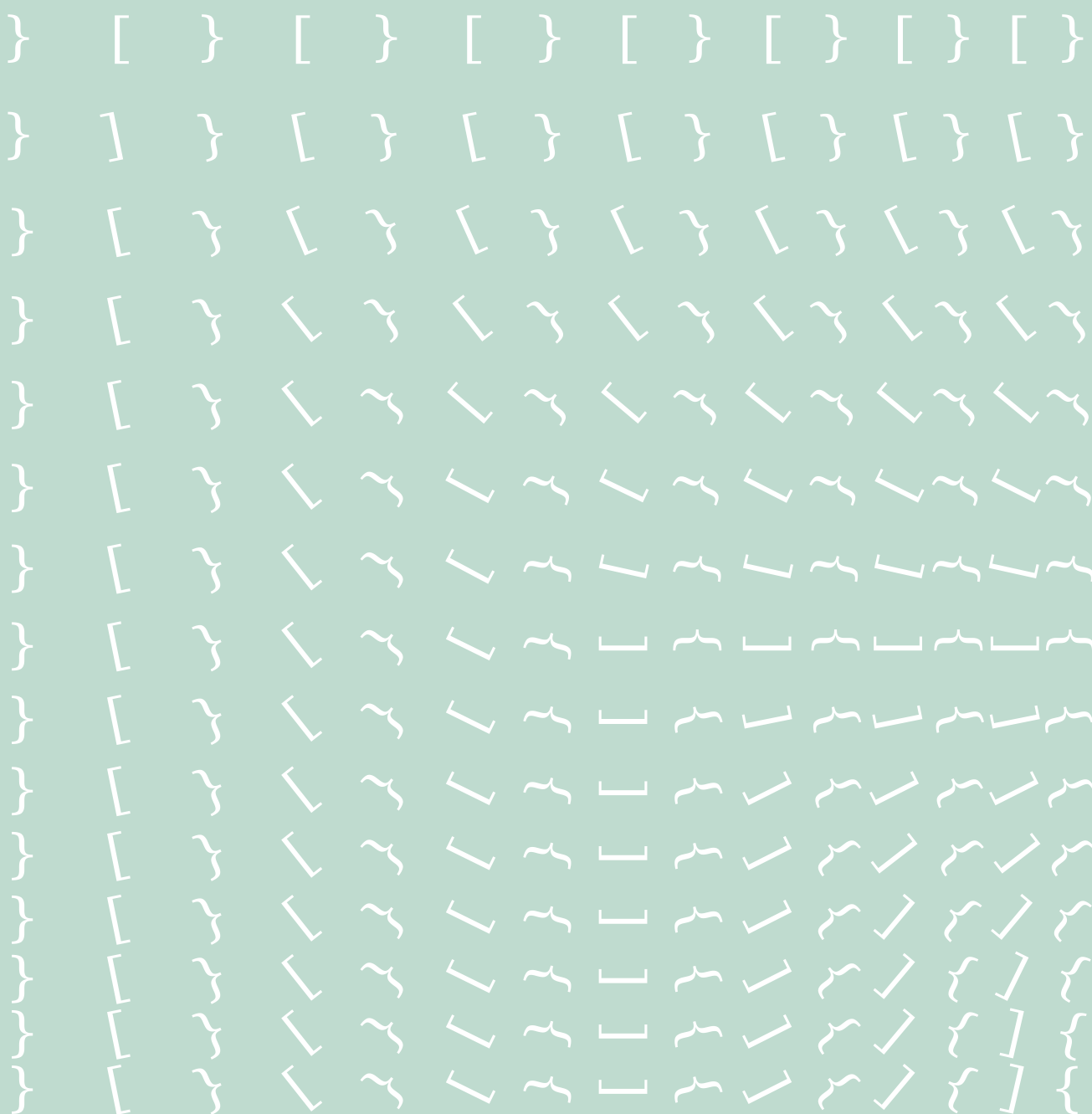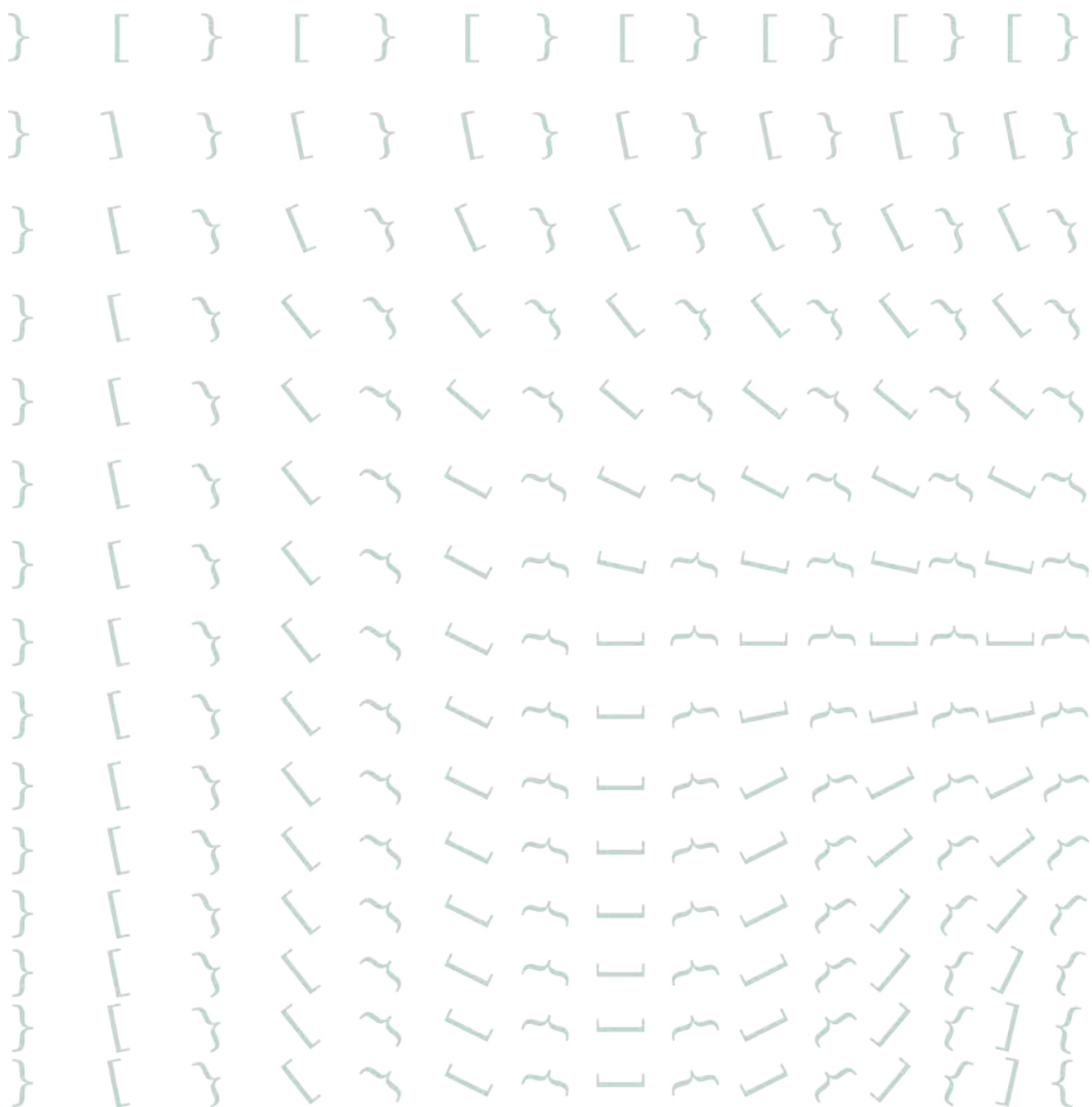# [The Ukrainian Cultural Sector in Wartimes:
Emergencies – Needs – Measures}

Conference & Workshop

Mystetskyi Arsenal, Kyiv,
10-11 April 2025

WELCOME AND THANKS

The Goethe-Institut Ukraine (Kyiv), the Ukraine Art Aid Center e.V. (Berlin) and ALIPH – the International Alliance for the Protection of Heritage (Geneva) were proud and happy to host the conference *The Ukrainian Cultural Sector in Wartimes: Emergencies – Needs – Measures* held at the Mystetskyi Arsenal in Kyiv on 10-11 April 2025. Featuring workshops by twelve groups of experts from all over Ukraine, the event demonstrated that – in the interest of a balanced representation and inclusiveness – it is of utmost importance to hold such gatherings inside the war-stricken country. In view of the conference's many insights it was decided to not only publish a concise statement but also the present, more extensive report. We are deeply grateful to all colleagues from Ukraine who shared their experience and knowledge and also to Lanka.pro formation for giving them their written form.

The conference has been officially designated as a preparatory event for the Ukraine Recovery Conference in Rome in July 2025. We are therefore hopeful that the international community is taking note of the needs of the cultural sector and of its tremendous importance for the resilience and recovery of the people of Ukraine. We are also deeply grateful to the many organizations, their representatives and their staff who ensured the success of this event. They are far too numerous to be named here, but we would like to highlight the deeply appreciated support from the German Federal Foreign Office (Berlin), the Delegation of the European Union to Ukraine, UNESCO, the Ministry of Culture and Strategic Communications of Ukraine (Kyiv), House of Europe (an EU-funded project implemented by Goethe Institut), the Robert Bosch Stiftung and the Ernst von Siemens Kunststiftung.

Fabian Mühlthaler
Director, Goethe-Institut Ukraine

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*President, Ukraine Art Aid Center e.V.*

TABLE OF CONTENTS

INTRODUCTION

The cultural sector in Ukraine is in the midst of a multi-level crisis caused by a full-scale war. Its struggle for survival is additionally hampered by systemic structural constraints which highlight the need for transformation. However, during the last three years it has also become very clear that the cultural sector is not just a decorative or entertaining ornament of Ukrainian society. Instead, it forms a key element of national security, a source of resilience, healing and collective strength.

Despite drastically limited resources, numerous institutions and organizations continue to operate during these times of war. While some do not participate directly in public debates, they all play an important role in preserving the social fabric of the country. In shaping policies for the cultural sector, it is important to not only take into account the more vociferous players, but also the ones who contribute to the common cause through their quiet daily work.

According to the Ministry of Culture and Strategic Communications of Ukraine (hereinafter MCSC), 1419 cultural heritage sites have been damaged since the beginning of Russia's full-scale invasion (as of March 25, 2025). 197 cultural institutions out of about 32,000 were forced to relocate and about 2,200 remain in the temporarily occupied territories. No less than 41% of the population remain completely cut off from cultural life. In the context of martial law, this huge gap is becoming critical.

1419 cultural heritage sites have been damaged

197 cultural institutions out of about 32,000 were forced to relocate

about **2200** institutions remain in the temporarily occupied territories

41% of the population remain completely cut off from cultural life
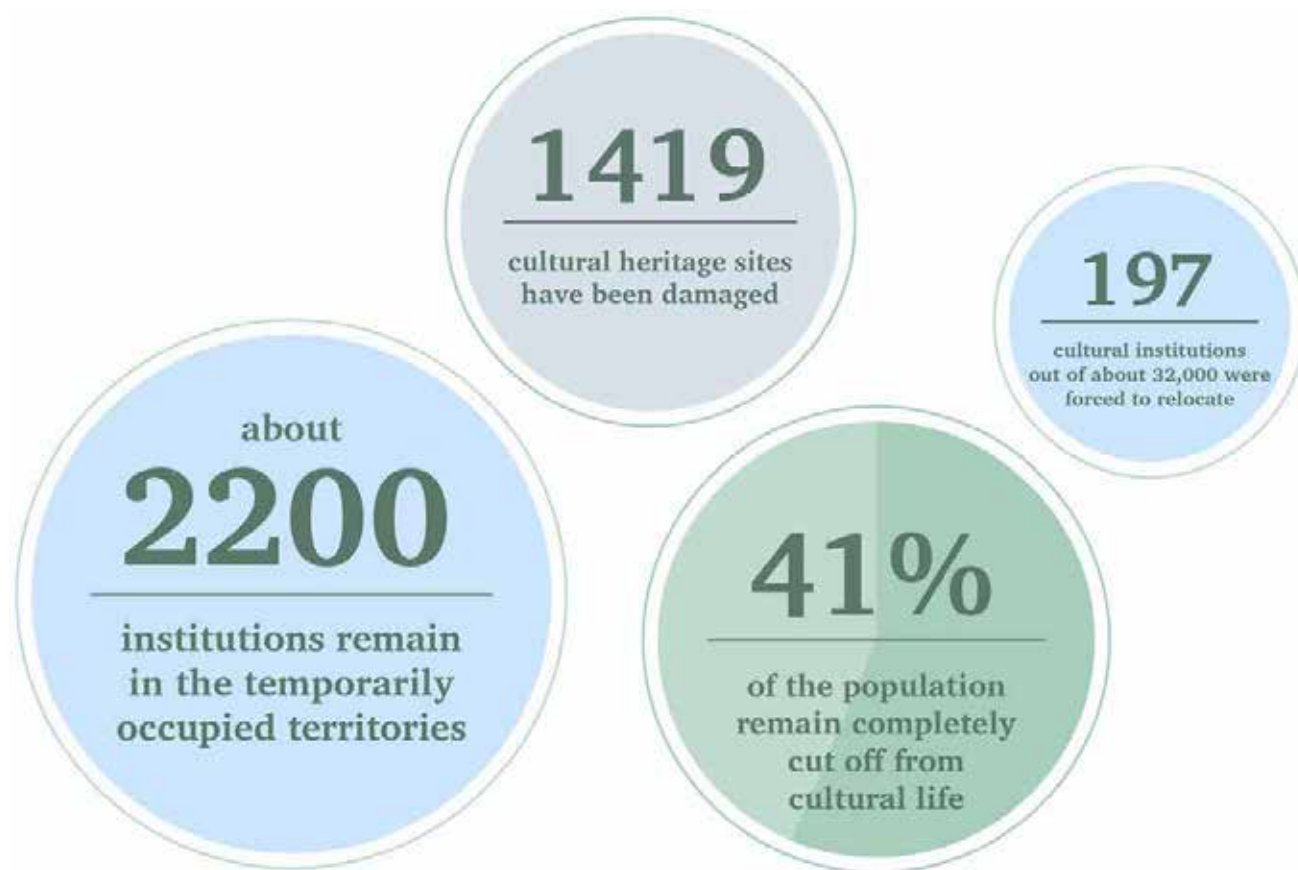
Cultural activitie – from reading and socializing to visiting theatres, libraries, museums, concert halls, and galleries – are not only critical for the development of a society, they are also important stress management tools. Participation in cultural life strengthens psychological resilience, facilitates adaptation, and reduces social isolation. Cultural infrastructure also plays a key role in supporting communities, especially in times of aggression and crisis.

Additionally, the cultural sector is of great economic importance. It boosts the development of local initiatives and tourism by creating jobs and attracting investments. While the economic impact of culture is often downplayed, its outstanding weight quickly becomes evident when considered in the context of all its reverberations. The recovery of Ukraine's cultural sector must therefore form an integral part of all plans for economic sustainability and growth.

The physical presence of international organizations in Ukraine has become highly important — organizations such as ALIPH, Ukraine Art Aid Center, World Monuments Fund, 4CH or SUCHO have established representations after the full-scale invasion, thus increasing the efficiency and sustainability of their support.
Organizations which had already been present – such as the EU, UNESCO, the British Council – scaled up their support, as did the Goethe-Institut Ukraine with its special Ukraine support schemes and its large partner networks, the EU-funded projects House of Europe and EU4Culture. USAID also increased its support since the onset of the full-scale invasion, but it completely withdrew from Ukraine in spring 2025.

This report was initiated by the conference "The Ukrainian Cultural Sector in Wartimes" held in Kyiv on 10-11 April. It complements the ongoing work on the "Culture Strategy 2025-2030" of the Ministry of Culture and Strategic Communications of Ukraine, a document which defines culture as a common cause of the whole country and which aims to facilitate the accurate recording of losses and facts, to prepare for risks, and to develop a sustainable, inclusive, locally rooted, and culturally sensitive recovery.

While expressing its gratitude to donors and international partners for the support they have already provided, the cultural community in Ukraine emphasizes that recovery requires action now. All activities to this end should be based on participation, transparency, dignity, and the ability to act proactively. The efforts to prepare this document were aimed at this goal — to enable the cultural sector to have an impact by being visible and making itself heard.

Photo credit: Valentyna Naumenko

This report is the result of a collaborative effort that grew out of a conference, resulting in a final text established with the participation of representatives of the professional community of the cultural sector of Ukraine.

The conference "Ukrainian Cultural Sector in Wartime: Emergencies — Needs — Measures" was initiated and hosted by the Goethe-Institut in Ukraine (Kyiv), the Ukraine Art Aid Center e.V. (Berlin) and the International Alliance for the Protection of Heritage (ALIPH, Geneva). The event was held in partnership with the Ministry of Culture and Strategic Communications of Ukraine and the Federal Foreign Office of Germany. It was supported by House of Europe (an EU-funded programme implemented by the Goethe-Institut in Ukraine), the Ernst-von-Siemens Kunststiftung, and the Robert Bosch Stiftung.

The conference was attended by numerous international and Ukrainian delegates, notably representing UNESCO, the Delegation of the European Union, as well as leading Ukrainian cultural institutions from both public and independent sectors. The event was officially designated as a preparatory gathering for the Ukraine Recovery Conference 2025 in Rome (10-11 July), underlining the message that culture and cultural heritage are not peripheral but central to recovery.

The organizers were highly committed to convening this gathering in Kyiv so as to convey the insights and immediate experiences of affected colleagues in Ukraine.

GEOGRAPHY OF THE PROJECT PARTICIPANTS

The conference brought together more than 60 experts from all over Ukraine who were called on to assess the needs and prospects of the Ukrainian cultural sector now and in the future. The experts worked in twelve groups, each consisting of about five participants who came from different types of organizations, perspectives, hierarchical levels and regions. The working groups represented the following sectors: museums,

reserves, archives, libraries, theatres, monuments and protected buildings, music, literature, contemporary art, conservation and restoration of movable heritage, cultural networks, and film. The choice of sectors was based on the organizers' practice and experience in supporting the cultural sector in Ukraine.

Following a plenary opening session, the conference featured two three-hour sessions when each expert group prepared a short statement describing the impact of the full-scale invasion on their sector, defining the most urgent needs as of April 2025 and in the near future, and devising brief recommendations for international partners and the Ukrainian authorities. All sectoral statements were presented and discussed at the conference's final plenary session and were further refined after the event in an open drafting process.

This process resulted in two documents: A concise conference statement and the present, more comprehensive conference report which also includes the conclusions and recommendations of the working groups. Section 1, "Overview of the state of culture and cultural heritage", distills the key messages common to all or most of the working groups, while Section 2, "Sectoral Perspectives", offers a deeper dive into the specifics of the twelve chosen sectors. The wording and structure of these experts' statements retains the characteristics of the original documents.

SECTION 1. OVERVIEW OF THE STATE OF CULTURE AND CULTURAL HERITAGE IN UKRAINE

1.1 Impact of the war since February 2022

In addition to the systemic gaps that existed in the cultural sector before 2022, the full-scale war has resulted in a number of imminent threats and risks that affect work in all the areas of the sector:

1. **The direct destruction of buildings and monuments due to Russia's hostilities** and hybrid attacks on Ukrainian cultural identity manifest themselves in the systematic and targeted destruction of heritage sites, the theft of collections, the manipulation of narratives and the appropriation of Ukrainian culture. These problems are exacerbated by cyberattacks on the digital infrastructure.

2. **The deaths, injuries, and displacement of cultural workers** caused by the war lead to the loss of personnel, impairing the transfer of knowledge — above all in highly specialized disciplines — and resulting in a depletion of professional expertise during extremely challenging times when the management of teams requires particular care and competencies.

3. The air and ground attacks, combined with power cuts, exacerbate problems related to **inadequate storage facilities and insecure infrastructure for preserving collections and protecting individuals**. This increases the risk of cultural heritage loss and entails stressful working conditions. Some cultural institutions have been completely destroyed while others do not have the means to continue their operation (due to a lack of shelters, electricity, heating, storage facilities, equipment, etc.).

4. The ongoing **occupation and colonization of cultural institutions** in temporarily occupied territories affect both communities and individuals, yet there are no systemic responses to this problem.

5. **The independent cultural sector, under greater threat than before the start of the full-scale war**, faces a lack of basic salaries and insufficient funding for programme activities. Unlike some other sectors specialists also have no possibilities to obtain exemptions from mobilization. A significant decrease in funding from the state budget, instability of grant support, and difficulties in accessing international resources make sustainable programme work impossible.

6. The urgent need to update evacuation protocols forces institutions either to take risky "gray" decisions or to face paralysis due to **legal concerns**.

7. The absence of accessible specialized registers, of **consistent documentation, and of a digital infra-structure** hampers the ability to account for losses of cultural heritage and the cultural sector at large and complicates the aim of engaging in coordinated action.

8. **Bureaucracy, overregulation, and legal barriers prevent the cultural sector from taking prompt decisions** even when resources are available. This problem particularly affects the management of finances and properties, as well as team development.

9. A **lack of coordination between state and local authorities** has obfuscated the respective responsibilities, resulting in uncoordinated actions of the MCSC, local authorities and organizations operating in high-risk areas. This resulted in loss of time and opportunities to rescue collections.

10. Population displacement, emigration, and general stress **result in changes in the profile and size of audiences**. While demand for the consumption of culture has increased, cultural organizations are less able to respond to new needs due to limited funding and lack of staff. Shifts in work formats and institutional isolation compel institutions to **reimagine their functions without possessing adequate resources**. As a result, pronounced psychological fatigue and team burnout are common in all sectors.

11. The lack of technical capacity, standards and equipment hinders professionals to digitize, preserve, and share their knowledge and to develop **new skills**. Also, the cultural sector as a whole still lacks adequate means to deal with traumatic experiences in society at large and in its own teams. Moreover, there is no clear ethical framework for organizing work in conditions of war and ongoing stress.

12. **The destruction of the usual supply chains and channels of communication** lead to the loss of contacts between institutions and to the severance of professional ties. In short, interactions between partners have become more difficult.

13. Despite formal statements of intent, there is no leveling of the interests of culture in the national security policy and the cultural sphere has not yet received the attention that it deserves in the state policy agenda.

Russia's full-scale invasion has exacerbated the existing problems of the cultural sector, but it has also accelerated the formation of horizontal connections and network solutions within the sector. Many organizations are now providing services that were previously in the responsibility of the state. Due to the lack of flexible procedures and adequate support from the authorities, organizations were forced to respond to the crisis on their own, to establish international partnerships and to respond to new demands. Despite the growing cohesion, the mobilization of resources and new opportunities, **the cultural sector is currently in a state of depletion: shrinking teams, unstable funding and excessive workloads make continuity and strategic planning impossible.**

1.2 Measures to improve the current situation

Principal measures taken by cultural organizations to cope with the challenges:

1. **Searching for ways to secure material assets:** The impossibility to coordinate evacuation plans with the authorities has forced cultural organizations to devise their own solutions for the safekeeping of their holdings.
2. **Rapid adaptation and self-organization:** In response to the full-scale invasion, cultural institutions had to quickly change the format of their work, take responsibility, and make decisions on the ground. The teams adapted to the restrictions (blackouts, air raids, etc.) and began to work in interchangeable roles.
3. **Strengthening inter-institutional partnerships:** The war has improved networking and the understanding of the interdependence of players in individual sectors and in the cultural sphere as a whole. Organizations at the local and national level have begun to unite in order to share resources, experiences, and support.
4. **Support and adaptation of programmes to new audiences and vulnerable groups:** Cultural institutions are working with a new value proposition, focusing on the needs of veterans, IDPs, children, and people with disabilities. They integrate these groups into new cultural formats and concentrate on social cohesion. Working with memory and memorialization practices also forms part of this process.
5. **Strengthening international cooperation and partnerships:** Exhibition projects, technical and advisory support, and exchange of experience have rendered Ukrainian institutions more visible internationally. Such activities have also expanded external relations and participation in grant programmes.
6. **Strategy and agency:** The threat of the destruction of cultural identity has motivated cultural organizations **to think strategically** and to strengthen their institutional capacity.
7. **Transformation of institutions into humanitarian hubs and shelters:** Adapting to crisis conditions, institutions are providing spaces for evacuees and other social needs. Performing humanitarian, educational, psychosocial, and mediation functions, cultural organizations have begun to rethink their role and formats of activity.
8. **Educational and awareness-raising initiatives:** Trainings, internships and exchange programmes between experienced professionals and new recruits and supporting professional growth in extreme conditions are now integral parts of the crisis response.
9. **Digitization of cultural property in various sectors and documentation of cultural heritage:** Cultural organizations have launched important initiatives such as photogrammetry, 3D modeling, or the scanning of immovable and movable heritage. Many have also implemented new administrative tools by digitally recording their collections, reviewing and updating evacuation lists, providing online services, etc. Digitalization increases the opportunities to attract new audiences and to provide new services.
10. **Support for relocated artists, collections and institutions:** The integration of displaced organizations and professionals into new environments and the provision of housing and equipment for work have become important tasks for local authorities and local professional communities.
11. **International events:** Film festivals and similar events **are still held in Ukraine** in an effort to attract foreigners. This encourages international partners to personally experience the country's situation and to strengthen their ties with Ukraine.

1. **Mobile spaces and alternative spaces:** Mobile libraries and multifunctional hubs have been developed to provide access to cultural content and to administrative, educational, and medical services.
2. **Collaboration with the military:** Cooperation with the military is important, not only for museum workers who seek to document the war and to safeguard and expand their collections but for the entire cultural sector. Such interaction emphasizes the importance of culture in strengthening the country's resilience and its security. It is particularly promising to involve military personnel with a background in culture.
3. **Working with communities that surround institutions:** Recent years have seen an increase in the number of private patrons and in the launch of voluntary engagements such as collective clean-ups, book clubs, etc. Community outreach provides a way to gather collective strength and may become a potential source of support for cultural organizations in times of crisis.
4. **Rethinking exhibitions and narratives:** New approaches include museums that show "empty halls" as a symbol of loss, or theatres that adapt their programme to meet audience demands. Flexible approaches to the use of space have also emerged, for instance by opening theatre stages to other organizations.
5. **Development of new formats and adaptation of spaces:** In reaction to the full-scale invasion, new formats of presentation have emerged and new spaces have been established. Examples include concerts and broadcasts in basements, art therapy formats, etc.
6. **Cooperation among civil society organizations (CSOs):** Reflecting a growing trend, community needs are swiftly addressed through collaborative efforts, demonstrating a new spirit of interaction focused on mutual support rather than competition for resources. In this context, new practices of cooperation with other sectors – such as education, healthcare and social services – have also emerged.
7. **New technical solutions in the field of security and preservation:** Recent years have seen the successful introduction of new solutions, among them non-invasive methods of object investigation, backup of archives in the cloud, unique underwater GPR surveys following the destruction of the Kakhovka dam, etc.
8. **Project-based approaches:** Cultural institutions (e.g. state theatres), are beginning to adopt a project-based management approach, thus marking a strategic transformation. This transition lays the foundation for financial independence, innovation, and adaptability.
9. **Shifts in business support:** The war has motivated businesses to consciously engage in socially vital processes rather than seeking tax benefits. Companies are now more actively supporting cultural initiatives. Ideally, this might lead to enduring partnerships between the cultural sector and private enterprises.

1.3 Overview of support types

Since the start of the full-scale invasion, the cultural sector of Ukraine has received significant support, not least from international organizations and donors.

According to the conference participants, the most effective types of support were:

1. **International cooperation with Ukrainian organizations on equal terms:** International cooperation is effective when the Ukrainian side is not a "recipient" but a full partner in planning, training, decision-making, and communication. This helps to avoid wasteful approaches.

2. **Institutional support for organizations:** Funding the overall activities of institutions — basic costs, operations, and staff — has become critical to sustainability and is preferable to the funding of individual projects.
3. **Infrastructure grants:** Grants for the improvement of safety and accessibility of spaces.
4. **Targeted equipment:** Provision of essential tools, machinery, generators, packaging, furniture, computers, etc.
5. **Fast-track fellowships:** Fellowships with easy application procedures and simple reporting requirements are particularly effective for the enhancement of professional education.
6. **Flexible support programmes:** Quick responses to emergencies without bureaucratic obstacles.
7. **Combined soft and hard support:** Programmes that integrate training, restoration work and accessibility into a single initiative.

8. **Return programmes:** Initiatives designed to motivate professionals to return to their home country.
9. **Effective self-organization of international organizations** improves their ability to provide partner assistance.

The least effective types of support were:

1. **Lengthy negotiations and centralization:** Avoid programmes characterized by excessive centralization and regulation, rigid approaches, long negotiations and delayed decisions.
2. **Excessive precautions:** Avoid programmes that do not align with the realities of war.
3. **Training programmes without regard for local contexts** entail the risk of adopting a "colonial" mentality that ignores local specifics. Educational and cultural initiatives should always include Ukrainian experts as they understand the realities of the war.
4. **Disproportionate support of Ukrainian cultural players abroad:** avoid providing more assistance to Ukrainian cultural players and organizations outside Ukraine than within.
5. **Lack of coordination:** Avoid replication of support already provided by other donors or organizations leading to duplication and wasted resources.

1.4 On the road to recovery: support recommendations for international partners

Photo credit: Valentyna Naumenko

Recognition of Ukrainian expertise and experience:

1. **Support Ukrainian culture in Ukraine:** Assist cultural organizations and representatives in Ukraine to **assert Ukraine's statehood and independence** through their work.

2. **Integrate Ukrainian culture into the European cultural and educational sphere:** Promote Ukrainian literature, cinema, and arts as integral components of European culture.
3. **Foster equal partnerships:** Facilitate the transition from a typical aid recipient model to one of equal partnership between Ukraine, the EU, its member states and other countries.

4. **Recognize Ukrainian expertise:** Understanding Ukraine's unique crisis experience will result in valuable insights for European partners. Ukrainians are willing and ready to share.
5. **Amplify Ukrainian voices:** Offer resources and platforms for Ukrainians to share their firsthand war experiences.
6. **Include information about Ukraine and Ukrainian culture in educational programmes.**
7. **Encourage foreign collaborations:** Increase the number of international colleagues travelling to and their participation in projects in Ukraine.
8. **Reframe Ukraine's positioning:** Push back perceptions of Ukraine as a region of Russia or Eurasia (as opposed to Europe), particularly on streaming platforms.

Cooperation formats:

1. **Consider Ukrainian experience in recovery programmes:** Include insights from Ukrainians into recovery plans.
2. **Systemically integrate Ukrainian specialists** into education, restoration, distribution, legislation and other expert initiatives related to Ukraine.
3. Strengthen various formats of **geopolitical partnerships at the regional level.**
4. Involve Ukraine as a partner in **international exhibition projects.**
5. **Cooperation around art education:** Develop internship programmes and collaborative efforts in digitization.
6. **Adapt legislative frameworks:** Assist in aligning Ukrainian legislation with EU standards, in particular in the field of cultural heritage protection and institutional support.
7. **Advise networks and NGOs to engage with local organizations** rather than relying solely on state institutions.
8. **Facilitate international and cross-sectoral partnerships** between museums, theatres, libraries, film platforms, educational institutions, etc.
9. **Support cooperation with European public broadcasters** to strengthen the distribution of Ukrainian films and other cultural products.
10. Launch joint projects with foreign partners **near the frontline and in de-occupied territories**; visit these territories to better understand the contexts and recent experiences.
11. Assist in **minimizing the risks** related to the creation of cultural content and cultural cooperations in Ukraine.

Support programmes:

1. Systemic cluster support: Focus on long-term, **sustainable programmes that support professionals of the sector.**
2. Investment in long-term projects: Provide **institutional support for public and independent organizations** instead of prioritizing project grants.

3. **Opportunities for Ukrainian specialists:** Provide grants for research, scholarships, residencies, mentoring, and internships — primarily in Ukraine, but also abroad.
4. **Programmes for the preservation of movable and immovable heritage:** Support the creation or improvement of restoration centers and storage facilities by providing equipment, materials and opportunities for professional education. Also promote the integration of modern technologies.
5. **Provide support** for archiving, restoration, digitalization, evacuation, and for the promotion of mobile formats (libraries, exhibitions, collections).
6. Create platforms, tools, and resources for **data and knowledge preservation.**
7. **Establish horizontal connections and partnerships between all cultural sectors**, including networks for museum professionals, training and exchange programmes for restorers.
8. **Support sectoral organizations:** Empower organizations that represent cultural sectors, by making sure that they can monitor the situation and disseminate their findings.
9. Expand and strengthen **decolonization studies** and disseminate their findings.
10. **Skills development:** Support programmes with an emphasis on **trauma sensitivity and inclusion.**
11. Launch programmes to **encourage cultural professionals to return to Ukraine after relocation.**
12. Support **small and regional** institutions directly.

1.5 On the road to recovery: support recommendations for authorities in Ukraine

State security:

1. Recognize culture as an **integral element of national security.**

State legislation and governance:

1. **Update legislation** and simplify the regulatory framework, including **procurement procedures** and deregulation.
2. Expand the list of **paid services** that state institutions are allowed to provide.
3. **Simplify administrative procedures**, thereby strengthening the ability of institutions to respond to risks.
4. Update the **classification of professions** and revise the **tariff scale**.
5. Make amendments to the law on the **Ukrainian Cultural Fund (UCF)**, taking into account that long-term projects and infrastructure grants are important to ensure the sustainability of the sector.
6. **Prepare an appropriate legislative framework** for reforming the network of cultural institutions and art education and for giving them more freedom to support independent initiatives.
7. Revise the law governing **competitions for leadership positions** in organizations to ensure that open competitions are resumed.
8. Create a **Public Council and a Museum Council within the Ministry of Culture**.
9. Adopt **laws on patronage and public-private partnerships** (PPP), as they can provide highly effective support to institutions.
10. **Update the legislative framework for organisations that represent specific sectors:** Establish an Institute of Music, resume the work of the National Commission for the Return of Cultural Property to Ukraine and establish an arms' length institution to promote the interests of the film sector.
11. **Support industry associations and intermediary organizations.**
12. Adapt legislation to allow mixed or **foreign teams** of experts to work in Ukraine, particularly in restoration.
13. Impose **sanctions on distributors of Russian content.** Promote the adoption of regulatory acts to ensure that the law restricting the import of books from Russia and Belarus comes into force.

People:

1. Amend legislation regarding **exemption from mobilisation** to protect key specialists from conscription, especially in niche fields.
2. Establish **decent working conditions** for cultural workers, especially with regard to safety, security, proper equipment and fair salaries.
3. Provide **health insurance and psychological assistance alongside** for those in the sector.
4. Introduce awards, scholarships, and support programmes to **motivate individuals and recognize their work**.
5. **Adapt** to changes in communities and audiences, with a focus on inclusion and trauma-informed approaches. Prioritize **audience development** as a strategic area of work.
6. Provide systemic support for **veterans' initiatives**.
7. **Introduce a vocational education programme for restorers** who work on immovable monuments.
8. Address the educational needs of **people in frontline regions** who study arts disciplines only online. This has an impact on the overall level of competencies.

Cultural heritage:

1. Establish an **interagency structure for cultural heritage** that reports to the Cabinet of Ministers.
2. Facilitate the management of a **special budget fund for operational use** by state organizations.
3. **Simplify the procedure for relocating** cultural property and give heads of institutions the power to make decisions in case of force majeure.
4. Build **dual-purpose storage facilities and depositories for heritage preservation** and improve conditions in existing facilities.
5. Implement **a system for cataloguing and for alternative data storage**, including the possibility of storing information on servers abroad.

6. Ensure access to stored items and **allow museum workers to visit locations where evacuated collections are stored.**
7. Launch pilot projects in selected local communities revolving around **local cultural heritage**.

Support programmes:

1. Develop **long-term programmes**, especially infrastructure grants, professional residencies, staff retention programmes, etc.
2. Design **thoughtful** sector support programmes, such as a system for purchasing and distributing Ukrainian books.
3. Develop **institutional** support for independent actors.
4. Create support programmes for **relocated** institutions, such as libraries, including housing assistance for employees.

Infrastructure:

1. Ensure the availability **of modern, safe, accessible spaces** for cultural events (including music and theatre events), especially outside of large cities.
2. **Rethink communal cultural infrastructure** in a way that serves the relevant needs of the local communities (especially libraries, houses of culture and local cinemas).
3. **Provide proper material and technical facilities** for institutions, especially equipment, repairs, access to digital solutions.
4. Address the lack of specialized **cultural, media** and **professional criticism**.

Cross-sectoral cooperation:

1. **Support the development of dual education** ensuring the expansion of dual education centers for all sectors.
2. Expand **decolonization** curricula and their implementation in the formal and non-formal education system.

3. **Establish interagency, inter-sectoral and inter-level coordination** to synchronize policies and educational approaches, to sustain the preservation of heritage, to support relocated institutions and to rethink the role of culture in community development.

This section offers insights into the challenges and needs of the twelve different sectors of culture and cultural heritage represented at the Kyiv Conference on 10-11 April 2025. The respective overviews do not aim to render a complete picture of each sector. Instead, they focus on specific issues common to the professional communities represented by the working group in question.

2.1 Cultural networks

After 2014, and especially since 2022, cultural networks have become the basis of horizontal response. Some of them have become more active, performing functions of rapid coordination, including the rescue of collections, the relocation of institutions, and the documentation of war crimes. Others have paused their work or have disappeared altogether. In the absence of adequate action taken by the state, cultural networks have also initiated communication with international donors. This strengthened the visibility and contribution of the civil sector in the context of international exchange.

Key challenges (which have emerged since 2014):

1. The digitization of the collections takes place in dangerous conditions and while objects are being moved.
2. The absence of a single register / registers of objects makes it impossible to fully record losses.
3. There is an unfortunate lack of coordination and adequate communication on the part of the MCSC, particularly with civil society organizations and networks.
4. The responsible teams lack the technical knowledge required to implement digitization processes and there is no state certification for such work.
5. The poor quality of education in matters of art and the absence of unified educational programmes and professional standards have diminished the effectiveness of work under stressful conditions.
6. There is a lack of coordination between local authorities and other state organizations.

In 2022, these difficulties remained essentially unchanged, but they were scaled up and the response now had to be much faster. The new challenges fostered the formation of national networks, resulting in systematic interactions with international donors and professional communities. The operational capacity of the networks has strengthened the public sector and the voice of the Ukrainian cultural community on an international level. Some networks used peer-to-peer financial support tools, which allowed them to respond quickly to critical needs.

"After the start of the full-scale invasion, international partners were highly proactive: They organized assistance on their own, publicly expressed solidarity, stopped cooperating with Russian institutions and invited Ukrainian institutions to collaborate in securing their collections. Ukrainian organizations began to act as full-fledged participants in international networks and foreign partners acted as their promoters. This not only strengthened the position of Ukrainian networks but also helped to build trust for long-term cooperation."

Photo credit: Viktoriia Sidorova, National Museum of the History of Ukraine

The most important measures taken by institutions in the sector to cope with the challenges of the war:

1. Self-organization and assuming responsibility (sometimes against the rules).
2. Rapid dismantling of exhibitions and packaging / storing exhibits.
3. Establishing / restoring contacts between Ukrainian organizations and activation of networks.
4. Establishing international contacts and responding to their requests and initiatives.

Especially original/inventive approaches that can serve as a model for the field as a whole:

1. Establishing proactive cooperation between institutions, especially for the purpose of evacuation and accommodation of people, even by using unassigned premises.
2. Using banking platforms to support colleagues in occupied areas or in the war zone as a way to respond to critical needs.

After the start of the full-scale invasion, international partners were highly proactive: They organized assistance on their own, publicly expressed solidarity, stopped cooperating with Russian institutions and invited Ukrainian institutions to collaborate in securing their collections. Ukrainian organizations began to act as full-fledged participants in international networks and foreign partners acted as their promoters. This not only strengthened the position of Ukrainian networks but also helped to build trust for long-term cooperation.

Recommendations for international partners:

1. Support training and internships in the field of art education, in particular for restorers.
2. Include the history of Ukrainian art and the history of Ukraine in international educational programmes.
3. Provide recommendations on the adaptation of Ukrainian legislation to EU requirements and standards.

1. Create a legal framework for the work of rapid response teams in the field of culture.
2. Reinstate the agency for the return of cultural property to Ukraine as a key mechanism for restoring identity through heritage.
3. Revise the classification of professions (exhibition curator, cultural manager, stage designer, etc.), the salary scale and the entitlement to salary increases; give the regional administrations the right to revise the salary scale.
4. Simplify procedures and give more autonomy to museums during martial law; also suspend certain resolutions on tenders and procurement for the cultural sector.
5. Resume the work for museums and public councils within the MCSC and reinstate the service for the return of cultural property.
6. Simplify the procedures for evacuating cultural property and for obtaining approval for restoration work.

2.2 Reserves

Key challenges:

1. Many cultural heritage sites lack protection agreements and proper documentation,making it impossible to effectively protect them and to restore damages in times of war.
2. Lack or untimely allocation of funds for restoration and impossibility to make use of them: marked with a low priority level in the Treasury's funding queue, available money is often received at the end of the fiscal year when cold weather prevents the execution of work.
3. Lack of specialists in rare disciplines (monument conservation, archaeology, restoration).
4. Difficulty to coordinate interventions with international partners for organizations working in partially occupied areas. The weak position of international partners within the rules of operation in these territories makes it difficult to attract resources and technical support.
5. In the context of hostilities, monuments are damaged by military activity and spontaneous evacuations. In many cases, **it is difficult or impossible for specialists to access the sites they are responsible for**.
6. The use of religious and historical sites as a tool of hybrid warfare to deprive communities of their identity and deliberately destroy their heritage. This situation is further complicated by the law on the protection of cultural heritage, which lacks clear rules for the use of religious buildings. Changes are also needed in the legislation on lease and the rights of religious organizations.
7. The shift in emphasis in the activities of reserves from protecting cultural heritage to performing social functions that are both unfunded and not legally binding. This creates a gap between the expectations of institutions and the available capacity to fulfill them. In general, an important improvement is the rising number of members of vulnerable groups among the audiences.

The most important measures taken by institutions in the sector to cope with the challenges of the war:

1. Digitization of immovable heritage (photogrammetry, creation of drawings, digital terrain models by help of handheld scanners and drones).
2. Digitization of movable heritage (3D modeling for the preservation of museum collections).
3. Skills development and mutual training particularly in the use of technology.
4. Developing projects for a technically integrated monitoring of monuments. Conducting innovative non-invasive research (using non-destructive methods to determine how structures respond to potential shock waves and vibrations: magnetometry, ground penetrating radar surveys, seismic excitation, development of computational stress-strain models).
5. Concluding trilateral agreements – between the donor, the contractor and the receiving institution – for work in the territories of reserves, thus avoiding unnecessary bureaucracy.

1. Cooperation with the armed forces. During the outflow of water at the Kakhovka dam, a joint group of museum workers and the military took an informal initiative, entering the "gray zone" to identify new heritage sites. Such initiatives can be scaled up in the de-occupied territories.
2. Application of technological innovations: endoscopy of mosaics, experience with wet archaeological wood (in particular with Cossack seagulls in Khortytsia), development of georadars that work well in aquatic environments.
3. The procedures and protocols that have emerged from rapid responses have not yet been fully described and reflected on. This would enhance their applicability.

Photo credit: *Historical and Cultural Reserve «Bilsk», Poltava region*

The sector has received valuable material and technical support from ALIPH, the Ukraine Art Aid Center, UNESCO, Czech and German partners, and others. The highest demand is for emergency power supply equipment (solar power plants and Ecoflows, the latter indispensable for facilities with alarm systems), packaging materials, computer equipment (above all laptops — including used ones with powerful batteries), accelerometers, seismographs, vertical tracking systems, backup data storage, and vacuum tables for restoration.

Academic and partnership initiatives are also important, such as cooperations with the University of Lisbon, the Institute of Nuclear Physics in Florence, the German Archaeological Institute, and the Polish Academy of Heritage for Ukraine. Certain patronage models have also proved to be effective, especially a direct funding of contractors' work that avoids the involvement of intermediaries. On the other hand, some large international programmes, such as those of the UN, have proved to be overly bureaucratic, ineffective, or inaccessible to institutions funded by the state.

Recommendations for international partners:

1. For the purpose of creating and maintaining comprehensive plans for the development of territories it is mandatory to involve heritage experts to clarify the approach to urban renewal and to take into account the ethics of restoration.

2. Support purchase and renewal of special equipment of existing storage facilities and the construction of dedicated storage facilities for museum collections in Ukraine.
3. Support the creation of specialized internships for specialists (including international ones).

1. Establish an institute of the chief conservator in Ukraine with offices in every oblast (modelled on the Polish legislation). This will allow for the involvement of heritage conservation specialists in the development of restoration plans.
2. Establish regional restoration centers under the roof of regional historical museums.
3. Recognize foreign restoration certificates in Ukraine.
4. Establish clearly structured procedures of cooperation between reserves, cultural heritage protection bodies and the Cultural Property Protection unit (CPP) of the Armed Forces.
5. Identify and study archaeological sites that were / are located in the combat zone and, if possible / necessary, complete the appropriate research and damage assessment.
6. Develop an emergency response plan for cultural heritage sites (involving the State Emergency Service and the ministries of culture, defense, environment, and regional development).
7. Implement mathematical modeling systems for risk analysis of architectural and historical monuments (in cooperation with research institutes, the Institute of Building Structures, the Subbotin Institute of Geophysics, and foreign institutions such as the University of Lisbon).
8. Create a unified database for digitized objects and ensure the accuracy of its content. Provide for its management, upkeep, backup and for the training of specialists in its use.

2.3 Archives

Key challenges:

1. In occupied territories, employees of archives had to face grave legal risks; there were also risks for the security of private data, in particular through destruction and theft of documents; in addition, employees in de-occupied territories suffered from post-traumatic stress syndromes.
2. The formats of work and target audiences have changed: The number of people with direct experience of war and military personnel has increased and requests for online services have grown. At the same time, organizations have shortened their planning horizon which now typically does not extend further than one year.
3. An important challenge is to rethink the vision of archival work as there is currently a crisis of strategy with no understanding of the required positionings for the future and **of what will have to be restored**. Archives have begun to model themselves as public spaces but this development is unstable if it does not receive the necessary strategic support.
4. There is a lack of understanding of the future fate of digital copies. There is also a need to improve storage conditions for paper copies including their security, to equip server rooms, and to use high-quality software.
5. There is a dire need for highly specialized professionals — chemists, biologists, restorers of various materials, IT archivists, tour guides, and communicators. Short courses cannot serve as substitutes for retraining or continued education.

The most important measures taken by institutions in the field to cope with the challenges of the war:

1. Ensuring continuous operation; in this context, the experiences gained during the COVID-19 pandemic was helpful.
2. Provision of shelters for project activities.
3. Emergency solutions for preserving materials — prioritizing the digitization of the most important items.
4. Large institutions providing training for employees of local institutions, thus increasing the capacity of the sector.

Especially original/inventive approaches that can serve as a model for the field as a whole:

1. Experienced colleagues increasingly share their knowledge with newly appointed ones, showing them how to establish a nomenclature, how to digitize or how to store. Archives now provide internships for archivists at the start of their career (before the full-scale invasion this was practised in a less systematic manner).
2. Working with new communities: Involving people with impaired hearing provided a significant contribution to community work; similarly fruitful were educational events on taking care of home archives for a general audience.
3. Cooperation with the British archives has ensured availability of cloud platforms and provided for backup storage of materials abroad.

The sector received support in the form of basic technical equipment (scanners, printers, shelving, fire proof storage, restoration materials), in particular through fundraising campaigns abroad (Germany). International educational formats, such as summer schools for archivists (IPA) and lectures, have also significantly contributed to professional development and the creation of new partnerships. However, international assistance should be better coordinated as some forms of assistance are frequently doubled (in particular, providing and setting up scanners), without any understanding of systemic needs.

Recommendations for international partners:	• Synchronize the best means of assistance through systematic assessment of needs.
Recommendations for Ukrainian authorities:	• The meaningful renewal of the archives of Ukraine will require strategic planning in cooperation with the Ministry of Regional Development of Ukraine, the heads of the regional military administrations, and the State Archival Service.

2.4 Museums

Key challenges:

1. Loss of staff: many museums have to operate with a minimal number of employees (the situation in national museums is somewhat better than in local institutions).
2. Legal and financial barriers: museums cannot effectively operate, not even with donated funds, and there are no mechanisms to allow for quick financial transactions in case of emergencies.
3. Damage to buildings, many of them historic, caused by explosions, result in broken windows, roofs, security and fire alarms, heating systems, etc.
4. Lack of information on the security situation and on the authorities' safety measures: museum management and teams are forced to rely on information from social media and private sources to make decisions regarding the safety of their institution.
5. Restrictions on activities, bans on public events and limited opportunities for exhibitions and research – especially due to the lack of staff and financial constraints – prevent many museums from functioning properly.
6. Physical workload and gender inequality: much of the physical work, including packing and moving heavy items, is now carried out by women who are often left to perform these tasks without the appropriate equipment or assistance.

The most important measures taken by institutions in the field to cope with the challenges of the war:

1. Implementation of digital tools, digital accounting and documentation systems for collection management and for keeping track of the location of objects. Projects such as SUCHO's Memory Savers Program play a significant role.
2. A number of museums – especially those with experience of hostilities from 2014 onwards – created evacuation teams with clear assignments of responsibilities (coordinators, collectors, photographers), allowing them to respond more quickly in moments of crisis.
3. There is a significant increase in collaborative exhibition projects, also with major international institutions. Support with books and equipment and exchanges with foreign experts have also become more numerous.
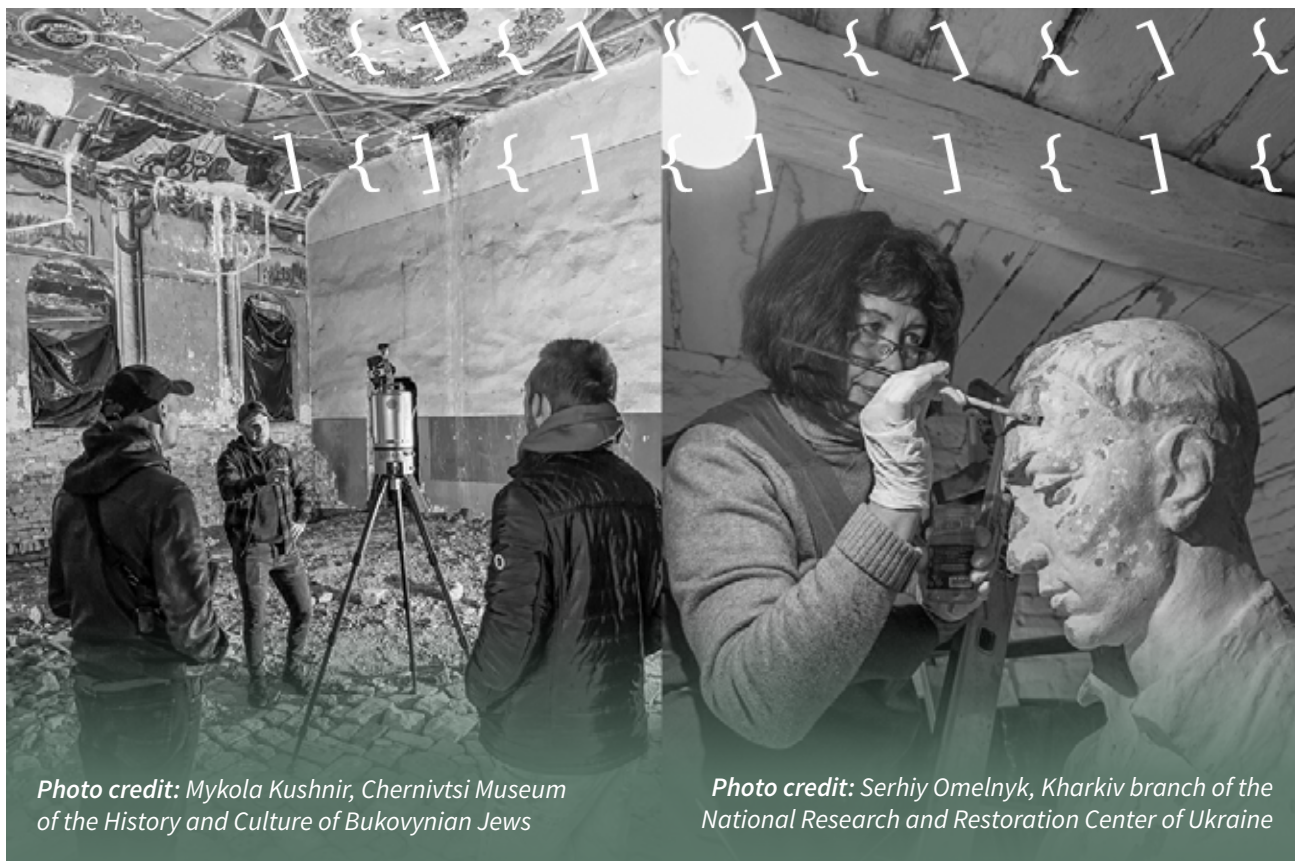

Photo credit: Mykola Kushnir, Chernivtsi Museum of the History and Culture of Bukovynian Jews

Photo credit: Serhiy Omelnyk, Kharkiv branch of the National Research and Restoration Center of Ukraine

Especially original/inventive approaches that can serve as a model for the field as a whole:

1. Rethinking museum exhibitions in the absence of collections: Museums that have evacuated their exhibits temporarily show their "empty" halls in support of a new narrative. Such "void" exhibitions meaningfully document the experience of war and loss, thus inciting the visitors' reflection.
2. Adaptation of formats for working with audiences: Many museums have reshaped their programmes to meet the needs of internally displaced persons, people with post-traumatic stress disorder, or communities under stress. Events such as public lectures, meetings, and historical conversations about the new place for displaced persons have become particularly popular. The museum is transforming itself into a space of dialogue, support, and integration.
3. Use of digital tools: The making of virtual tours and exhibitions (in particular, the eMuseum project) and the launch of online ticket sales and digital products are not only responses to the challenges of war but are also important tools for modernizing the museum infrastructure. They provide access to cultural content even when physical presence is limited.
4. Focusing on local history and "giving back the voice" to local communities: In many regions there is a growing interest in history. Museums have become platforms for rethinking and reappropriating local heritage, giving communities a more active role in the creation of meaning, the reconstruction of narratives, and the preservation of memory.

Professional assistance from international partners included detailed protocols for packing, evacuation and preservation of collections (in particular from ALIPH and Ukraine Art Aid Center), as well as consultations from external experts. Thanks to the support of international programmes, the museums received high-quality packaging materials, photographic equipment, tools and materials for making containers, and technical equipment for documenting collections. New methodological manuals and training sessions, particularly under the auspices of UNESCO, must also be mentioned. At the same time, there is still a need to make these resources more widely available, for example to regional museums which often have no access to the main channels of knowledge dissemination.

International programmes should take into account the peculiarities of the Ukrainian context, particularly the restrictions in the budget code, and enable a flexible and rapid use of funds.

Recommendations for international partners:

1. Establish and support grant application mentoring programmes. While the transfer of knowledge (such as online learning) may often be effective, providing support for project development from idea to implementation can be at least as effective as it fosters independence.
2. Establish educational formats with international colleagues that provide training on evacuation, restoration, the making of exhibitions, etc. – preferably with specialists coming to Ukraine and followed by practice.
3. Create platforms for partnerships between Ukrainian and international museums through online or hybrid spaces that facilitate the realization of cooperations, joint exhibitions, internships, and the exchange of expertise.
4. Establish mobile restoration units that visit regional museums: the need for professional on-site consultations on the condition of collections remains vital given the limited capacity of local specialists.
5. Advocacy at the international level: represent the interests of Ukrainian museums in global cultural policy at forums, in exhibition projects, and in strategic documents. This is important for strengthening international presence and political support.

Recommendations for Ukrainian authorities:

1. Create an open online environment for sharing document templates as well as translated and adapted protocols of work for packing, evacuation, collection management, etc. for large and small museums.
2. Ensure the MCSC's representation in the National Security and Defense Council of Ukraine.
3. Develop cross-sectoral cooperation within the central government by establishing coordination between the ministries of economy, finance, education, regional development, digital transformation and justice.
4. Educate local authorities on the potential of culture and how to work with it. Launch short courses on how the "cultural system" works (for example, at the Kyiv Mohyla Business School, Aspen Institute, etc.).

Additional comments from the working group:

1. **Avoid the term "evacuation"**; in most cases, it is more correct to use the phrase "(temporary) relocation of collections (to safer conditions)".
2. It is proposed to use the term "specialists" instead of "human capital/resource".
3. It is important to take into account the different realities and needs in museums of different types — national museums, museums located in the capital, central institutions, regional museums acting as methodological centers and small regional museums.
4. Terminologically it is important to distinguish between artists-restorers for movable heritage and restorers for immovable heritage.

Key challenges:

1. The sector operates in a state of legal fragmentation: there are no common platforms for access to documentation, no unified registers, no accreditation systems for international specialists. There is also no correlation between different templates for the collection of data, no use of collected data and no analysis of its significance and relevance in practice.
2. Inconsistencies between resolutions and urban planning legislation inhibit the protection of monuments (particularly through the conflict between Resolutions No. 1342 and No. 4144). The Ministry of Infrastructure does not record cultural heritage sites in damage registers.
3. There is a lack of funds available to local authorities to finance priority emergency measures and donor programmes remain too complicated for the local teams.
4. For most of the cultural heritage sites that are part of the housing stock, there is no documentation, no definition of the "subject of protection", and no protection agreement.
5. There is a low level of awareness among monument owners of their rights and responsibilities. There is also a lack of cross-sectoral cooperation and of proactive approaches to protection and risk mitigation.
6. There are no registers of restorers, impeding donors' ability to verify their certificates and qualifications; there is also a lack of certified specialists (architects, craftsmen, restorers).
7. Access to archival documents of research and design institutions about monuments (accounting documents, drawings, chemical and technological analyses, etc.) is barred. A significant amount of documentation remains in the hands of the project authors.
8. There is a lack of materials and also a lack of understanding of the kind of materials that are more effective for the long-term protection of monuments.
9. The absence of municipal programmes for the restoration of historic buildings and historic areas means that donors have no incentive to restore residential historic buildings.
10. There is no single center for providing competent advice.

The most important measures taken by institutions in the field to cope with the challenges of the war:

1. Working groups were set up in communities – comprising representatives from city utilities services, the State Emergency Service, law enforcement and monument conservationists – to document damages to monuments. This transformed the approach to dealing with destroyed objects: They are now perceived as heritage rather than construction waste. Temporary storage facilities were created to store valuable fragments of damaged buildings.
2. There are advocacy campaigns for the preservation of the Soviet architectural heritage created by Ukrainian artists from local materials – underlining the importance of working with "inconvenient" heritage.
3. HeMo, an organization documenting cultural heritage destruction, has been launched. Concurrently, standards, registries, and partner centers were developed.
4. The Lviv National Academy of Arts of Ukraine has introduced educational programmes for the restoration of monumental painting and is preparing a two-year postgraduate course for restorers of windows and metal structures, modeled after German craft schools for renovation. Professional standards for such programmes need to be developed.
5. The World Monuments Fund's Ukraine Crisis Management Fund helped to attract international support.

Initiatives aimed at training and the documentation and stabilization of sites were particularly effective. Rapid advisory assistance for the protection of monuments was also very helpful. Examples include cooperation with the Polish Polonika Institute (digitization of monuments and use of this data in the preparation of research and project documentation), the German Society for International Cooperation (GIZ) and the World Monuments Fund (training and networking).

At the same time, there remains an urgent need to introduce common standards for interoperability, storage, and transfer of collected data. Donors might assume responsibility for introducing such standards. (Unfortunately, the USAID-supported training project for young architects has been terminated.) There is

also a need to provide students with modern technology and to foster interdisciplinarity between architects, restorers, and art historians (negotiations for support in this area are underway with the Greek organization Heritage). There are reservations about allowing volunteers who do not have the appropriate professional training and experience to work on monuments.

Recommendations for international partners:	1. Consider monuments and protected buildings as key elements of an integrated development of territories. 2. Support the introduction of user-friendly and environmentally friendly technologies in restoration practice. 3. Support the creation of platforms and tools for the integration of professional data and knowledge on international, state and civil society levels. 4. Support training grants for master restorers.
Recommendations for Ukrainian authorities:	1. Introduce transparent mechanisms for management and financing in the field of cultural heritage. 2. Municipalities inviting foreign specialists for territorial development should facilitate the sharing of professional experience through mutual recognition of professional diplomas. They should also accept projects developed for Ukraine by foreign specialized companies. 3. Initiate pilot projects for integrated developments involving cultural heritage in selected communities.

2.6 Preservation and restoration of movable heritage

Key challenges:

1. In times of war, the requirements for labour efficiency are at least as high as they were before, yet the amount of work often increases in spite of psychological stress and pressure on morale. Moreover, employees of evacuated museums are excluded from social security.
2. Funding to support statutory activities has been significantly reduced. At the same time, there are restrictions on the purchase of materials and equipment at the expense of the state budget, including the special fund (Resolution No. 590).
3. The work for dislocated museums brings additional challenges: their special status restricts public support, there are difficulties in the involvement of volunteers and complicated logistics in organizing the work of restorers, etc. In addition, the burden on museums that shelter dislocated collections has increased.
4. Dislocations were carried out quickly and – in the absence of appropriate materials – items could not always be packed adequately. It is important to periodically check the stored collections and to carry out repacking if necessary. The state of preservation of objects should be regularly monitored by suitably specialized restorers.
5. Museums that have received dislocated collections now have less space at their disposal. The involved institutions have to consider how to establish meaningful cooperations. Archives and libraries face the same challenges.
6. The purchase of restoration materials is very challenging as the vast majority of these are produced abroad.

*Photo credit: Serhiy Omelnyk, Kharkiv branch of
the National Research and Restoration Center of Ukraine*

The most important measures taken by institutions in the field to cope with the challenges of the war:

1. Understanding how to attract donor funds (as a management skill).
2. Forming coalitions with other museums and preserving collections in a decentralized manner in different museums instead of looking for one institution that will store everything.
3. Implementing projects for repacking evacuated collections and for restoring evacuated items on site with logistics, accommodation, and per diem allowances partly covered by donors. In this context it is essential to bring together different museum specialists and restorers.

An effective form of support was provided by ALIPH: a flexible five-month stipend of 200 EUR per person and month with minimal reporting requirements. Specialists could use these funds to cover their most pressing needs, allowing them to maintain their level of professionalism and to continue working in difficult conditions.

Recommendations for international partners:

1. Support practical training and internship programmes for new staff, especially abroad, in leading museums, archives, and restoration centers. Particular attention should be paid to mastering new techniques, materials, and approaches.
2. Support the development of project documentation and the purchase and installation of equipment to maintain the microclimate in the depositories.
3. Facilitate collaboration among specialists by fostering professional networks of restorers.

Recommendations for Ukrainian authorities:

1. Allocate funds for business trips, support statutory activities, increase the number of employees, improve working conditions (these efforts should be coordinated between the MCSC and local governments).
2. Give heads of institutions greater freedom of action and ensure that responsible decisions will not be sanctioned after the war. In spite of pressing needs, proactive decisions are often impeded by fear of accountability (including criminal liability).

Key challenges:

1. In the de-occupied and border areas, libraries often cannot resume their work due to the destruction of premises, inability to carry out repairs and lack of technical facilities. In some communities, libraries remain the only free and open public space, but they have neither funding — not even for the purchase of literature and periodicals — nor shelters, nor technical equipment (such as computers), nor staff to sustain a stable operation. The absence of programmers and the low number of trained librarians are posing particular problems.
2. There is a growing interest in books in Ukrainian, especially among those who survived the occupation. At the same time, libraries do not have the resources to respond to changing demands and are often not equipped to work with new audiences, including veterans and IDPs (no barrier-free access to premises, information barriers) or to launch new formats (provision of new types of services, establishment of coworking spaces, etc.).
3. The work with documentary heritage is inhibited by a frequent lack of institutional memory and lack of staff members responsible for its preservation. There is also insufficient coordination with some relevant authorities (in particular the Ministry of Education and Science).

The most important measures taken by institutions in the field to cope with the challenges of the war:

1. Development of digital services through library websites. Notably relocated libraries from occupied territories continue to conduct educational work in this manner.
2. Developing integration and socialization programmes and providing psychosocial support for employees and visitors — for adults, children, veterans, and IDPs.
3. Libraries initiate or participate in many volunteer projects, thus expanding the scope of their activities. Local governments have begun to call on libraries for social and humanitarian projects in communities.
4. Providing library spaces for exhibitions of local artists, book presentations, film screenings (with sign language and audio interpretation), concerts, gaming activities and similar events.
5. Expanding the community of library users and providing relevant services for the use of information and material resources of the library. Special attention should be paid to community members affected by the war, particularly by providing them with skills in the use of digital technologies.

Especially original/inventive approaches that can serve as a model for the field as a whole:

1. Mobile libraries that provide library, administrative, and other services while moving through the communities.
2. Libraries can provide access to registers and support the communication with public services (administrative, medical, and educational services).
3. Libraries are turning themselves into hubs of digital education, particularly by providing assistance to the elderly. Some libraries teach blind people how to use smartphones.
4. Libraries are engaged in recording local history and remembrance — they have data on the dead, on the community, on honoured and decorated persons, etc. Libraries also collect records on intangible cultural heritage in their region.
5. Libraries support language clubs for Ukrainian and foreign languages and they also provide access to makerspaces.
6. The new copyright law and the Marrakesh Treaty allow libraries to adapt works to the needs of people with disabilities without the permission of copyright holders and without paying royalties. This includes the making of audio books, the printing of books in braille, etc. – but these may only be distributed to those who need them. Unfortunately, libraries often do not have the equipment to produce such adaptations. Many foreign libraries have a braille unit but this needs to be operated by a person who masters braille.

Effective examples of library support include local initiatives such as "arks" – mobile units that collect and digitize endangered documentary heritage – implemented by the Ukrainian Library Association in cooperation with partners from the Czech Republic.

Comprehensive programmes that combine infrastructure and educational support are also highly effective: the large-scale IREX project, for example, combines renovations with educational activities, thus strengthening the role of libraries as community centers. Targeted supply of equipment (generators, computers, cloud services) was also extremely helpful for libraries, including a Siemens project in the Ternopil and Rivne regions. The Red Cross, UNESCO, PEN, and the Goethe-Institut provided thematic support, ranging from humanitarian aid and psychological support to educational materials and book bags.

Recommendations for international partners:

1. Assist in the digitization of documentary heritage by providing material and technical equipment, as well as training. Support the creation of a unified open access platform for its preservation.
2. Develop mobile libraries by equipping vehicles with furniture, documents, technical equipment, internet access, a mobile cinema, etc. to provide services in settlements without libraries (as an alternative to maintaining permanent libraries, especially in de-occupied territories).
3. Provide equipment to ensure barrier-free access for people with disabilities and war victims, to improve spaces for their use and to expand the range of services by providing coworking spaces, makerspaces, etc.
4. Improve the book depositories by providing proper lighting, climate control and equipment upgrades. Support the restoration of libraries and the construction of new ones (to replace those destroyed in de-occupied territories). In general, more infrastructure projects and comprehensive improvements of library spaces are needed.

Recommendations for Ukrainian authorities:

1. Amend the legislation, including budgetary regulations, to give libraries an appropriate autonomy. Provide joint local and state funding and the opportunity to participate in grant programmes. Include expenditures for the purchase of literature in the list of protected expenditures – in addition to funds for salaries and utilities. Raise some salaries to establish an appropriate pay gap between service staff and library specialists.
2. In cooperation with the Ministry of Education and Science, provide typhlo-complexes and workplaces for people with disabilities to enable adaptation and use of educational materials for groups of children, teenagers and students with disabilities.
3. Resume grant funding from the Book Institute for the purchase of books for public libraries. Ensure that this programme covers a wide range of libraries.
4. Ensure the sustainability and consistency of the work of the MCSC in the domain of libraries.
5. Improve the system of library staff training (higher and pre-university education), support the development of dual education.
6. Facilitate employment of relocated librarians according to their qualifications by providing them with appropriate salaries and housing. Doing so will also alleviate the problem of staff shortages.
7. First and foremost, improve state funding for libraries in the frontline regions where the largest number of libraries have been destroyed or damaged. Provide appropriate raises to the salaries of library workers in these regions.

2.8 Literature

Key challenges:

1. The structural problems of this sector have deepened: foremost among them are the lack of a competent association of publishers, the lack of grants for professional media and literary criticism, publishers' inability to obtain loans, etc.

2. The "cultural lacunae" are looming ever larger: the sector has lost many authors whose texts will never be written (more than two hundred writers have died already).
3. Publishers are forced to look for a new tone of communication about Ukraine's position regarding Russia and the continuation of the war: people are tired but not prepared to give up.

The most important measures taken by institutions in the field to cope with the challenges of the war:

1. Restoring festivals, particularly in frontline cities, and launching initiatives at writers' homes.
2. Transforming bookstores into places of meeting, mutual support, and remembrance.
3. Introducing a statewide cashback system for the purchase of books.
4. Introducing a ban on Russian literature and paying more attention to translators (Drahoman Prize).
5. Support and expand the important presence of Ukrainian literature at fairs in Buenos Aires and Guadalajara, as well as at leading European fairs.

Especially original/inventive approaches that can serve as a model for the field as a whole:

1. The Heritage Space for Work programme was implemented by a coalition of institutions supporting cultural initiatives in frontline communities.
2. Kapitolivka is an exemplary project for remembrance conceived by writer Volodymyr Vakulenko (who was tortured by the Russians) in collaboration with the researcher of his diaries, the poet Viktoria Amelina, who was killed by a Russian missile.
3. PEN Ukraine's studio visits to frontline communities with the involvement of foreign writers and media.
4. The initiative Book to the Front, launched by the Cultural Forces, has facilitated the supply of recently published fiction to the army at the front line.

Coordination between international organizations and Ukrainian specialists in developing training and promotion programmes is particularly important for the sector. The system of recommendations needs to be improved, particularly the integration of Ukrainian voices into the process of literature selection and licensing. Technical support has proved effective in helping to adapt book publishing processes to new realities.

Photo credit: Yaroslav Mudryi National Library of Ukraine, Kyiv

Recommendations for international partners:

1. Systematically promote Ukrainian literature in international markets to interact and establish partnerships with European players and to build a reputation as a permanent participant in the international circuit.
2. Support the participation of Ukrainian representatives in international book fairs and festivals in tandem with local speakers; support national stands and participation of foreign speakers in their activities.
3. Develop mentoring programmes and provide support for young professionals. Strengthen expertise by fostering conferences, lectures, and research hubs. Support curated educational exhibitions and interdisciplinary formats for the promotion of culture and language courses as tools for cultural diplomacy.
4. Support residencies for authors, translators, and researchers in Ukraine and abroad. Provide grants for research in literature, cultural and translation studies, and literary criticism. Support Ukrainian studies, decolonization studies, Russian and postcolonial studies (in the context of critical analysis).
5. Facilitate the provision of premises for Ukraine-focused initiatives, purchase Ukrainian books for foreign libraries, and support the sector's logistics.

Recommendations for Ukrainian authorities:

1. Modernize book production and distribution, introduce a "single price" policy for books.
2. Launch subscription models for libraries, educational institutions, and readers. Insert book procurement for libraries into the programme portfolio of the Ukrainian Cultural Foundation.
3. Initiate special programmes to support book production for the Ukrainian diaspora; draft recommendations for the inclusion of works by Ukrainian authors in the school curriculum.
4. Increase the attractiveness of working in the sector by introducing health insurance and by providing psychological assistance, retreats, and study visits. Support families where one parent is in the army and the other is taking care of a child / children.
5. Introduce awards for contributions to the industry (e.g., the Chytomo Award).
6. Organize thematic conferences for cultural managers and networking events for establishing cooperation. Possible formats: speed dating, one-on-one mentoring.
7. Support regional initiatives to promote reading and establish "national shelves" in Ukrainian libraries featuring key works, translations, and research literature.
8. Impose sanctions on agents, writers and publishers who spread Russian propaganda or justify crimes against humanity.
9. Accelerate the approval of regulations to enable the implementation of the law on restricting the import of books from Russia and Belarus.

2.9 Theatre

Key challenges:

1. Personnel shortage: the sector urgently needs specialists whose work cannot be carried out remotely, especially for technical theatre staff (sound, light). Currently, priority for exemption from military service is given to creative professionals, but not to technical specialists. The situation is made worse by the lack of high quality specialized education and opportunities for professional growth in this field, problems which minimize the potential for staff development.
2. Theatre projects have a long implementation cycle, a fact which hampers the acquisition of funding even for basic needs (especially for independent theatres).

3. Emotional tensions lead to conflicts in teams and harm the entire production process. Open competitions for managerial positions in theatres were suspended by martial law, undermining the ecosystem of the sector.
4. The making and staging of performances is often not properly recorded, resulting in the loss of a significant amount of intangible cultural memory. Theatre art lacks processes of archiving and documentation.
5. Theatre performances lie beyond the broader public demand: there is little recognition of theatres as important cultural and social institutions.
6. The sector does not have the means to engage and retrain internally displaced theatre workers. This makes it difficult to maintain a professional environment and exacerbates staff shortages.
7. There is a lack of coherent state policy and no unifying vision for the development of state and independent theatres in Ukraine. The lack of political will to assist in unification and to foster cooperation leads to imbalanced funding, thus widening the gaps between different segments in the sector.
8. There is a lack of systemic communication and control over the effectiveness of programmes, including those initiated by the Ukrainian Cultural Foundation. Currently, government policies do not meet the needs of the sector. Instead, they impede development and effective communication.
9. There is a lack of accountability and communication between cultural institutions and local governments (i.e. a lack of understanding for the goal, the overall idea, and the mission).

The most important measures taken by institutions in the field to cope with the challenges of the war:

1. Establishing partnerships between theatres: State theatres open their stages for performances to theatres from the frontline areas. Communication between institutions has intensified, educational events are being organized, and directors are invited to stage performances in different theatres.
2. Supporting inclusive projects, e.g. those funded by PrivatBank: This has brought a new dimension of work to the sector, leading to the introduction of inclusion training for theatre staff, audio descriptions, ramps, and handrails to improve accessibility for people with disabilities. This initiative has laid the foundation for better access to theatres.
3. Attention to triggers: While producing performances, theatre teams have started to take into account psychological characteristics of the audience. Audiences are now usually warned about triggers (such as loud sounds or irritating lighting effects). In some cases, theatre-goers are also offered protective equipment – such as earplugs – to avoid stress and trauma, especially among people with experience of war or displacement.

Especially original/inventive approaches that can serve as a model for the field as a whole:

1. There is a heightened awareness of Ukrainian culture, history, and phenomena related to national identity (including topics such as the "Executed Renaissance" and colonialism). This has provided theatres a point of departure for attracting new audiences.
2. Some state theatres (including the Ivan Franko, Lesia Ukrainka, and Zankovetska theatres) have created project departments and are now actively working with grant programmes, thus making a first step toward reforming the traditional model of theatre management.

Institutional support from international partners for basic activities has become an unprecedented, highly welcome phenomenon in the sector. This not only allowed theatres to retain teams but also helped them to develop new areas of work. The provision of equipment (such as heaters, power banks, and technical support) enabled theatres to continue their work during the war and to adapt to the crisis. Some theatre companies also received grants for productions, allowing them to continue their artistic activities and attract new audiences.

Access to international residencies, training programmes, and festivals has contributed to the professionalization and to the presence of Ukrainian theatre on the international stage. At the same time, theatre companies from Ukraine often face exoticization abroad, e.g. thematic restriction to the "war" or excessive dramatization of the Ukrainian experience – problems that challenge their full participation in the cultural dialogue.

1. Completely abandon the practice of bringing together representatives of Ukrainian and Russian theatre at joint international venues. It is futile to differentiate here between Russian exponents who support Putin and those who oppose him as most promote a neo-imperialist narrative which legitimizes Russian aggression. Some organizations invite Ukrainian artists on condition that they agree to participate together with Russians. This is unacceptable.
2. Impose sanctions on Russian cultural content, following the example of economic sanctions. Direct the international community's attention on the cultural genocide that Russia has been committing against Ukraine for centuries and for which it has never been punished.
3. Develop programmes for institutional support of theatres, especially independent ones, that take into account the modus operandi of the sector. Understand the importance of funding theatres on a similar scale as other manifestations of culture.
4. Establish an independent organization – e.g. a Theatre Crisis Centre – that continuously monitors, collects and analyzes data to identify the needs of the sector and to enable bilateral communication between Ukraine and European partners on this subject.

Recommendations for Ukrainian authorities:

1. Create a map of existing cultural institutions and community needs, following the example of the Ukrainian Cultural Foundation. Develop mechanisms for improved accessibility, generally encourage the appreciation of performative art, and educate a new generation of viewers outside the large cities.
2. Initiate the decolonization of educational programmes by implementing radical staff reforms in educational institutions specializing in performing arts. Develop a policy that will eliminate harassment in theatre education.
3. Change contracts to establish a transparent reporting system for heads of theatre institutions.
4. Establish supervisory boards in theatres, ensuring the implementation of the conflicts of interest policy.
5. Resume and optimize competitive appointments for management positions in theatre institutions.

2.10 Film

Key challenges:

1. The sector is suffering from the loss of numerous handicraft specialists, most of them male. There are currently no exemptions from mobilization as the film industry is not considered to be a strategic sector of the economy. This also affects the representation of Ukrainian film internationally: Given the restrictions, Ukrainian male film professionals are usually unable to travel to key events abroad, while their Russian counterparts ensure active participation.
2. There is very little promotion of Ukrainian films due to a lack of understanding abroad of the distinctive characteristics of the Ukrainian film sector and Ukrainian culture in general. Russia pretends that Ukrainian films belong to its own heritage, a claim which still holds a powerful sway. This continued misappropriation of Ukrainian films and culture calls for systematic advocacy of Ukrainian films abroad.
3. The war has exacerbated the lack of government funding for the film sector, a development now usually accompanied by the excuse that this is "not a proper time for it". There are no state programmes to support the film sector and it is impossible to cooperate internationally without national funding except for very sporadic initiatives.
4. Cinemas are going through difficult times as they are currently facing the physical destruction of their network and infrastructure. Air raids and attacks are discouraging audiences to go to the movies, thus gravely affecting the turnover of cinemas.
5. Cinemas are not encouraged to work with children and vulnerable audiences.

6. There are no strategic efforts to address specific audiences in Ukraine. The strong demand for knowledge on decolonization, for instance, is not met by cinemas.

7. There is no support for remembrance in the film sector. The film archive remains outside the system of heritage support and the war has delayed the decision on its status. Film heritage is unprotected and there is no systematic preservation of knowledge in this sector.

8. There is no single specialized institution or platform responsible for film and its promotion even though international demand for Ukrainian films has sharply risen since 2022.

9. In the absence of audience education, e.g. the screening of films in schools, there is an urgent need for educational material such as video explainers about film production or the showcasing of the rich Ukrainian film heritage to both foreign and domestic audiences.

10. There is a troubling absence of film promotion systems such as film clubs, specialized magazines, television programmes about films, etc.

11. While demand for the streaming of films has grown, there are no systematic attempts to develop their distribution online specifically by small and niche platforms.

12. Lack of funds for the financing of student films entails the risk of failure of an entire new generation of film makers.

The most important measures taken by institutions in the field to cope with the challenges of the war:

1. The Ukrainian Institute's support of the film sector abroad has had a significant reputational impact. This also enabled male professionals to attend international festivals and projects. It is recommended to appoint special attachés for audiovisuals to the offices of the Ukrainian Institute in Berlin, Paris, and Amsterdam as they have been effective in promoting the Ukrainian film sector.

2. The war has intensified the networking and improved the understanding of the interdependence of different players in the sector. The film community became stronger, as evidenced by the defence of the Dovzhenko Center.

3. UA:PBC launched a co-production department, thereby creating new jobs and new opportunities for film production.

4. International film festivals still take place in Ukraine (Molodist, OIFF, Docudays UA) and even bring in foreign guests. Festival industry platforms continue to work and also attract international expertise.

5. Takflix and other Ukrainian distributors compete for copyright on foreign territories. Access to Ukrainian films on distribution platforms helps Ukrainians abroad to preserve their identity and also serves as an educational tool for foreigners.

"There is very little promotion of Ukrainian films due to a lack of understanding abroad of the distinctive characteristics of the Ukrainian film sector and Ukrainian culture in general. Russia pretends that Ukrainian films belong to its own heritage, a claim which still holds a powerful sway. This continued misappropriation of Ukrainian films and culture calls for systematic advocacy of Ukrainian films abroad."

Photo credit: Valentyna Naumenko

Especially original/inventive approaches that can serve as a model for the field as a whole:

1. Generation Ukraine ARTE is a complex, multi-element support programme for full cycles from pitching to realization of rights and includes distribution by European public broadcasters. This format of support should be scaled up.
2. Promotion and distribution programmes for Ukrainian films – such as proMotion in partnership with Eurimages – are helpful in allocating funds for marketing and developing strategies for the promotion of Ukrainian films.
3. The European Solidarity Fund for Ukrainian Films (ESFUF) has demonstrated that it is possible to respond to the challenges of financing film production.
4. Personal scholarships for professionals, for example from the House of Europe programme, have been very helpful.

It should be noted, however, that the practice of providing grants for the development of feature films without further support remains ineffective: the lack of accountability for results and the absence of performance evaluation criteria reduces the impact of such investments.

Recommendations for international partners:

1. Fund the ESFUF to increase the number of projects supported.
2. Scale up full-cycle programmes such as Generation Ukraine ARTE to support the creation of Ukrainian fiction and documentary films.
3. Support European distributors to promote and distribute Ukrainian films (in analogy to the proMotion model).
4. Develop special insurance programmes for film production risks in Ukraine; this will help to increase the number of co-productions with Ukraine.
5. Bring international experts to Ukraine – e.g. for educational programmes, creative meetings, etc. – instead of creating support programmes abroad.
6. Support collaborations for collecting information on Ukrainian film heritage and of artifacts with Ukraine.

1. Create an institution that lobbies for and promotes the interests of the film sector. Develop professional policies for the sector instead of strengthening affiliations with those who are in power.
2. Reform the governance of the Ukrainian State Film Agency and focus its work on the film production and distribution cycle. Open public access to the State Film Agency's archive and files. Enable competitive appointments of the head of the State Film Agency and of the heads of subordinate institutions and establishments.
3. Reinstate open funding and open access systems such as pitching competitions, thereby creating equal opportunities for all sector representatives.
4. Support co-productions by implementing Ukraine's accession to ESFUF as a fully contributing member of the fund. Introduce pitching for Ukrainian co-productions with the state providing 20% of funding. One half of the number of experts for these programmes should be international.
5. Create an infrastructure for centrally located cinemas – but not in shopping centers – in cities with a population of more than one million. Cinemas should provide regular screenings of European, Ukrainian, and classic films.
6. Preserve and digitize the film heritage. Develop a hybrid funding model to enable the Dovzhenko Center to serve as a national film archive. Develop a European model of a cinematheque built on the Dovzhenko Center.
7. Transfer the ownership of state-owned studios to private enterprises with a ban on re-profiling.

2.11 Music

Key challenges:

1. Loss of personnel: the first orchestra for early music in Ukraine had to be dissolved, the number of musicians playing traditionally male instruments (wood wind and brass) has decreased. Specialized media writing about music — Liroom or The Claquers — also face a painful lack of funding and personnel.
2. The full-scale invasion set new priorities for state support as the making of music, especially classical music, is expensive and production cycles are long. Hence state support was cut back.
3. The quality of music produced by state-funded organizations and the system of grants provided on the basis of the status of national / honored / people's artists must be reviewed. This system does not support freelancers and independent artists.
4. Demand for Ukrainian music has grown but there is a dearth of products ready for export and an occasional lack of technology to create it due to
   – problems with recordings: the Recording House of the Ukrainian Radio mainly works with one orchestra while interacting with others on a commercial basis only; due to mobilizations, the number of sound engineers is decreasing; though concert recordings are still produced, the number of studio recordings is also decreasing;
   – problems in the distribution of musical scores: the only professional publishing house for scores, Musical Ukraine, is relatively ineffective. There are initiatives to distribute digitized scores, however – e.g. by the Lviv Philharmonic and Ukrainian Scores.
   – an outdated copyright and royalty system: this makes it difficult to export recordings and performances.
5. Educational institutions specializing in music do not train managers, communication professionals, critics, and producers – yet their skills would be particularly helpful in addressing the current challenges of the sector.
6. Streaming services still present Ukrainian music as part of the Russian realm and offer Russian sound tracks for listening and viewing in Ukraine.
7. In rare cases artists have begun to profiteer from the theme of war.

The most important measures taken by institutions in the field to cope with the challenges of the war:

1. International cooperations – such as those with Open Opera Ukraine and the National House of Music – provide commendable examples of internationalization. The Lviv Philharmonic has joined the three-year Creative Europe project.
2. Activities are expanding: Kharkiv will soon have a safe location for concerts, art therapy initiatives are emerging, etc.
3. The sector addresses new audiences by working with and for veterans and by expanding its interaction with children.
4. The need to improve the quality of products and the relevance of programmes has resulted in a healthy consolidation of the market.
5. There has been an emergence and expansion of work with communities: Open Opera Ukraine works with amateur choirs and Liroom media organises the editorial music award.
6. More exportable music is being produced and work on releases has been systematized.

Especially original/inventive approaches that can serve as a model for the field as a whole:

1. Introducing semi-staged productions for opera: this requires fewer resources and is more sustainable from an ecological point of view.
2. New unique formats for the sector have emerged; examples include the involvement of a contemporary playwright in a 17th-century opera or the collective watching and discussion of music videos.
3. New unconventional spaces – such as Squat 17b, the Kyiv-Pechersk Lavra national preserve, or basements in Kharkiv – have been made available.
4. The mounting of inclusive projects with the Ministry for Veterans' Affairs is exemplary.

The sector has made effective use of touring opportunities: Performances at the Elbphilharmonie and the Hamburg Staatsoper have covered the entire annual budget of the featured organizations, for example. Targeted grants also played an important role, both personal grants from the Goethe-Institut or Zaiks, and project grants from Creative Europe, ALIPH, Opera Vision, cultural centers and the embassies of Austria, Germany, and France. The grants supported networking, workshops, digitization, recording, infrastructure development, and more. Additional funds were provided by private donors (Bechstein), media organizations (Media Development Foundation, Mediengeist), and the state (Skoryk Composition Competition).

Recommendations for international partners:	1. Grant programmes must also be opened for state-owned concert institutions, allowing them to profit from international support like independent initiatives.
	2. Invest in concert infrastructure to ensure that Ukrainian performers are fully prepared for the EU market.
Recommendations for Ukrainian authorities:	1. Establish a Ukrainian Institute of Music.
	2. Ensure the transparency of public policy, enable sustainable planning, and implement the adoption of European standards for infrastructure development. Support the establishment of high quality education by introducing and monitoring quality standards in the sector.

Photo credit: Valentyna Naumenko

2.12 Contemporary art

Key challenges:

1. The war has had a negative impact on the educational process, especially in the formal education system. Much of the teaching is now delivered online while offline learning in frontline cities is a big challenge. In the performing arts, some qualifications have been reached on the basis of online learning only, a fact that has a bearing on the competencies of diploma holders.
2. There is growing fatigue from online life and an overall demand for offline activities, resulting in an urgent need for safe physical spaces to host cultural events.
3. The instrumentalization of victims and of suffering is harmful to the sector of contemporary art.
4. There are many requests from foreign organizations to their Ukrainian counterparts to join international partnerships (e.g., Creative Europe) – but primarily because they represent Ukraine. Ukrainian organisations are usually not offered the role of equal partners.
5. Due to the diminished workforce the quality of projects in the sector has deteriorated and it becomes increasingly difficult to expand successful projects.
6. The sector works in an environment of extremely limited resources, facing the lack of institutional support, as well as shifting perceptions and needs of the audience, deepening the difficulty to keep up with their demands.

The most important measures taken by institutions in the field to cope with the challenges of the war:

1. After the start of the full-scale invasion, organizations immediately opened their doors, transforming themselves into shelters and humanitarian hubs for the displaced and the community. YermilovCenter, for example, became the venue for almost all events in Kharkiv because it has a shelter at its disposal.
2. The sector implemented support programmes for artists and provided workspaces for relocated artists. These new programmes tended to have a regional focus – with residencies concentrating on specific regions – to enable an understanding of who came and who left, and with whom one should continue to work.

3. Organizations such as the YermilovCenter recruited volunteers and students of art and cultural studies as helpers, enabling them as far as possible to temporarily compensate for the lack of staff.
4. Working with scenarios: Organizations began to assess different responses to a worsening situation.
5. Organizations discussed mobilization plans within the team, assessing the needs of the audience and of the professional community and adapting the programme and projects accordingly.

Recommendations for international partners:	1. Support programmes that help to bring people back to Ukraine (for long or short periods). 2. Support programmes that work with the frontline areas – such as camps for mental recovery or residencies – without stipulating a final result. 3. Support activities that are held inside Ukraine so that men can also join them. 4. Priority should be given to international cooperation projects; they could be modeled on the example of House of Europe grants. 5. Make sure that foreign partners absorb and improve their understanding of the realities of life in Ukraine. 6. Support international partnership projects, networking, cross-sectoral projects, and gatherings in Ukraine. 7. Donate equipment and facilities such as musical instruments, lighting, etc. to organizations in Ukraine. 8. Implement cooperative projects in the field of art education by launching joint international online education programmes, combining them with short offline workshops.
Recommendations for Ukrainian authorities:	1. Improve risk management by developing official scenarios regarding possible Russian advances on the battlefield or other war-related risks. 2. Develop support programmes for the independent sector. 3. Strengthen human resources by supporting people and organizations instead of investing in the maintenance of buildings without meaningful content. An exemplary initiative is the Community reBuilding programme by CEDOS. The transformation of old cultural spaces into new ones is also very meaningful. 4. Renew the basic infrastructure in the art education system: repair toilets, provide heating and materials for work (such as clay). 5. Enact an audit of cultural funding at the local level (for example, 40 million UAH a year are allocated to the Dnipro House of Culture, which is actually closed), and establish municipal cultural funds. The effectiveness of regular funding allocated to public institutions (e.g. theatres) must be assessed. 6. Support locally active centers in their quest to assemble local collections of contemporary art. 7. Secure the collections of contemporary art that are assembled by the National Art Museums. 8. Introduce support programmes for the best graduates of specialized universities such as one-year scholarships after graduation. 9. Support programmes for independent artists by establishing open and closed artist databases, platforms for presentation and scholarships; a possible model is provided by the Western States Arts Federation in the United States. 10. Assess the effectiveness of artists' unions and address the need for their reform.

Today

Efforts should be focused on strengthening the ongoing work, on community support, and on programmatic activities. This will invigorate within the country the energy for effective recovery. Waiting until the end of the war may lead to the loss of what is available now.

Vision

Cultural actors do not have a holistic vision of what needs to be recovered and how this might be done. Such a vision must be developed sector by sector, as each of them has its specific needs. At the same time, culture professionals can endow recovery strategies with a culturally sensitive lens that takes into account both the wider context and the uniqueness of different local communities.

Terminology

The word "recovery" has many semantic connotations. Cultural actors can offer narratives involving concepts such as revival, renewal, reconstruction, rebuilding, regeneration, healing of wounds, imagining the future, and revealing new meanings to society. In the context of cultural heritage, the term "recovery" is largely equivalent to "restoration." In fact, consultation with restorers is essential for those who are involved in the recovery process and for work with urban environments and planning.

Stakeholders

The key partners of cultural actors in the field of recovery are central and local authorities who in turn are dealing with the economy, finance, justice, regional development, education, digital transformation, European integration, and foreign affairs. The Tourist Board and international partners also play important roles.

Common key insights emerging from the sectoral statements united in this report and pertaining to recovery:	• Restoring narratives that reinstate Ukraine as an integral part of European history; • Harmonization of standards and synchronize Ukrainian and EU legislation; • Strengthening the capacity to deploy funds for reconstruction and development while observing high standards of quality; • Strengthening the contribution of cultural heritage to economic recovery by providing tax incentives for investment in culture and by supporting public-private partnerships; • Endowing institutions with a new type of governance, enabling them to act as models of change while also observing the principles of inclusiveness and barrier-free access; • Development of specialized secondary education to train specialists who will stabilize and restore cities in five to ten years; • Rethinking and digitalizing cultural infrastructure, utilizing its potential for the recovery of communities; • Preserving war memorial sites; remembrance should not only encompass history but also events of today; • Intersections between cultural practices and health rehabilitation as they offer significant potential for cooperation between the ministries of culture and health; • By building on newly developed practices, the Ministries of Social Policy and of Veterans' Affairs might develop partnerships with cultural institutions to implement programmes for social cohesion, oral history, and intangible cultural practices; • Strengthening the exchange of information and the access to relevant research in the context of recovery. For example, the insights of sociologists and anthropologists from the Kyiv School of Economics might effectively be applied to cultural practices; • Deepening the exchange between Ukrainian and international scholars,

enabling young colleagues to acquire new skills and knowledge;
- Maintaining ties with those who have left the country to preserve their identity and to bring them back;
- Cooperation with law enforcement agencies to better record crimes against heritage and cultural actors in the interest of establishing lasting peace;
- Enabling participation in the rebuilding of the postwar world and of a new system for the safeguarding of values and security.

Key findings:

- Working in wartime demands extraordinary resilience. All efforts to halt the Russian aggression, to ensure accountability, and to prevent future violence must remain central.
- "Recovery" must be understood through a culturally sensitive lens; it must focus on the reformation of outdated systems and on a thoughtful restoration of heritage and public spaces.
- As Ukraine moves toward EU integration, the task is not only to rebuild, but to cooperate in the creation of new institutions, to align with European standards, to document lived experience, and to shape a future where Ukrainian culture is a cornerstone of both national renewal and European identity.

Next steps:

- Discussing these recommendations of twelve Ukrainian expert groups in the context of the Ukraine Recovery Conference in Rome, 10-11 July 2025;
- Disseminating this report among relevant stakeholders in Ukraine and abroad;
- Using this report as a launch pad for developing professional discussion and visions in the field of culture and for encouraging Ukrainian cultural actors to participate in the recovery process, taking into account the needs of other sectors and aiming at a common vision of the future.

REBUILDING

HEALING OF WOUNDS   REGENERATION

REVIVAL   [RECOVERY}

RECONSTRUCTION   RENEWAL

IMAGINING THE FUTURE

LIST OF PARTICIPANTS

[MUSEUMS]

1	Yuliya Lytvynets	National Art Museum of Ukraine
2	Maria Roshko	Dmytro Yavornytsky National Historical Museum of Dnipro
3	Vira Yarova	Kharkiv Art Museum
4	Zhanna Klochko	Sumy Regional Museum of Local Lore
5	Viktoriya Vodopyan	Zaporizhzhia Regional Museum of Local Lore
6	Yuliya Vaganova	Khanenko Museum

[RESERVES]

1	Nelya Kukovalska	Sophia Kyivs'ka National Reserve
2	Oksana Povyakel	National Museum of Folk Architecture and Life of Ukraine "Pyrohovo"
3	Nataliya Rebrova	National architectural and historical reserve "Ancient Chernihiv"
4	Svitlana Okhrimenko	Khortytsia National Reserve
5	Ihor Korost	Bilsk Historical and Cultural Reserve
6	Maksim Ostapenko	National preserve "Kyiv-Pechersk lavra"

[ARCHIVES]

1	Oleksandr Lashko	State Archival Service of Ukraine
2	Sofia Kamenieva	State Archives of Kyiv Oblast
3	Iryna Lopushynska	State Archives of Kherson Oblast
4	Anastasiya Kholyavka	Urban Media Archive, Center for Urban History, Lviv
5	Vitalii Sosnytskyi	State Archives of Kharkiv Oblast

[LIBRARIES]

1	Svitlana Kravchenko	Ukrainian Library Association
2	Victoriia Lisohor	Mariupol Central Library
3	Valentyna Yaroshchu	Rivne Regional Universal Scientific Library
4	Valentyna Kalchenko	Sumy Regional Scientific Library
5	Natalia Rozkolupa	Yaroslav Mudryi National Library of Ukraine
6	Iryna Shestopal	National Children's Library of Ukraine

[THEATRES]

1	Valeriia Tiagun	National Academic Ukrainian Drama theatre named after Maria Zankovetska
2	Tamara Trunova	Kyiv Academic Drama and Comedy theatre on the left bank of the Dnipro River
3	Anastasiia Hayhenets	Kyiv National Academic Drama theatre named after Ivan Franko
4	Veronika Skliarova	Parade-fest
5	Tetiana Holubova	Nafta Theatre, Kharkiv

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	2	Kateryna Goncharova	World Monuments Fund, WMF
	3	Andrii Hryvniak	Skeiron
	4	Vasyl Rozhko	NeMo: Ukrainian Heritage Monitoring Lab
	5	Olena Vorobyova	Department of Culture, Nationalities, Religions and Protection of Cultural Heritage Objects, Odesa Regional State Administration
[MUSIC}	1	Olha Kononenko	National House of Organ and Chamber Music of Ukraine
	2	Bohdan Sehin	Lviv National Philharmonic named after Myroslav Skoryk
	3	Yuliia Nikolaievska	Kharkiv I. P. Kotlyarevsky National University of Arts
	4	Oleksii Bondarenko	Liroom Media
	5	Anna Gadetska	Open Opera Ukraine
[LITERATURE}	1	Tetiana Pylypchuk	Kharkiv Literary Museum
	2	Olena Odynoka	Ukrainian Book Institute
	3	Yuliya Kozlovets	International Book Arsenal Festival
	4	Olha Petryshyn	Ukrainian Institute
	5	Oksana Khmelovska	Chytomo
[CONTEMPORARY ART}	1	Alyona Karavay	Contemporary art exhibition space "Assortment Room"
	2	Bozhena Pelenska	Jam Factory
	3	Natalia Ivanova	Yermilov Center for Contemporary Art
	4	Andrii Palash	DCCC, Kultura Medialna
[CONSERVATION / RESTORATION OF MOVABLE HERITAGE}	1	Svitlana Strelnikova	National Research and Restoration Center of Ukraine
	2	Svitlana Gaga-Sheremetyeva	Department of Scientific Restoration, Conservation and Examination of Movable Heritage, National Conservation Area "Kyiv-Pechersk Lavra"
	3	Marina Fenyuk	State Center for the Preservation of Documents, National Archival Fund
	4	Lesya Hanulyak	Conservation Department, Lviv National Academy of Art
	5	Evgenia Kalugina	Slovyansk Museum of Local Lore
	6	Olha Dolinska	Khmelnytskyi Regional Art Museum

[CULTURAL NETWORKS}	1	Ihor Tymets	Ukraine Art Aid Center, UAAC
	2	Kateryna Kulai	NGO "Museum for Change", Odesa National Art Museum
	3	Milena Chorna	Ukrainian Museum Association
	4	Valentyna Bochkovska	Ukrainian Cultural Foundation
	5	Olha Honchar	Museum Crisis Center
[FILM}	1	Olena Honcharuk	Dovzhenko Center
	2	Nadia Parfan	Takflix
	3	Natalia Movshovych	Suspilne
	4	Denys Ivanov	Arthouse Traffic
	5	Andriy Khalpakhchi	Molodist Film Festival

**Ministry of Culture
and Strategic Communications
of Ukraine**

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Conference
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