representatives implemented by DG Grow could be another focus.

Ukraine facility

- The EU could be helpful in **expanding the notion of human capital** for Ukrainian authorities, so that they better recognise the role of CCS in strengthening it.
- **Culture should be included in the operational programmes of the Ukraine Facility.** The EU could negotiate with the Ukrainian authorities to secure a place for the CCS at the level of: operational programmes, skills and educational development (especially via institutions), through the organisation of programmes, the distribution of vouchers, etc.

Other focus areas


- **Digitalisation and AI offer new opportunities for as well as posing questions** on intellectual property rights. In this regard, there is a potential for greater collaboration between the EU and Ukraine.
- It is important for Ukrainian CCS to **keep abreast of the negotiations on the tax system** (given the number of representatives registered as private entrepreneurs). There is also a [resolution](#) in the EU on the working conditions of cultural workers; it is thus important for the Ukrainian CCI sector to follow this context.
- Sustainable restoration of cultural heritage and infrastructure may be a common interest for cooperation. There is a **network of approximately 33,000 state cultural institutions in Ukraine** - music schools, opera houses, theatres, etc.; they should be taken into account while discussing integration and collaborations.



12. LESSONS LEARNT FROM THE EXISTING SUPPORT MECHANISMS

‘Ukraine is a youth of Europe’ – Volodymyr Yermolenko, Ukrainian philosopher and essayist, President of the PEN Ukraine.

This section captures the key observations and lessons learned concerning the existing support programmes and mechanism(s) for the CCS in Ukraine.

PROJECT NAME	KEY OBSERVATIONS AND LESSONS LEARNT
<p>ZMINA: rebuilding</p>  <p>Programme by IZOLYATSIA Foundation (Ukraine) implemented in cooperation with Trans Europe Halles (Sweden) and Malý Berlín (Slovakia). It is targeting the provision of 1.4 mln EUR to Ukrainian artists and cultural organisations for the 2023-2025 period in order to create and showcase works in Ukraine and other Creative Europe countries. Co-funded by the EU’s Creative Europe Programme under a dedicated call to support Ukrainian CCS.</p>	<p>Size of applicants. The main focus of this programme is the impact culture has on community building. It limits eligibility in the programme to organisations which have been registered for at least two years, and restricted access to certain new, highly active initiatives that emerged alongside the full-scale invasion. A flexible approach to eligibility criteria is needed.</p> <p>Local partnerships. The requirement for cultural institutions to apply in partnership with local authorities was hardly feasible given it was challenging for cultural operators on the ground to find justification for such collaborations.</p> <p>Frontline areas. It is extremely challenging to work with territories close to the frontline, as there are financial risks, as well as security related issues, among others, that can emerge.</p> <p>Flexibility. A more flexible approach to the management and reporting of grants is required (“We had people submitting their reports from trenches. Literally!”)</p> <p>Intellectual property rights. Copyright issues are a particular problem when it comes to documenting the war. A lack of IP-related skills and capacities among the cultural actors has proven a challenge.</p> <p>Capacity. The capacity building efforts within the project have been quite successful, however further significant investments in increasing the capacity of the teams is still needed; e.g. understanding the notions of inclusion and sustainability is lacking in the practical work on the ground.</p> <p>Legal restrictions. Due to restrictions related to banking policy during the full-scale invasion, money transfers from Ukraine to European partners were and still remain a major challenge. Bureaucratic regulations in this field have proved to be an obstacle to the smooth flow of finance and therefore affect timely project implementation.</p>

[Culture Helps](#)



The project is a cooperation between the NGO Insha Osvita (Ukraine) and zusa (Germany). In 2023-2025 the project provides grant support to cultural managers and organisations that help displaced people integrate into new communities through culture. Co-funded by the EU's Creative Europe Programme under a dedicated call to support Ukrainian CCS.

Size of applicants. Offering small-scale grants to young organisations has proven to be a very effective practice. Providing grant support at various scales is also a beneficial approach.

Demand. Currently, the demand for grants is much higher than the supply. The number of applications is 20 times larger than the available number of grants, a fact that leads to pressure and stress for the applicants.

Self-care. It was difficult for people to apply for mental health support (as it is much easier to consider the needs of team as a whole). Those who are taking care of others have to be taken care of.

Project concepts. Re-granting is important and allows for rapid responses and quick initiatives, without having to reflect on what was achieved (e.g. a lack of a critical approach to art-therapy).

Capacity. The resilience and capacity of sub-granting providers is also highly crucial. There is a lack of institutional support programmes for the large actors.

[UREHERIT](#)



Architects for heritage in Ukraine: recreating identity and memory - is a three-year project aiming to build competence on heritage protection, the regeneration of culturally meaningful plans and projects, and the empowering of local communities. This project establishes a platform for long-term cooperation between architects, urbanists, landscape architects and antiquarians from Ukraine and other European countries to protect and develop nature and heritage as resources for

Capacity. High demand for capacity building (project writing and reporting, EU vs Ukraine regulations) and a narrow pool of potential grantees in the large calls for proposals are issues that need to be addressed. It is important to provide informational sessions and intermediary services or consultancy through NGO hubs, municipalities, and other relevant entities.


Partnership. Large consortium – both a challenge (coordination) and opportunity: different work cultures and approaches; different audiences, different types of expertise, while partners become focal points in the country.

Flexibility. Medium and long-term timeframes (3-5 years) vs a volatile and changing situation.

Relevance. International protocols (i.e. for emergency response) are often not relevant to the current Ukrainian situation (ongoing war, different regulations).

Impact. The demand for good practices is extremely high, including a need for constant consideration of how to scale up impact while designing the concept. Pilot-based approaches with a further continuation of priority topics is beneficial.

Research. Thorough adjustment and the localisation of approaches and methodologies are a requisite; Ukraine is now a source of unique

<p>the recovery of Ukraine. Co-funded by the EU's Creative Europe Programme under a dedicated call to support Ukrainian CCS.</p>	<p>expertise. There is however a need for case studies, research and analysis of the Ukrainian experience.</p> <p>Alignment. Coordination between different donors and projects, as well as a collection of knowledge and findings is needed.</p>
<p>New European Bauhaus</p>  <p>New European Bauhaus beautiful sustainable together</p> <p>NEB is an environmental, economic, and cultural project launched by the European Commission in 2020. The NEB places its focus on community building and bottom-up approaches to implementing the European Green Deal through the promotion of attractive, sustainable, and inclusive places, products, and services. All NEB actions in Ukraine are closely coordinated with colleagues from the Ukraine taskforce, DG NEAR, the EU Delegation to Ukraine and the Covenant of Mayors East.</p>	<p>Capacity. There is a discrepancy between project management skills in the small and large hromadas. There is also a need for the provision of training in the use of participatory tools for citizen engagement, in-house expertise and support in project implementation, as well as assistance with preparing funding applications.</p> <p>Circularity and energy efficiency. There is a lack of human resources in circularity and a need for new, relevant contacts with technology providers and assistance/consulting on circularity. Additionally, there is considerable interest in projects on waste management.</p> <p>Quality assurance. NEB in Ukraine has enormous potential in ensuring that municipal projects are designed and implemented to the highest quality. The inclusion of qualitative design and aesthetics contributes to the creation of better conditions for the mental health and well-being of IDPs as well as their integration.</p>
<p>Erste Foundation</p>  <p>ERSTE Stiftung</p> <p>For the 2023-2026 period the philanthropic arm of Erste Bank is implementing capacity building activities for Ukrainian experts and young professionals aiming to have a transformative influence on the society.</p>	<p>Youth work. Training future generations of young people who demonstrate potential to contribute to the political, economic, social, and cultural leadership in Ukraine by sharpening their skills regarding the practical aspects of the democratic process.</p> <p>Capacity. Enhancing the trainees' ability to participate in open, public dialogue and debate as well as the inclusion of the media in this process creates a space for growing media resilience.</p> <p>Participation. Engendering an appreciation for the values of participation, inclusiveness, and the free exchange of ideas fosters the growth of a vibrant and dynamic civil society.</p>



[Culture of Solidarity Fund](#)



The Culture of Solidarity Fund is a public-philanthropic partnership launched in 2020 by the European Cultural Foundation as a rapid response tool to support cross-border cultural solidarity-based initiatives. The Culture of Solidarity Fund Ukraine was swiftly launched in March 2022 to support cultural emergency requests from Ukraine.

Planning horizon. Rapidity and agility are key, as well as durability and sustainability (key asset of philanthropy).

Continuity. The longevity of the ECF's work and presence in Ukraine has resulted in a sizeable, sustainable community of partners and grantees.

Size of grants. Small and mid-size grants with straightforward and simplified procedures are vital to address funding gaps and the instability of the heavily war-affected cultural sector.

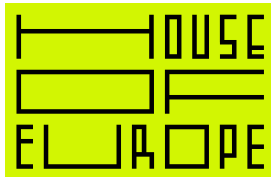
Communication. European solidarity: messages go beyond the financial support of Ukraine are highly important.

Geography. Support for the Ukrainian cultural sector both within and outside of Ukraine is necessary.

Synergies. More impact can be achieved through collaboration among funders and Ukrainian cultural players.

Accession process. The integration of Ukraine into the EU via culture is crucial: investment in the joint endeavours of Ukrainian cultural players and their counterparts across the EU is needed.

[House of Europe](#)



EU-funded programme launched in 2019 that fosters professional and creative exchanges between Ukrainians and their colleagues in the EU.

Flexibility. Volatile situation requires flexibility and adaptability.

Capacity. Ukrainian institutions face critical challenge - the institutional support is very much needed.

Planning horizon. Project funding needs longer timeframes.

Demand. Demand for the programme opportunities is huge, both for grant funding and capacity building (in the face of brain drain).

Synergies. The cultural sector will benefit from (even more) synergies and horizontal cooperation

[EU4Culture](#)



This project is funded by the European Union, and runs from January 2021 to December 2024. It supports the cultural and creative sector with a special focus on

Flexibility. An opportunity to adapt the project for Ukraine following the full-scale invasion worked well, as it allowed the cities to identify their priorities and develop their own action plans. This was a good practice.

Partnerships. Fostering cooperation among Ukrainian cities on the municipal level was beneficial for all parties.

Context. The new Ukrainian geopolitical situation should be taken into consideration when designing a project for the EaP region. In-depth analysis of local context and legislation must be done.

<p>non-capital cities and towns in the Eastern Partnership countries: Armenia, Azerbaijan, Belarus, Georgia, the Republic of Moldova and Ukraine.</p>	<p>Management. More capacity and autonomy for local teams in regional projects is needed, and partnership facilitation should not only take place in the region but in the EU as well;</p> <p>Capacity. The scale and level of expertise of all participants should be considered as well as the language barrier within the EaP.</p> <p>Demand. There is increased demand for support opportunities within Ukraine.</p>
<p>EUNIC</p>  <p>The European Union National Institutes' for Culture's Ukraine cluster is composed of 13 EUNIC members. As well, globally Ukrainian embassies and cultural centres are partners in several of EUNIC's other clusters. The Ukrainian Institute joined the EUNIC network in December 2022.</p>	<p>Continuity. An ongoing conversation with Ukrainian partners is an instinctive, obvious condition for work on a day-to-day basis in EUNIC. From the funding level perspective, the barriers between those internal and external to the EU are starting to erode, leading to a more holistic conversation.</p> <p>Inclusion. Having the Ukrainian Institute as an EUNIC member means possessing a Ukrainian first-hand perspective in all fundamental activities.</p> <p>Partnerships. EUNIC offers a broader perspective, so the members of the network that have offices and a presence all around the world (institutes, embassies with cultural attachments) could be structured into minor hubs that can be clusters of collaboration. The Ukrainian Institute is now open in France and Germany. Moreover, the Ministry of Foreign Affairs has set up a team examining Africa, Latin America, and Asia. EUNIC can already offer structured ways for these teams to collaborate, even when they are distant from the destination country. EUNIC can also offer a gateway to local existing partners around the world by fostering more people-to-people connections through culture, using the infrastructure that is now integrated with Ukraine.</p>
<p>European Cultural Deal for Ukraine</p> <p>#CulturalDealEU</p> <p>A joint campaign of Culture Action Europe, the European Cultural Foundation and Europa Nostra to include Ukraine in the Cultural Deal for Europe.</p>	<p>Fundraising. Constant pressure on all levels from civil cultural society can be impactful: a campaign for EU-funded national recovery programmes to earmark 2% for culture realised about EUR 12 billion.</p> <p>Advocacy. Foundations can leverage their funding and the impact of their advocacy: a plea has been made to Ukrainian authorities and Recovery Plan negotiators to include culture in the Ukrainian Recovery Plan.</p> <p>Persistence. Competing urgencies and challenges can be overcome with focus and determination.</p>



FINAL REMARKS

There is no contribution of cultural institutions to the resilience of Ukraine without the resilience of the cultural sector itself. Supporting policy reforms, investing in networks and intermediary organisations, as well as capacity building for CCS are crucial to the survival of the independent sector. As opposed to project support, institutional support is necessary, as it would enable the Ukrainian CCS to be sustainable in the long run.

The recovery needs of Ukraine are too high to be addressed solely by international aid. Ukrainians are facing drastic events, and without adequate investment in culture, health and education there is a risk of a lost generation that will not be involved in the future reconstruction of the country. Above all, reconstruction should be carried out by Ukrainians, for Ukrainians. Following the "build forward" approach, Ukraine has a chance to become a healthy space for social innovations and well-being, created with agency and dignity.

The protection of European values, mutual discovery of cultural identities, deepening knowledge on decolonisation, resisting propaganda and informational attacks, caring about human lives (especially those in captivity or under occupation), and designing a sustainable future for all lie at the heart of EU-Ukraine cultural relations. In this regard, the cultural and creative sector can help to prevent Ukraine fatigue in Europe and beyond.

There are already several projects that demonstrate the mutual benefits of horizontal EU-Ukraine cooperation over the past two years. Access to more opportunities and networks, as well as the joint design and co-curation of initiatives related to Ukraine, will strengthen not only Ukrainian cultural actors but also the European cultural and political scene. Continuity, a cross-sectoral approach, and sustainability should be guiding principles for the CCS sector and any new support programmes.



USEFUL RESOURCES

1. [Analysis of the adaptation of Ukrainian legislation and public administration in the field of culture to the EU standards](#) - Restoring Ukraine Together (2023)
2. [Beyond Greener Grass: strategies towards Ukrainian transnational cultural reconstruction](#) - Ukrainian Institute (2023)
3. [Culture practices and needs for population recovery in deoccupied and frontline communities](#) - Rating Group, MCIP (2024)
4. [Dream pipeline](#) - Digital Restoration Ecosystem for Accountable Management
5. [European Cultural Deal for Ukraine](#) - European Cultural Foundation, Culture Action Europe, Europa Nostra (2023)
6. [New Shores](#) - Dnipro Centre for Contemporary Culture (2024)
7. [Supporting Ukraine's Art and Culture](#) - European Union (2024)
8. [Third rapid damage and need assessment](#) (RDNA3) - World Bank (2023)
9. [Ukraine Plan](#) (2024-2027)
10. [Ukrainian cultural actors mapping and needs assessment](#) - Cultural Relations Platform (2022)

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- to all respondents and participants of the meetings from Ukraine and the EU - for investing their time and energy in building this narrative of resilience and support.



Photo credits: Valentyna Rostovikova

ANNEX: PARTICIPANTS OF THE MEETINGS

1. Meeting 1. Synchronisation of Ukrainian cultural actors (Online, January 2024)

	Surname and Name	Organisation
1	Arbelaez Laura	Cultural Relations Platform
2	Belinsky Yaroslav	Design4Ukraine
3	Bruï Oksana	Ukrainian Library Association
4	Bondar Anastasia	Ministry of Culture and Information Policy of Ukraine
5	Chuzhynova Iryna	Ukrainian Theater Platform
6	Diatel Olha	Insha Osvita
7	Dmukhovska Alyona	Music Export Ukraine
8	Fediv Yulia	Coalition of Cultural Actors
9	Fiaschi Caterina	Cultural Relations Platform
10	Fischuk Tetiana	Projector Institute
11	Glubokyi Mykhailo	Izolyatsiya Platform for Cultural Initiatives
12	Grygorenko Galyna	Open Opera Ukraine
13	Hnat Yuliia	MOCA NGO
14	Honchar Olha	Museum Crisis Centre
15	Honcharouk Olena	Dovzhenko Centre National Film Archive
16	Ivanova Natalia	Yermilov Centre
17	Karnaukh Anna	Lanka.pro
18	Kartashova Yulia	Docudays UA
19	Khmelyovska Oksana	Chytomo
20	Kravchuk Kateryna	Lanka.pro
21	Kulai Kateryna	Odesa National Arts Museum
22	Marchenko Yuriy	Ukrainian Book Institute
23	Moroz Luiza	Ukrainian Centre for Cultural Research
24	Oliynyk Tetyana	Ro3kvit Urban Coalition
25	Ouchtati Sana	Cultural Relations Platform
26	Palash Andriy	Dnipro Centre for Contemporary Culture
27	Pidopryhora Yelena	Board Business Community
28	Pohribna Anna	Mystetskyi Arsenal
29	Pylypchuk Tetyana	Kharkiv Museum of Literature
30	Reiter Oksana	Ukrainian Cultural Foundation
31	Rodionova Tetiana	Translatorium
32	Sahaidak Olha	Ukrainian Institute
33	Shevchenko Taras	Ministry of Culture and Information Policy of Ukraine
34	Shutka Iryna	Institute for Cultural Strategy
35	Stepanchenko Olha	Rivne IT cluster
36	Urian Monica	Directorate-General for Education, Youth, Sport and Culture
37	Vertiuk Myroslava	Ivan Honchar Centre for Folk Culture

2. Meeting 2. How can the cultural sector and other sectors in Ukraine work together for increased resilience and recovery? (Online, February 2024)

	Surname and Name	Organisation
1	Arbelaez Laura	Cultural Relations Platform
2	Bondar Anastasia	Ministry of Culture and Information Policy of Ukraine
3	Chernyshenko Tetyana	Ministry for Restoration of Ukraine
4	Diatel Olha	Insha Osvita
5	Fediv Yulia	Coalition of Cultural Actors
6	Fiaschi Caterina	Cultural Relations Platform
7	Fischuk Tetiana	Projector Institute
8	Glubokyi Mykhailo	Izolyatsiya Platform for Cultural Initiatives
9	Grygorenko Galyna	Open Opera Ukraine
10	Hnat Yuliia	MOCA NGO
11	Karnaukh Anna	Lanka.pro
12	Kravchuk Kateryna	Lanka.pro
13	Kokolo Willy	Directorate-General for Education, Youth, Sport and Culture
14	Kosiv Vasyl	Lviv National Academy of Arts
15	Maidanyk Liubov	Ukrainian National Office for Intellectual Property and Innovations
16	Moroz Luiza	Ukrainian Centre for Cultural Research
17	Moskalevych Daria	EU4Culture
18	Oliyynyk Tetyana	Ro3kvit Urban Coalition
19	Ouchtati Sana	Cultural Relations Platform
20	Petrakov Yaroslav	Restoring Ukraine Together project
21	Pidopryhora Yelena	Board Business Community
22	Ploskonos Yuriy	Kosiv city administration
23	Pohribna Anna	Mystetskyi Arsenal
24	Reiter Oksana	Ukrainian Cultural Foundation
25	Sahaidak Olha	Ukrainian Institute
26	Savchak Ihor	UCORD project
27	Savruk Solomia	Promprylad Renovation
28	Simon Francisca	House of Europe
29	Starostenko Hanna	Kyiv City Administration
30	Shutka Iryna	Institute for Cultural Strategy
31	Stepanchenko Olha	Rivne IT cluster
32	Taran Svitlana	Kyiv School of Economics
33	Ulyanov Mykola	Creative Europe Desk Ukraine
34	Urian Monica	Directorate-General for Education, Youth, Sport and Culture
35	Vertiuk Myroslava	Ivan Honchar Centre for Folk Culture
36	Vesheleni Oleksandr	Vynnytsia City Council
37	Vorobey Volodymyr	Economic Development Agency PPV

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	Surname and Name	Organisation
1	Antoniou Christina	Directorate-General for Regional and Urban Policy
2	Arbelaez Laura	Cultural Relations Platform
3	Bardeschi Chiara Dezzi	UNESCO
4	Yana Barinova	Erste Foundation
5	Bigarella Laurent	RESET!
6	Bondar Anastasia	Ministry of Culture and Information Policy of Ukraine
7	Charalampidis Vassilis	European Creative Hubs Network (ECHN)
8	Chernyshenko Tetyana	Ministry for Restoration of Ukraine
9	Chorna Milena	EU expert sub-group on safeguarding cultural heritage in Ukraine
10	Danese Gaia	European External Action Service
11	Deleu Corinne	Directorate-General for Neighbourhood and Enlargement Negotiations
12	Demchenko Ilona	House of Europe
13	Diatel Olha	Insha Osvita
14	Duverger Manon	European solidarity fund for Ukrainian films
15	Ebert Lars	Culture Action Europe
16	Erhard Volker	European External Action Service
17	Fediv Yulia	Coalition of Cultural Actors
18	Fiaschi Caterina	Cultural Relations Platform
19	Fischuk Tetiana	Projector Institute
20	Fonseca Fernando	Directorate-General for Neighbourhood and Enlargement Negotiations
21	Fraioli Martina	European Network of Cultural Centres
22	Fukuma Tiffany	Trans Europe Halles
23	Gatta Maria Silvia	Directorate-General for Communications Networks, Content and Technology
24	Glubokyi Mykhailo	Izolyatsiya Platform for Cultural Initiatives
25	Grausova Miroslava	Joint Research Centre
26	Grygorenko Galyna	Open Opera Ukraine
27	Häusler Georg	Directorate-General for Education, Youth, Sport and Culture
28	Hnat Yuliia	MOCA NGO
29	Hervé Julie	Eurocities
30	Karnaukh Anna	Lanka.pro
31	Kravchuk Kateryna	Lanka.pro
32	Kern Philippe	KEA European Affairs
33	Kokolo Willy	Directorate-General for Education, Youth, Sport and Culture
34	Kosiv Vasyl	Lviv National Academy of Arts
35	Kulii Alisa	Mission of Ukraine to the EU
36	Manning Andrew	EUNIC

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	Surname and Name	Organisation
37	Magnant Catherine	Directorate-General for Education, Youth, Sport and Culture
38	Matalonga Oriol Freixa	UNESCO
39	Lazzara Erminia	Directorate-General for Regional and Urban Policy
40	Maidanyk Liubov	Ukrainian National Office for Intellectual Property and Innovations
41	Moroz Luiza	Ukrainian Centre for Cultural Research
42	Moskalevych Daria	EU4Culture
43	Mueller Jana	European Service for Foreign Policy Instruments
44	Oliynyk Tetyana	Ro3kvit Urban Coalition
45	Ouchtati Sana	Cultural Relations Platform
46	Pasquali Arnaud	Directorate-General for Education, Youth, Sport and Culture
47	Pelayo Gilles	European Education and Culture Executive Agency
48	Petrakov Yaroslav	Restoring Ukraine Together project
49	Pidopryhora Yelena	Board Business Community
50	Pohribna Anna	Mystetskyi Arsenal
51	Polajnar Peter	Directorate-General for Neighbourhood and Enlargement Negotiations
52	Ramilo Alejandro	European Education and Culture Executive Agency
53	Reinholdt Henriette Borg	Danish Institute
54	Reiter Oksana	Ukrainian Cultural Foundation
55	Richardsdóttir Ása	IETM
56	Sacco Pierluigi	Department of Neuroscience, Imaging and Clinical Studies, University of Chieti-Pescara
57	Sahaidak Olha	Ukrainian Institute
58	Savruk Solomia	Promprylad Renovation
59	Starostenko Hanna	Kyiv City Administration
60	Schwarz Isabelle	European Cultural Foundation
61	Shulha Tetiana	EU delegation to Ukraine
62	Shutka Iryna	Institute for Cultural Strategy
63	Urian Monica	Directorate-General for Education, Youth, Sport and Culture
64	Vitkienj Virginija	Kaunas, European Capital of Culture 2022
65	Von Kameke Silvestro	Violaine European Investment Bank

cultural relations PLATFORM

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.



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