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I.

Introduction: Research Design

This research aims to reveal attitudes and expectations of the French professional audience towards Ukraine, Ukrainian culture and uncover opportunities for collaboration with Ukraine in culture, education, science, and civil society. This research is a part of the comprehensive project covering seven countries, identified in the Strategy of the Ukrainian Institute (the UI) for 2020-2024 as either priority countries or important countries for 2020-2021. The research was conducted in July-December 2020. Its results will provide a basis for further planning of directions, projects, and formats of the Ukrainian Institute's activity and the activity of representatives of Ukrainian cultural and diplomatic spheres.

The whole research project aims at solving five critical tasks:

- To reveal the current perception of Ukraine and Ukrainian culture abroad, identify the specificity of individual countries and their cultural institutions;
- To disclose expectations from Ukraine in the domain of cultural diplomacy and assess demand for Ukrainian cultural product;
- To identify possible areas for cooperation with Ukraine in the spheres of culture, education, science, or cooperation on the level of civil society;
- To uncover the current perception of the Ukrainian Institute as a cultural diplomacy agent of Ukraine and discover expectations from the UI in the field of cultural diplomacy;
- To reveal the perception of particular Ukrainian cultural phenomena by the target audience (the TA).

The target audience of the research is the professional audience in the spheres of

culture, education, science, civil society, and cultural diplomacy abroad, divided into seven subgroups:

- Key Agents – individual representatives: professional milieu, representing the spheres of culture, education, science, civil society (minimum of three).
- Key Agents – institutional representatives: heads of leading cultural, educational, research, and civil society institutions in key cities of the countries in question (state and non-state agents) (minimum of three).
- Representatives of state institutions of a corresponding country responsible for culture, education, science, civil society, foreign affairs (ministries, municipalities of biggest cities, parliamentary committees, etc.) (minimum of three).
- Representatives of the diplomatic corps: ambassadors from other countries to Ukraine (current and former ones) and ambassadors and Ukrainian cultural attaches to other countries (current ones).
- Representatives of international organizations, programs, and institutions (at least one).
- Representatives of Ukrainian professional milieu abroad (minimum of three).
- Representatives of Ukrainian diaspora (not representatives of Ukrainian professional milieu abroad, but rather active participants of civil or/and cultural life in diaspora) (minimum of three).

Thematically, the research aimed at the professional audience in music, visual art, cinematography, fiction writing, academic research, performance arts/theatre, education, and civil society. From this perspective, the study helps identify which TAs are of priority, which can be either easily approachable or with difficulty, with what messages should be addressed to them, and in what directions in the sphere of cultural diplomacy the efforts should be put.

The principal research method was an in-depth expert interview (the IDI) with representatives of the target audience, conducted in French or Ukrainian. The IDIs were performed according to the questionnaire containing approximately 20 questions. They were referring to: identification of respondents' spontaneous associations with Ukraine; their evaluation as to Ukraine's perceptions in the broader professional setting and amongst the population of France in general; their immersion into the Ukrainian cultural context and their ideas on the most prospective directions for collaboration; experience on the cooperation with Ukrainian colleagues; the primary resources of knowledge; evaluation of the Ukrainian cultural diplomacy. Besides, in the interviews, the level of familiarity

with 72 Ukrainian cultural phenomena was measured. Such evaluation was carried out following the rotation principle. In the scope of each interview, the respondent was offered to evaluate their familiarity with 24 phenomena out of 72 (chosen according to one of the six rotation schemes), which allowed to get a number of evaluations sufficient for quantitative and qualitative analysis.

In total, 21 interviews were conducted in France, including four interviews with individual key agents; four interviews with institutional key agents; three interviews with state institutions' representatives; three interviews with the representatives of the diplomatic corps; one interview with the representative of the international institutions; three interviews with the representatives of Ukrainian professional settings abroad; three interviews with the Ukrainian diaspora representatives. Following the questionnaire structure, the respondents were asked not only to express their thoughts and standpoints but also to express their interpretation of the attitude of the broader professional community and French society in general.

The search of the respondents was being carried out via professional contacts of the Ukrainian Institute, professional connections of the InMind company, "snowball sampling" owing to the references and connections of the respondents participating in the research; with the help of open resources (platforms, directories).

To cover a broader range of thoughts and ensure the balance among the respondents, particular attention was paid to the **diversity principle**:

- No more than one person from the same institution was recruited (in the case of branched institutions, no more than one person from a structural division);
- Whenever possible, experts were recruited from different regions of the country;
- The research covered both experts with previous experience of interaction with the Ukrainian side and those without such experience;
- The respondents were expressing different attitudes to Ukraine and Ukrainian cultural diplomacy agents.

While interpreting the research results, we need to put particular emphasis on the fact that most of the experts who accepted the invitation to partake in the interviews had comparatively more knowledge and greater interest in Ukraine, so we cannot consider the research as a cross-section of the opinion of wide professional circles. The recruiting process was complicated by a low level of response to the request to participate. The most complicated to access was the

target audience of representatives from state institutions and diplomatic corps – setting up the interviews with them became possible solely due to personal contacts.

Lastly, it is worth mentioning that the research is of exploratory type. The range of diverse groups of professional audience opinions, obtained insights, and interpretations will let the Ukrainian Institute formulate hypotheses to test out in further quantitative research concerning the perceptions of Ukraine and Ukrainian cultural diplomacy abroad.

II. Perception of Ukraine by the Professional Community

1. Key associations with Ukraine

Associations with Ukraine vary from neutral to very positive. The distribution of these variations is quite distinct. It depends on the experience of respondents: the more often respondents had contacts with Ukraine (cooperation, tourist visits, etc.) and the deeper family ties with Ukraine (mainly among representatives of the diaspora and the Ukrainian professional community), the more positive



associations they have with Ukraine. Conversely, respondents who did not have experience of cooperation with Ukraine, or had it sporadically, are more likely to manifest neutral or restrained positive associations.

Positive associations mentioned by representatives of the diaspora and the Ukrainian professional community are very personal, private in nature, often associated with childhood, the respondents' formative years, this is why there are many general answers about beautiful landscapes, cities of youth; as well as the emotionally colored notion of Motherland and feeling of love and tenderness for it. Another important aspect is their emphatic distancing from images associated with so-called "sharovarshchyna" (superficial pseudo-traditional representation of Ukrainian culture) – respondents do not want to mention such images as they do not represent the modern country and its development.

Associations of respondents without Ukrainian roots tend to fall into two categories: on the one hand, the perception of Ukraine as a whole – as "dynamic," "interesting," "unexplored." On the other hand, there is perception through large-scale, often tragic events in Ukrainian history – the Holodomor, the Chernobyl catastrophe, the War in Eastern Ukraine, the Maidan, the Orange Revolution.

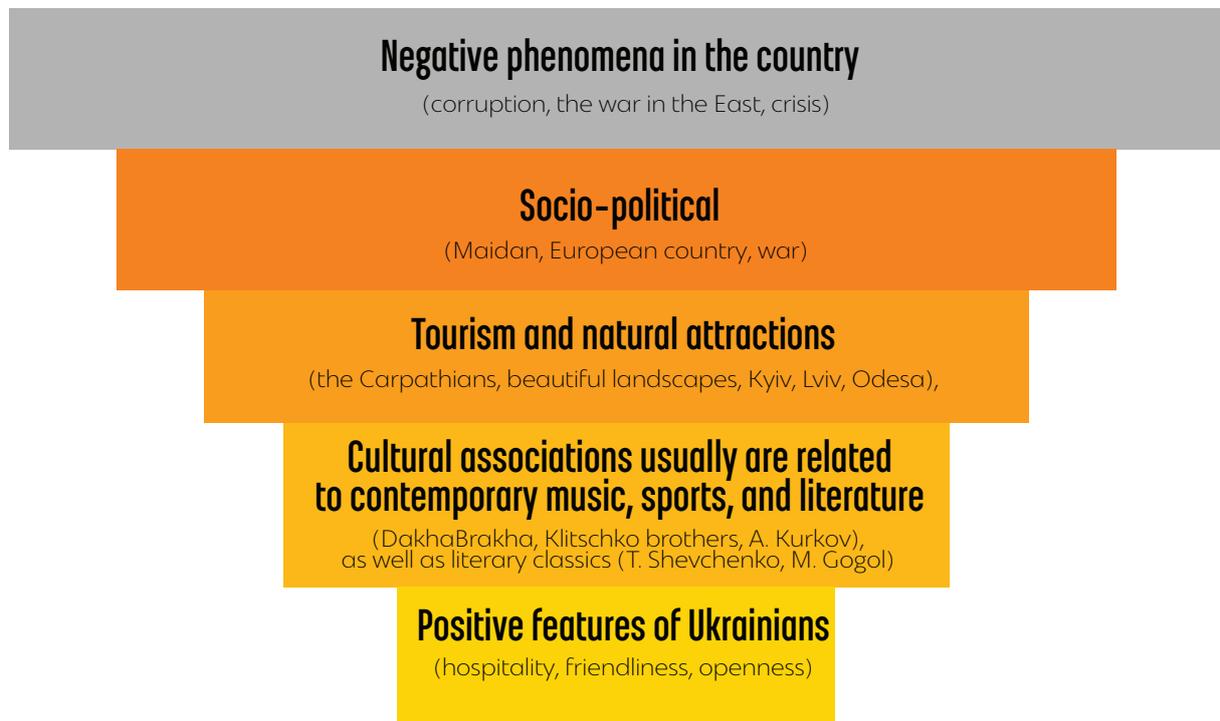
Besides, French experts in their associations often mention Ukraine's ties with Russia and/or the Slavic peoples of Eastern Europe, focusing on their close relationship. Even at the spontaneous level, the image of Russia/USSR emerges first, followed by Ukraine as part of this image. Although experts understand the fundamental differences between these countries and their complex relationships, this chain of associations once again attests to the perception of Ukraine as part of the Slavic world, where Russia prevails.

Among cultural phenomena, artists such as DakhaBrakha and A. Kurkov are best known in France and, hence, often mentioned. Representatives of the diplomatic corps, who are in charge of cultural matters, focus on such cultural phenomena and figures as GOGOLfest, V. Troitsky, and S. Zhadan. In various TAs, Mykola (Nikolay) Gogol is often mentioned as a representative of Ukraine who wrote in Russian about Ukrainian realities. Experts point to the potential of such figures for cultural diplomacy because they reveal the bilingualism of the Ukrainian people and show the author, who is well-known for the French, from a different angle.

Unsurprisingly, the most frequent associations for representatives of the diplomatic corps and government institutions were related to socio-political phenomena: the Orange Revolution, the Maidan of 2013/2014, the war in Donbas – in the context of the striving for freedom, democracy, and European values; as well as corruption, crisis, and difficulties with reforms – in the context of the long-

term changes that the country has yet to undergo.

In general, **the main areas with which Ukraine is associated are** (arranged by frequency of mentions):



2. General Attitude to Ukraine

According to experts, the attitude towards Ukraine among the general public tends to be neutral or even indifferent because ordinary people have little contact with things that can remind them or raise awareness about Ukraine.

Most experts from different TAs emphasize the generally low awareness of Ukraine, pointing to the fact that the average individual is unlikely to remember anything specific about Ukraine because there are almost no mentions of Ukraine in the broad cultural and information field.

“Most French people will not be able to tell anything about Ukraine. And this is the most important issue for Ukraine today”,

— a representative of the diplomatic corps.

Most respondents mention the great interest in Ukraine in 2014 in connection with the events during the Revolution of Dignity and the active phase of Russia's military aggression – it was widely covered and discussed and encouraged to talk more about Ukraine in general. However, Ukraine did not manage to consolidate an integral image for itself to be associated with. Because of this, most respondents noted that Ukraine has dropped off the radar, and the focus has shifted to more imminent topics (e.g., events in Belarus, the Armenian-Azerbaijani conflict, the coronavirus pandemic), which leads to ignorance of the public about the events in and around Ukraine. In some cases, this even produces a misconception among ordinary people that the aggression in eastern Ukraine is over.

The primary source of shaping attitudes towards Ukraine in France is the national media (leading websites, TV, and printed newspapers), focusing mainly on the socio-political dimension: geopolitical issues, presidential elections, political pressure, and Russian aggression towards Ukraine, manifestations of nationalism, wide-spread corruption. All this makes the context around Ukraine quite damaging or reduces the interest in the country. Therefore, experts note the need to collaborate with leading French media, such as Le Monde or Le Figaro, and lead TV channels to raise awareness about Ukraine.

The majority of respondents note that **for the broad public Ukraine is part of the Eastern Slavs, inseparably tied with Russia**. The latter embodies and represents everything associated with the Soviet Union and the Slavs. Thus, according to experts, the process of separation of Ukraine as a state from Russia is just beginning in the perception of ordinary French.

Besides, **Russophile tendencies among the general public are pretty strong** in France. Such affinity for Russia developed for several reasons, according to one of the experts. One of them is historical, namely the alliance between Russia and France since the times of the Entente, and many other historical events that connect these two countries. Another one is the emigration of Russian intelligentsia to France, especially after the Bolshevik uprising when many Russian aristocrats moved to France. They were fluent in French, and many of them became teachers and university professors. According to this expert, French humanities are still influenced by Russian discourse because the Russians who came there were anti-communists but had imperial views. That is why many history textbooks and academic and educational literature contain false claims about Ukraine. Thirdly, Russia has long been supporting and developing misinformation and propaganda. The expert pointed to two potent sources of misinformation, RT France and Sputnik; both are pretty popular and influence societal perceptions. In his experience, even teachers tend to share the messages uncritically from Russia Today.

Russia's expansive solid cultural diplomacy is well noted by Ukrainian experts, representatives of the diaspora, and French experts. Therefore, the formation of a positive attitude towards Ukraine faces and will continue to face active counteraction from Russians, such as the appropriation of historical figures, distortion of history, and outright manipulation and falsification. All this necessitates dynamic action to promote the image of Ukraine as a separate, independent state.

The lack of "anchor" associations, a permanent positive "myth" about Ukraine in the minds of most French people, is prominent. This is confirmed by a relatively wide range of associations provided by respondents, which are mainly related to the professional experience of the particular expert. These factors result in a lack of an apparent attitude and differentiation of Ukraine among other states.

"I think it is because there is no high-quality Ukrainian myth that would be of interest for this stratum of society. I mean something we would be associated with, such as the Chinese with a dragon, Russians with a bear, and Ukrainians – I do not know what."

— Representative of the Ukrainian professional community, Alla Lazareva, journalist, "Ukrainsky Tyzhden."

In the professional community and among intellectuals, the attitude to Ukraine is more positive, and awareness is higher. The professional community clearly distinguishes the Ukrainian cultural product among those of the post-Soviet countries. At the same time, experts note that the professional community also manifests sporadic awareness about Ukraine, and the demand to close these gaps is high.

The main factor that helps the professional community distinguish the Ukrainian cultural product is the direct experience of cooperation with the Ukrainian party (or at least a tourist visit to Ukraine). Otherwise, the professional community also often views Ukraine through the prism of its attitude to Russia. This results in Ukraine sometimes being perceived by this community as "little Russia" (*la petite Russie*, according to an individual agent from the cinema sector). In general, there is a broad context of the perception of Ukraine within a comprehensive image of the former Soviet Union, Eastern Europe, or Slavic countries – the above factors cause certain smoothing out of the uniqueness of the Ukrainian cultural product and make it complicated to single out the

Ukrainian component within this collective image. Therefore, it is imperative to establish direct contacts for cooperation between the professional communities of the two countries – this way, it will be possible to directly immerse into the Ukrainian context and demonstrate the distinctiveness of the Ukrainian culture.

The attitude of the professional community varies in different TAs:

- The diplomatic corps is the best informed of and most immersed in the cultural context of Ukraine, primarily because of their responsibilities, but also because the interviewed experts found Ukrainian culture exciting and rich in unexpected discoveries (“I was shocked and moved when I visited Verkhivnia1,” a representative of the diplomatic corps);
- Representatives of government institutions have a positive attitude to Ukraine but limited awareness and limited experience of cooperation; they see geopolitical issues as key topics, as well as focus on implementing reforms, especially as regards the fight against corruption;
- Institutional agents have limited experience of cooperation at the institutional level and perceive the country from the perspective of its institutional capacity to promote cultural products;
- Individual agents display a reasonably wide range of levels of their awareness of Ukraine, and it depends primarily on the experience of cooperation and visiting the country, but the attitude is always very positive.

Thus, awareness of Ukraine is shallow among ordinary citizens – it is necessary to get people acquainted with the basic cultural phenomena of Ukraine, and any information about Ukraine will be perceived as new and unexpected. On the other hand, the professional community and intellectuals display a certain level of awareness about the country, and further, interesting facts should be found about Ukrainian cultural phenomena that are already known in these communities.

Ukrainian topics of interest (by frequency of mentions):

Different sectors of culture:

- Ukrainian music, both classical (primarily choral singing) and modern – all genres, from rap and hip-hop to popular music – most vividly represent the country to the general public;
- films, including documentaries – special attention is given to the high level of the DocuDays festival – due to the high demand for cinema among the ordinary people, this cultural product will attract an audience and reach the wider public;

- Ukrainian literature in general, presentations of books with authors, participation in book fairs – has a wide demand among the ordinary people and boosts interest in the country;
- the architecture of Ukraine and urban planning, aspects of renovation and landscaping of residential areas, preservation of architectural monuments – for those who study architecture, the exciting topic is combinations of different styles, e. g. Soviet and modern ones;
- theatrical projects that would bring together French and Ukrainian teams, creation of a joint product – this enables bilateral professional cooperation and to create unique products;

Tourism

– raising awareness of the tourist opportunities of the country, talking about natural attractions, architecture, and cities, as well as characteristics of cuisine;

Ukrainian cuisine

is almost unknown in France but has great potential because the French like to discover new flavors and dishes, so it can be a way to “open” Ukraine to the general public;

The history

of Ukraine in general and the historical intersections of France and Ukraine in particular – this makes it possible to demonstrate the ancient history of Ukraine, emphasizing that it was not 29 years ago that Ukraine emerged as an independent country. Many Ukrainian historical events and figures had links with France and Europe;

Innovation and modern technologies

that the French could learn from (for example, graphics and web design) – this will demonstrate Ukraine’s current developments and intensify cooperation in this sector;

Political issues and geopolitics:

- finding ways to establish peace and end the war in the East – this attracts public attention since France is part of the Normandy Format working to resolve the crisis between Ukraine and Russia;
- geopolitical topics, Ukraine’s place as a country between the European

Union and Russia – this topic is interesting for a more prepared community, but it is crucial given Ukraine’s position and self-perception;

Comics and other cultural **products for young people** and children

– nowadays young people tend to be more globalized and seek opportunities for leisure in other countries, this might be a chance for Ukraine to “remind” about itself in this context. For example, a respondent from Ukrainian professional circles referred to the interest that her child’s friends have espoused while reading/regarding Ukrainian comics or their delight from listening to the contemporary Ukrainian “teens” music (rap, pop, etc.)

The countries that currently interest experts most and Ukraine’s place among these countries.

Experts from different TAs primarily **focus on countries of their professional interest** – current specialization, joint projects, working contacts, and visits. Mostly these are European countries, for some Western, for some Eastern and Central European: France, Poland, the Baltic countries, post-Soviet countries (including Russia). Less often, these are Central Asian countries (Kyrgyzstan), Azerbaijan, China, Arab countries.

What is essential is the geopolitical aspect and the presence of inevitable tensions that attract attention – thus, a frequently discussed topic is the rethinking of history in the Eastern Partnership countries, Baltic countries, and Russia. Interest in Eastern Europe is also associated with the study of the Russian language.

Apart from the countries of specialization, **experts also focus on countries that set standards in the professional community and/or are influential worldwide:**

- those who set trends and are perceived as embodying the promise of professional self-fulfillment (such as the United States, the leading countries of Western Europe – Austria, Germany);
- those that are perceived as influential in Europe: Russia, which constantly seeks to influence neighboring countries, intensively promotes its narratives and culture; this also refers to the European Union. China and the United States are also mentioned, and Poland is sometimes cited as an influential player in Eastern Europe.

Attention is also given to the **countries that have undergone a recent or ongoing socio-political transformation**. Such processes affect the situation in Europe or arouse professional interest in understanding the causes, course, and

consequences of such transformations. This refers to Eastern Europe (Ukraine and the Baltic States are often mentioned here), Central Asia, the countries of the Arab world.

Another vital aspect is **personal interests and inclinations**, which have an impact on professional preferences, interest in specific regions and countries: pleasant emotions, memories, attractive culture, exciting history – this contributes to the fact that the expert promotes this country in the professional community and his/her social circles. For instance, Japan is mentioned for its unique culture; fascinating countries of Asia (India, Thailand); African countries, and Ukraine, where amazing things are found in culture.

As many of the interviewed experts specialize in Eastern European affairs and those of the post-socialist camp, Ukraine is quite expectedly within the range of their priorities (this concerns representatives of government institutions, diplomats, individual and institutional agents). Most experts note their professional interest in Ukraine; they are attracted by the European integration processes in the country, the opportunity to influence its development and help the country open up. A significant layer of Ukrainian culture is unexplored, hidden from the general public, which, in addition to the lack of awareness, arouses interest, novelty, and uniqueness. This is precisely what makes Ukraine interesting to experts – the opportunity to tell people about it, to reveal its potential.

“Ukraine mesmerizes; at first glance, you might have an impression that nothing is interesting there, but you need to reveal the country for yourself, to study it as the best gems are hidden. You can be a researcher because this is the unknown grey zone”

— representative of the diplomatic corps.

It is worth noting that these are the opinions of experts who have long been interested in Ukraine due to their occupation or personal interest; currently, the circle of such specialists might be limited.

III.

Perception of Ukrainian Culture and its Place in the Global Context

1. Contemporary culture of Ukraine and cultural heritage of Ukraine – awareness, interest, general characteristics.

Modern Ukrainian culture is generally described as scarcely recognizable and almost unknown. Ukraine is usually not perceived through the prism of its culture. The respondents had some difficulties with naming the examples of Ukrainian cultural products; thus, we can assume no established cultural brand of Ukraine in France.

The key areas of Ukraine's contemporary culture mentioned by the respondents are (by frequency of mentions):

Ukrainian music:

- **Classical music and singing in a modern arrangement** – choral singing, bandura, etc. – folklore, in general, is a niche product and attracts interest mainly from intellectuals/a limited range of the public. The competition in this segment is very high (especially from Russia), which requires significant organizational and financial investment for such a product to be noticed. It is also vital to have Ukrainian cultural agents (e., g. opera singer L.

Monastyrska) who can help promote this area;

- **modern musical groups/performers** – DohaBraha, Dakh Daughters, Okean Elzy/S. Vakarchuk, ONUKA. Experts speak about the success of Dakh Daughters and DakhaBrakha as a natural “sensation,” admired by all the experts who mentioned these bands. Currently, it is a unique Ukrainian cultural product. Experts also argue that modern music is in great demand and well-attended in France, although they note that DakhaBrakha’s music is somewhat niche-oriented, not for the general public. But the potential of Ukrainian music for wide popularity in France is recognized as massive.

Literature

– the respondents mention A. Kurkov, S. Zhadan, M. Matios, L. Denysenko, I. Karpa, with particular emphasis given to the popularity of A. Kurkov. Specific attention is paid to Ukraine’s participation in the Salon Livre Paris book fair and the need to continue to present Ukrainian literature at such fairs to support the translations of contemporary Ukrainian literature into French organize the authors’ meetings with their readership in France. However, it is noted that this area requires substantial organizational and financial costs (translation, publication, etc.).

Fashion

– in general, there is a growing interest and demand for clothing from Ukrainian brands and designers, the participation of designers in Paris Fashion Week is well noted too.

Cinema

(contemporary Ukrainian) cinema is especially noted as having potential for success. The critical issue in this area is the availability of French subtitles and permission for the official screening of films.

Ukrainian cuisine

– even though, according to experts, there is no famous Ukrainian restaurant/ café in France (which is considered essential for the promotion of Ukrainian cuisine), at various festivals, Ukrainian cuisine is a success and gets the French interested. The French are interested in discovering new flavors and cuisines, but Ukrainian cuisine, unlike Russian, is either unknown to ordinary people or stereotypically expected to be very hearty. Experts specifically focus on the prospects of modernization of Ukrainian cuisine, promoting fusion trend within it

(e.g., the work of Y. Klopotenko);

Theatre:

- There are certain reservations concerning the presentation of classical theatrical performances to the French public. The competition is very intensive in this area (especially from Russia), requiring a unique niche, impeccable organization, and French subtitles. "It will be very difficult for the Ukrainian theatre to compete with it, there is a Russian-language theatre, but in terms of quality, it is inferior to the Russian one. You need to have a classic but perfect product to compete with Russia, or you have to find your modern niche" (a representative of the diplomatic corps);
- The modern theater is mentioned in the context of V. Troitsky and the Center of contemporary art "Dakh." The activity of V. Troitsky is of particular importance, according to the experts, because it offers a high-quality modern cultural product, which is in demand among the French. Special attention is given to V. Troitsky's successful collaboration with the French Le Monfort theatre. Another successful example of a festival that can be exported to France is GOGOLfest.

Contemporary visual art,

- namely artists such as I. Marchuk, Anatoliy and Ganna Kryvolap, K. Kosianenko; representatives of modern photography such as I. Haidai, Y. Bilak, K. Horishnyi, O. Hliadielov, Y. Pavlov.

It is essential to propose an authentic and original cultural product, not a replica of some European cultural product. This would enhance the interest in Ukrainian culture.

"Ukraine is interesting when it does things that are very different from what already exists in Western Europe."

– Clarisse Brossard, Alliance Française Coordinator in Ukraine.

Experts note that **modern Ukrainian cultural products are currently under-exported and invisible in France**. They do not have wide publicity and communication support, with some exceptions (the most obvious being the tour of DakhaBrakha, translations of A. Kurkov's books).

The most promising cultural products, according to experts, are those aimed at the mass audience – such as modern Ukrainian music (DakhaBrakha, ONUKA) and modern cinema. Regarding a more sophisticated audience, modern literature (e.g., discussions about some book with the participation of its author) and contemporary Ukrainian theatre (e.g., the work of V. Troitsky) are more likely to be successful.

Everybody notes the very high potential of modern Ukrainian culture. Experts say that the representatives of Ukrainian culture mentioned above are in great demand, which they gained without any substantial support from the state. Therefore, if there is organizational and financial assistance, Ukrainian culture has every chance to capture the attention of the French public.

The experts argue that the current Ukrainian cultural product has considerable potential since it is unique and original, created in an artistic environment at the intersection of two “worlds” (European and post-Soviet) and two languages (Russian and Ukrainian), and has inner energy for change and self-expression. Besides, the contemporary culture of Ukraine develops rapidly, generates new senses and images, asks questions, and is represented by innovative artists.

“I am not worried about Ukraine and Ukrainians. In a few years, this country and this nation will be recognized as a true value in the international arena.”

– Anna Canter, co-director of the Cultural Centre of Queen Anne of Kyiv.

The cultural events and phenomena from the Ukrainian heritage mentioned in this context include:

The most commonly mentioned examples of the Ukrainian heritage are as follows:

- Anne of Kyiv and Kyiv Rus is mentioned by institutional and individual agents and the Ukrainian professional community abroad. They are provided as an excellent example of what might interest the French in the shared history of Ukraine and France;

- M. Gogol is mentioned by representatives of the diplomatic corps, institutional agents, and the Ukrainian professional community abroad. Experts tend to refer to this author to demonstrate the possibility of telling more about Ukraine through a figure who is well known in France and tends to be considered a Russian writer, whose Ukrainian roots are little known in this country;
- K. Malevich is mentioned by representatives of the diplomatic corps, individual agents, and the Ukrainian professional community abroad in a context close to that of Gogol – i.e., as a famous artist whose name can remind of Ukraine;

One-time mention of examples of the Ukrainian heritage (by the diplomatic corps, Ukrainian professional community abroad, and Ukrainian diaspora):

- Trypillia culture, Scythian gold, Cossacks; Ukrainian classics – T. Shevchenko, Lesya Ukrainka, I. Franko, S. Petliura; XX-century phenomena – Ukrainian avant-garde, O. Arkhypenko, V. Sylvestrov.

Some experts, mostly the representatives of the French professional community, the uniqueness of Ukraine's cultural heritage is its diversity. Some also expressed an expectation that Ukraine should search for its cultural identity in its connections to neighboring countries and accept its position "at the crossroads."

"The originality of Ukrainian history consists in the fact that it combines several cultures, religions, languages – this is interesting to the French, who do not have such a phenomenon."

– Antoine Arjakovsky, Director of Research at Collège des Bernardins.

In general, the following recommendations of experts concerning the promotion of the Ukrainian cultural product in France can be outlined:

- **Proactive promotion of Ukrainian culture** is essential; for instance, experts say that "The question should not be 'what the French know about Ukraine' but 'what Ukraine is doing to make the French know about it'" (institutional agent in the literature sector), or "It is necessary to present projects to potential partners in France because currently there is nothing like that" (representative of the diplomatic corps);
- Many respondents underlined the need **to concentrate on topics related to the present and modern times**; the image of Ukraine in France should be developed on what contemporary Ukraine is and with which cultural

products it self-identifies.

- As to the **Ukrainian cultural heritage, its place in the global context should be stressed, the role and uniqueness of Ukraine appropriated.** The bridges between Ukraine and France should be built through the cultural phenomena that are either well-known or culturally close to France, which have links to Ukraine (Kazimir Malevich, Sonia Delaunay, Oleksandr Archipenko, Honoré de Balzac). Rethinking cultural heritage is a way to go.
- In France, there is no shortage of cultural events, which leads to high competition for consumer attention; at the same time, the French audience is sophisticated in terms of culture, interested, but picky. Therefore, it is necessary to develop a high-quality, up-to-date unique/original cultural product to underline its distinctiveness, innovativeness, and unexpectedness for the French public.

«When a cultural product is presented in France, it is not enough just to indicate the country. They always need, for example, a country, region, and some additional turn. Some kind of mix, something with something, an interesting aspect, because they, I think, already have all these developments, just saying, for example, that this is Sweden is not enough. You should speak, for example, about some life in the fjords or something.

Even at exhibition spaces in Paris, such as Grand Palais, where thematic exhibitions take place – if a well-known artist is exhibited, a non-French artist, his connections with France or some aspect of his art that have not yet been revealed should be present to show a new view of the work of this artist. »

– Natalia Kochubey, Director of the Cultural and Information Centre of the Embassy of Ukraine in France.

- Some respondents (representatives of the diplomatic corps and Ukrainian professional circles abroad) underlined that in promoting Ukrainian culture in the distinction between “sharovarshchyna,” overly kitschy, vulgar, and cheap

pop culture should be differentiated from world-class cultural products that are intellectual, modern, original (projects of V. Troitsky, "DakhaBrakha," Dakh Daughters, Mariana Sadovska).

- Some representatives of the French professional circles tend to expect from Ukraine work with its "crossroads" position – i.e., cultural, linguistic, and religious diversity; it is essential to pay attention to the search for cultural identity through ties with neighboring countries too and use its position to become an influential agent in the field of diplomacy;
- It is necessary to keep the focus on the differentiation of Ukraine from other countries. Simultaneously, it is advisable to avoid excessive or inappropriate politicization of cultural issues, especially concerning Russia – as mentioned in part II of this report, Russophile tendencies in France should be considered. For instance, an expert in this context says that "Ukrainians have negative associations with the Russian language, but the French do not understand it. Of course, the situation is different for Ukrainians. But when Ukrainians come to work in another country, they have to be above this frontal confrontation with Russia. It is a pity that this is the case, you need to be smarter, more cunning than, for example, Russians, and Ukrainians have the ability to do so" (representative of the diplomatic corps);
- It is necessary to involve and establish cooperation with French experts that are equally competent in Ukrainian and French culture to find relevant accents and angles for presenting Ukrainian cultural product in France;
- It is essential for Ukraine to be present at the most prominent international platforms, events, discussions (such as book salons, tourism salons) and to be involved in joint projects with other countries;
- It can be beneficial to promote culture through individuals who are already recognized in France and have Ukrainian roots; in this connection, an expert says that "For example, there is the Georgian pianist, who once moved to France, became an outstanding figure, very popular in France. She is popular not because she is Georgian. And now she is very famous and often talks about Georgia. The more she talks about Georgia, the more interest there is in the country" (representative of the diplomatic corps);

WELL-KNOWN, ASSOCIATED
MAINLY WITH UKRAINE



"Shadows of Forgotten Ancestors"
by Serhii Parajanov



Ukrainian decorative and
applied art



Oleg Sentsov



Oleksandr Dovzhenko



Chernobyl



Oksana Zabuzhko



Chersonese



Kyiv Rus



Anne of Kyiv



Andrii Kurkov



Maidan



Babyn Yar



Cossacks



St. Sophia Cathedral in Kyiv

WELL-KNOWN, ASSOCIATED WITH OTHER COUNTRIES



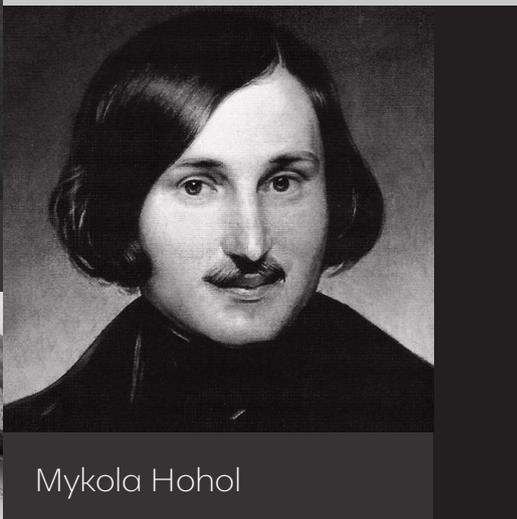
Sonia Delaunay



Kazimir Malevich



Bakhchisaray Palace



Mykola Hohol



Serhii Parajanov



Borscht



Sholom Aleichem

NEAREST AREA OF DEVELOPMENT: RELATIVELY HIGH LEVEL OF AWARENESS

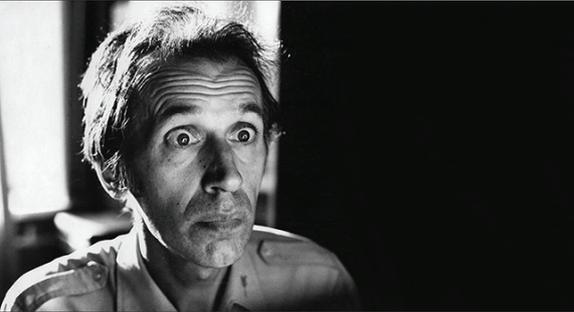
It is essential to confirm the attribution to Ukraine along with the increase of awareness



Ivan Mazepa



"Earth" by
Oleksandr
Dovzhenko



Valentyn Sylvestrov



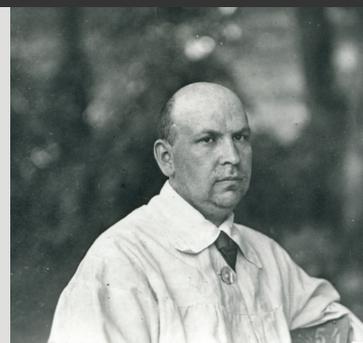
Oleksandr Arkhypenko



Johann Georg Pinsel



Ukrainian avant-garde of 1910-1920



Heorhii Narbut

NEAREST AREA OF DEVELOPMENT: RELATIVELY HIGH LEVEL OF AWARENESS

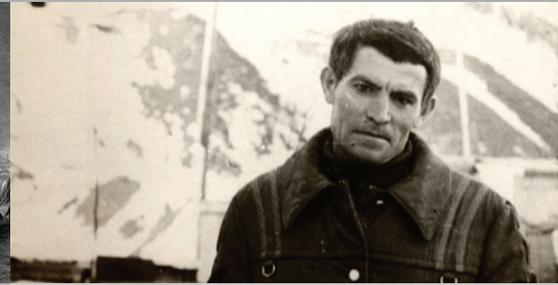
It is essential to confirm the attribution to Ukraine along with the increase of awareness



Ukrainian modernist art of the Soviet period



Crimean War (1853-1856)



Vasyl Stus



Kira Muratova



Kobzar tradition



Serge Lyfar



Boychukism



Scythians



Oleksandra Ekster



Les Kurbas and Berezhil Theatre

LITTLE KNOWN: REQUIRE
SIGNIFICANT RESOURCES FOR
PROMOTION



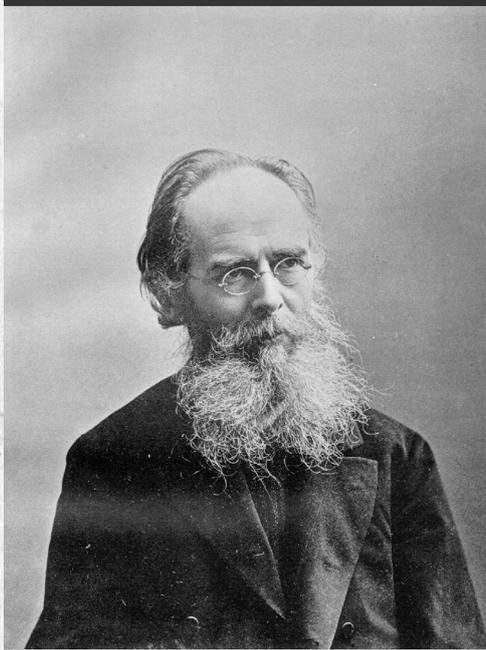
Ivan Kavaleridze



VUFKU (All-Ukrainian Photo Cinema Administration)



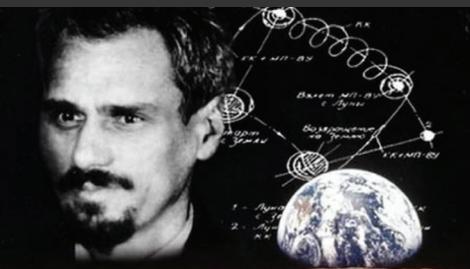
Jacques Hnizdovsky



Olexander Potebnja



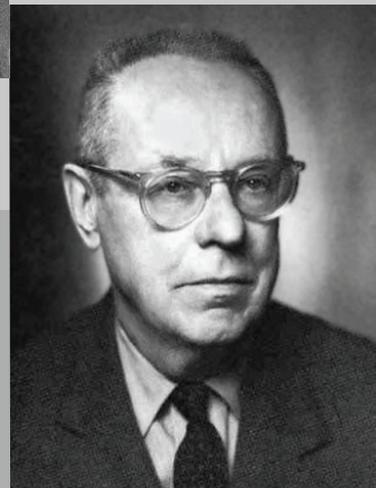
Vasyl Yermylv



Yuriy Kondratyuk



Parcommune



George (Yuri)
Shevelyov

Among the cultural phenomena known and associated with Ukraine, contemporary writers (A. Kurkov, O. Zabuzhko) and director O. Sentsov are noteworthy. It attests to the interest of the French in the modern Ukrainian cultural product and the fact that it is in demand among the public; on the other hand, it demonstrates a low awareness of famous historical figures.

The well-known phenomena include many events of tragic nature, which also gives some negative connotations to the country's image.

Well-known cultural phenomena with contradictory attribution to Ukraine or almost none at all:

- Borsch is not associated exclusively with Ukraine; it is mentioned in relation with several countries, such as Russia and Poland;
- S. Parajanov – although experts say that the director worked in Ukraine, most consider him a representative of Armenia;
- Sonia Delaunay – more often France is mentioned, the Ukrainian roots of this figure are hardly known;
- K. Malevich is associated with Russia, although it is noted that his Ukrainian roots are increasingly talked about in expert circles;
- N. Gogol is associated with Russia, primarily because he wrote in Russian, but experts note that in recent years more information has been appearing about the Ukrainian roots of the author;
- Sholom Aleichem – Israel is often mentioned without detailed explanations;
- Bakhchisaray Palace – tends to be associated with Crimea, the Crimean Khanate.

The phenomena that fall into the “nearest area of development: relatively high level of awareness” have average awareness among experts, but many of these experts associated these phenomena with different countries. For example, experts primarily associated Kira Muratova with the Soviet Union and the Crimean War (1853-56) with the Russian Empire.

The list of cultural phenomena that are of interest to experts and should be added based on recommendations (by frequency of mentions):

- DakhaBrakha, Dakh Daughters,
- Ukrainian cuisine, in general,

- Klitschko brothers,
- Vladyslav Troitsky,
- Sergey Bubka,
- Ukrainian cities: Kyiv, Lviv, Odesa,
- Contemporary Ukrainian cinema,
- The Carpathian Mountains,
- Myroslav Skoryk.

In addition, it should be noted that experts often asked to add such phenomena as Anne of Kyiv, St. Sophia Cathedral in Kyiv, Holodomor, Chernobyl (if these were not included in their list) – so at the moment, they are the most well-known phenomena, which, on the one hand, ensures high recognition and, on the other hand, requires new forms of discussion and presentation of these phenomena.

In general, the experts worked with interest on the list of phenomena to be evaluated, talked about the diversity of Ukrainian culture and that such a palette of phenomena makes it possible to attract the public with different tastes.

IV.

Specifics of Cooperation with the Ukrainian Party in the Field of Culture

1. Existing experience of cooperation and its characteristics

The existing experience of cooperation with the Ukrainian party can be described as low-intensity and sporadic. These examples of collaboration usually took place several years ago and/or were one-off. Quite a stable experience of cooperation is more often demonstrated by the Ukrainian professional community and representatives of the diaspora, who regularly hold local events: small concerts, exhibitions, and film screenings.

Typical examples of cooperation between the Ukrainians and the French counterparts:

Which took place in Ukraine:

- Touring of French artists to Ukraine;
- Music and film festivals (e.g., the Porto Franko Festival, to which different artists from different countries were invited);
- Exhibition of artists in Ukrainian cities (e.g., the exhibition of French artists “Normandy in Painting” in Kyiv, Dnipro, and Lviv).

Which took place in France:

- Ukraine's participation in Paris Book Fair (Salon Livre Paris);
- Presentation of books by their authors (e.g., a presentation of A. Kurkov's book);
- Organization of concerts of Ukrainian performers (e.g., V. Sylvestrov's concert);
- Ukrainian films exhibition (e.g., the show of Ukrainian films in the premises of the Council of Europe in Strasbourg);
- Exhibitions of artists (exhibition of works by J. Pinsel at the Louvre in 2012-2013, exhibition of A. Rak's paintings, exhibition devoted to Kharkiv School of Photography, in particular, Y. Pavlov);
- Charity concerts and other events dedicated to Ukrainian topic (organized either by Ukrainian diaspora or diplomatic corps);

Projects with the participation of the representatives of several countries:

One of the French experts referred to the example of international cooperation aimed to develop proposals for attaining peace between Ukraine and Russia. The project consisted of a series of discussions of the civil society representatives of Ukraine, Russia, and the EU countries (initiated by College de Bernardins (Paris), Kyiv-Mohyla Academy, Ukrainian Catholic University (Lviv), and International society "Memorial" (Moscow)).

The experts mentioned the following partners with whom they had had cooperation (all mentioned partners):

State institutional partners:

- Ministry of Foreign Affairs of Ukraine,
- Cultural and Information Centre of the Embassy of Ukraine in France,
- National Philharmonic of Ukraine (Kyiv) and Lviv National Philharmonic,
- Ukrainian National Tchaikovsky Academy of Music,
- Taras Shevchenko National Opera and Ballet Theatre of Ukraine (Kyiv) and Solomiya Krushelnytska Lviv State Academic Theatre of Opera and Ballet.

Other institutional partners:

- French Institute in Kyiv,
- Alliance Française,
- International Renaissance Foundation,
- Ukrainian Catholic University,
- Wassyl Slipak Foundation,
- Foundation "ISOLATION,"
- DocuDays UA International Human Rights Documentary Film Festival (DocuDays),
- "Rodovid" publishing house,

Individual agents from Ukrainian professional circles, which were mentioned in the examples of cooperation:

- visual arts: K. Kosianenko, O. Potapenko, Y. Pavlov
- literature: M. Matios, L. Denysenko, G. Bekirova, A. Chapay, Hasya Shyian, I. Slavinska;
- music: V. Sylvestrov, "Shpyliasti kobzari";
- performative arts: V. Troitsky
- civil society: W. Slipak

The main problems that make the interaction more difficult include (by the level of relevance):

- **Lack of (stable) funding for initiatives on the part of Ukraine** (both state and private) – experts emphasize the importance of financial support for bilateral projects, especially in cooperation with individual agents, a partnership should bring them financial benefits as well, it is essential to demonstrate that Ukraine is also financially ready to invest in cultural products;
- **Excessive bureaucratization of many procedures** – it takes the participants of cooperation much time, often the sense of specific procedures is not clear to the participants; as a result, collaboration is built without state support, and any contacts with state institutions are minimized;
- **Lack of an institution that would facilitate the search for contacts for**

cooperation between French and Ukrainian experts – experts emphasize that when implementing specific projects, they do not know where to find relevant references and attract their resources, which slows down implementation of future projects. As an example, the French Institute was mentioned, which, on request, can find out whom to contact to discuss future project cooperation;

- **Stonewalling inflexible cultural institutions, some of which still use “Soviet approaches” in their work** – first of all, the unwillingness of such institutions to work in ways that differ from what they are used to, this leads to termination of cooperation;
- **Lack of programming and event management skills** – international cooperation involves high organizational requirements, and experts note that the Ukrainian party is not always ready for this level of organization and programming (for example, project implementation should start before the opening date, and experts from other countries should be invited a month or more in advance so that they have time to adapt and understand the context);
- Sometimes French experts note **the inflexibility of Ukrainian officials and/or problems associated with the organization of processes** – a problem that describes an individual experience rather than an institutional one, characterizes the current attitude of some Ukrainian specialists to international cooperation.

Several cases illustrate successful projects:

- **Promoting the figure of Anne of Kyiv and helping the Centre of Anne of Kyiv** is an excellent example of when a historical figure has a shared history with Ukraine and France, attracting attention and interest. Ukraine’s support was both financial and scholarly, involving searching for historical facts and finding ties between Anne of Kyiv and Ukraine. This case is also thriving due to its continuity in cooperation and a permanent center communicating about Ukraine in France regularly (for example, it organizes Days of Anna of Kyiv).
- **The “Samson and Delilah” play at the Kharkiv Opera House** is a joint project of French and Ukrainian artists. According to a French respondent from professional circles, it is a successful example of cultural cooperation where Ukrainian and French artists enacted and exchanged experiences. Such projects are more successful than bringing ready-made French shows to Ukraine regarding the quality of cooperation (as closer relationships and trust develop for future projects) and organizationally and financially.
- **A project of cooperation between the French Institute and ISOLATION Foundation, when French artists came to Ukraine for 1-2 months for**

residency. This project contributed to building closer contacts for cooperation and helped better reveal the cultural aspect of Ukraine.

- **Presentation of translations of books by Ukrainian authors.** For example, such a public presentation of a book by Gulnara Bekirova demonstrated that they attract public attention and positively affect the country's image.
- **Demonstration of Ukrainian films (e. g. "Cyborgs," "Haitarma") with a presentation by their directors in the cinema hall of the Council of Europe.** It is relatively easy to organize such events; they reach both French and broader international audiences thanks to the location and are in great demand among the French and foreigners who generally love cinema. The main issue is the availability of French subtitles for films.

2. Prospects for Cooperation

Most French experts consider possible future cooperation with great enthusiasm, declaring their readiness to join new projects and promote them. At the same time, there were many discussions about developing a detailed and specific action plan and understanding what Ukraine wants to showcase and introduce and what are Ukraine's priorities.

The essential basis for successful cooperation is thorough preparation. Such preparation can acquire forms of **expert sessions** that focus on specific spheres of modern art. For such a week or two-week-long session, a wide range of relevant experts might be invited (e.g., festival organizers, artists, managers), so they could familiarize themselves with the current state of the given art in the country and could share their experience upon returning to their home countries.

Most respondents describe **arts residencies, professional study visits, and educational exchanges** as essential formats to be further developed, implemented, and conducted regularly. These formats provide an opportunity for a direct introduction to the country's professional setting and its representatives, significantly influence the impression and perception one gets about the country. Besides, the respondents recall several success stories of the effective implementation of these formats. Such an interaction needs to be bilateral. Not only Ukrainians should study abroad, but also the French professional community should familiarize themselves with Ukraine. At the same time, some of the respondents think that the command of the foreign languages (first and foremost, English) by the representatives of the professional communities might restrict them from participating in these formats since a significant number of Ukrainians do not have a sufficient level of English. In contrast, French do not speak Ukrainian or Russian.

One vital element along this way is an organization of the meeting between European experts to discuss arts residency or even a network of residencies (one of the respondents offered to organize such a meeting in Mystetskyi Arsenal). The results of such a meeting could lie in launching an arts residency in Ukraine to build connections between Ukrainian experts and experts from other countries. Another example includes conducting professional education seminars with the support of the Ministries of Culture of Ukraine and France, for instance. During such workshops, cultural managers and other specialists would learn to organize and program events.

The respondents expressed a general preference for collaborative projects

between the French Institute, the Goethe Institute, and other agencies of cultural diplomacy and embassies of other countries. The importance of setting up connections between the French partners and Ukrainian cultural agents, for instance: in the field of visual art – Mystetskyi Arsenal National Art and Culture Museum Complex and its Director General Olesia Ostrovska-Liuta; Pavlo Gudimov, art collector and art manager; U,N,A collective; representatives of the Kharkiv School of Photography; in the field of literature Oksana Zabuzhko, Yurii Andrukhovych, Sofiia Andrukhovych, Serhii Zhadan, authors included in the *Anthology of Donbas*; in the area of performing arts: director Vladyslav Troitskyi; Kyiv independent theatre “CHESnyi Teatr”; film production company “Arthouse Traffic”; International human rights documentary film festival “Docudays UA”; in the field of musical art – bands ONUKA, DakhaBrakha, Okean Elzy; rap singer alyona alyona; opera singer Liudmyla Monastyrska; The National Symphony Orchestra of Ukraine (Chief Conductor Volodymyr Sirenko); in the field of education and science – Ukrainian Catholic University, Kyiv-Mohyla Academy; state agents – the Ukrainian Institute, Ukrainian Institute of National Remembrance, the Ukrainian Book Institute, Ministry of Culture and Informational Policy of Ukraine. The necessity to search for cooperation with institutions like CENTQUATRE-PARIS, Centre Pompidou, Philharmonie de Paris was highlighted from the French side. It was emphasized that engaging French cultural agents into the projects would involve a broader audience in France and would be a step outside the diplomatic circles and Ukrainian diaspora.

Representatives of the Ukrainian diaspora highlighted a necessity for **collaborative projects, organizing joint staging, tours through the participation of Ukrainian and French cultural agents**. For instance, according to the words of one of the respondents, in 2018, France was hosting Kharkiv Philharmonic Orchestra, which performed in collaboration with French Jazz pianist Fabrice Eulry. As the respondent could observe, 80% of the audience were French (familiar with the French pianist), and 20% were Ukrainians. Also, diaspora representatives demonstrate their readiness for tight collaboration with the Ukrainian side. They emphasize the importance of developing a network between local communities of diaspora and the Ukrainian Institute, at least for spreading information and engaging in the organization of particular events.

In the context of **representing Ukraine and Ukrainian culture in France**, the respondents were highlighting, on the one hand, a necessity to be noticeable, first and foremost, in big cities and cultural platforms, for instance, through **Ukraine’s participation in large-scale international events which take place in France** (such as Paris Book Fair/Salon Livre Paris, Festival of Photography Rencontres d’Arles). On the other hand, it is reasonable to organize smaller events in other French cities besides Paris. Such projects might be quite effective and

usually require less organizational and financial resources (for example, making arrangements with leading cultural institutions in France like Louvre, Centre Pompidou, and others usually requires significant time investments). In Ukraine, it is also worth organizing collaborative events with foreign audiences in Kyiv and expanding them onto other regional centers (for instance, Odesa, Lviv, or Kharkiv) to allow the French audience to explore new and exciting Ukraine.

At the stage of searching for partners in France, Ukrainian organizers should focus attention on clarifying those aspects of project/collaboration, which could influence the general interest of the French side in the project/collaboration itself. First of all, we talk about financial profit, since French institutions and specialists, besides the support from the state, as a rule, count on additional sources of financial aid for their activity. Thus, it is expected that the Ukrainian side has to provide funds for representing Ukrainian cultural products abroad. Besides, the attention should be drawn to attracting the French agents to projects through their professional interest. For instance, leading French institutions in culture have quite a few proposals to collaborate on, so they have a chance to choose projects in which they want to participate.

Examples of potential projects named by experts:

In the field of visual art:

- Presentation of the works by recognized Ukrainian artists such as Oleksandr Dubovyk, Liubomyr Medvid;
- Organizing painting exhibitions of works performed in unique, authentic techniques such as painting on glass. In this context, the works of the folk artist Anastasiia Rak were mentioned;
- Presentation of Ukrainian photography, its latest tendencies and styles abroad, particularly in the scope of international festivals. For example, the presentation of the Kharkiv School of Photography and its representatives in France;
- Implementation of the projects on presentation of Ukrainian monumental sculpture (for instance, in one of Paris parks), street art;
- Projects like the research of the U,N,A collective, devoted to the history of Ukrainian graphic design during the Thaw, Stagnation, and Perestroika. This research resulted in the publishing of the book ZNAK. Ukrainian Trademarks 1960-1980.

In the field of music:

Presentation of Ukrainian music abroad: tours, performances, festivals with the participation of Ukrainian musicians;

- Ukrainian contemporary electronic music with authentic elements (for instance, ONUKA band);
- Presentation of Ukrainian contemporary techno music at international techno festivals;
- Ukrainian classical music (symphony music, chamber music, opera): the National Symphony Orchestra of Ukraine (Chief Conductor Volodymyr Sirenko) tours. Examples include organizing Ukrainian symphony music night in Paris Philharmonics; implementation of the projects with the participation of the world-known Ukrainian performers (like Liudmyla Monastyrska).
- Ukrainian diaspora respondents also mention Ukrainian mainstream music and concerts, tours by Ukrainian musicians in France. Among the respondents, there is no unity as to the exact representatives of this style which could be a prospective fit for collaborative projects, though all emphasize that such performers should offer “something unconventional and not resembling the music which French people are used to listen to.”

Joint projects by Ukrainian and French sides:

- Organization of tours for orchestras, choral music bands across Ukraine. The program of such tours would be oriented for a wider audience and would feature Ukrainian (including those who work in European and Asian countries) and French musicians, in the scope of which Ukrainian and French music would be performed. At the moment, such a project is being discussed with the French Institute in Kyiv and Lviv. Similar formats of joint tours are considered to a prospective for the organization not only in Ukraine but abroad, for instance, in China, countries in Latin America;
- Collaboration with small independent French ballet collectives, choral music bands, could be particularly productive due to their organizational flexibility. This recommendation might be extrapolated on small autonomous collectives in other fields of culture.

In the field of literature:

- Translations of Ukrainian literature into French, and presentation of such works in France. In this context, Oksana Zabuzhko, Yurii Andrukhovych, Sofiia Andrukhovych, and authors included in the Anthology of Donbas should be

mentioned. Such presentations can potentially touch upon discussions of broader adjacent topics, for instance, the war in the East of Ukraine. However, some of the respondents point out that the excessive politicization of such discussions should be avoided (we can assume, this is because the French audience is not ready to discuss such heated issues in this format openly);

- Collaboration with the Ukrainian Institute to represent Ukraine at Paris Book Fair.

In the field of cinematographic art:

- Presentation of International Human Rights Documentary film festival “Docudays UA” in France, strengthening its interaction with foreign documentary film festivals. This might help to intensify the exchange between the French professional environment and nuance the image of Ukraine abroad;
- Arranging demonstrations of Ukrainian contemporary live-action movies with their directors’ participation (the respondent mentions Cyborgs as an example);
- Participation of Ukraine in Annecy International Animation Film Festival.

In the field of education and academic research:

- Setting up collaboration between universities in France and vital Ukrainian institutions: Ukrainian universities (Ukrainian Catholic University, Kyiv-Mohyla Academy), the Ministry of Culture and Information Policy (Directory of Culture and Art, Directory of Cooperation, especially with the expert group on religion and ethnopolitics), the Ukrainian Institute of National Remembrance;
- Setting up collaboration between French official bodies and National Museum of the Holodomor Genocide as to recognizing Holodomor as genocide by France;
- Implementing projects devoted to the theme of Holodomor engaging, in particular, representatives of the Jewish community in France;
- Establishing a council of foreign experts with a positive attitude towards Ukraine, especially from the countries in which the Ukrainian Institute plans to develop its activity;
- Organization of an international conference on European history interpretation and shared history of European culture. Such conference would engage specialists from different countries (including Ukraine and France) and

representatives of the Council of Europe in the multi-stakeholder dialogue;

- Organizing international conferences, discussions on important, even heated historical issues, political topics related to Ukraine regularly, engaging leading Ukrainian and French historians, political scientists, and other specialists. For example, they referred to similar public presentations in France by V. Portnikov and V. Viatrovych.

In the field of theatre:

- Joint projects by Ukrainian and French experts, namely theatrical performances, professional workshops. At the same time, there is a demand for activities that would contribute to setting up professional contacts in this sphere, resulting in further similar collaborations. Presentations of the plays by Ukrainian theatres and Ukrainian collectives in France (in Ukrainian with French subtitles) are among coveted formats. Ukrainian projects by Vlad Troitskyi (“Dakh,” NOVA OPERA), plays by “CHESnyi Teatr” were mentioned as well.

Generally, respondents highlighted the expectations from the projects focusing more on the contemporary events – contemporary styles, themes, instruments. In this context, among the future projects, respondents also referred to projects in diverse fields and with the use of modern technologies, in the video gaming industry, climate change and ecology projects (participation in international mobilization as to the climate change problems via participation in international conferences, organization of separate events on this issue).

Summing up, the most relevant formats of Ukrainian cultural product promotion, mentioned by respondents, are the following:

- art residencies, professional study visits, educational exchanges;
- bilateral cultural projects with Ukrainian and French sides participation, such as scientific collaboration, joint staging, tours, collaborations between collectives, professional discussions, debates, forums, educational events (workshops, seminars);
- presentation of Ukrainian artists and Ukrainian cultural product abroad: tours, concerts, exhibitions, staging, participation in festivals, forums;
- translation of Ukrainian Literature into French and presentation of the books;
- Ukraine’s participation in international events which take place in France,

and local events in France;

- Support of Ukrainian initiatives in France: events like the festival of Ukrainian traditions and culture Christmas in the Kingdom of Anne of Kyiv in Senlis, France;
- Comprehensive measures to promote Ukraine abroad – e. g., days of Ukrainian culture.

Creating Ukrainian-speaking audio guides was mentioned as a format only when the interviewer asked. Respondents usually perceive such an idea with favor, indicating possible positive outcomes of its implementation: reinforcing a positive image of Ukraine abroad, including Ukraine and its culture into the global context, differentiation of Ukrainian from Russian, etc. However, some respondents doubt that such an activity significantly raises awareness of the French on Ukraine since, first and foremost, it aims at Ukrainians or those who speak Ukrainian.

When the interviewer asked a question about the expertise of the Ukrainian side, the respondent often would respond with follow-up questions. After the clarification, respondents declared the necessity of such a format and the significance of such an institution, which could be a mediator between Ukrainian experts and those who need such expertise (for example, they expect the Ukrainian Institute to perform such a role).

3. Sources of information for international cooperation.

The primary sources of information about the possibilities of international cooperation are personal contacts, social networks, and events where one can meet potential partners for cooperation. Other sources of information may include official institutions dealing with cultural issues.

The following are all the mentioned sources of information that experts find helpful when seeking information for international cooperation (listed by frequency of mentions):

- Embassy of France and its subdivisions;
- French Institute in Paris;
- Professional associations at European and international level;
- Key professional events, institutions, and platforms: Grand-Palais, Salon Livre Paris, European Young Photography Festival Circulation(s);

- University departments of international cooperation
- International and local media
- House of Associations/ «Maisons des associations» – a French organization that unites various associations.

Very similar sources are mentioned when experts talk about cooperation with the Ukrainian counterparts.

(All these sources are listed by frequency of mentions)

Personal contacts and personal search:

- Search on the Internet in general and on social networks in particular;
- Personal contacts;
- Networking at cultural events;

Diplomatic institutions and related bodies:

- Embassy of France in Ukraine;
- French Institute;
- Embassy of Ukraine in France;

University departments of international cooperation

(special mention was made of the National Institute of Oriental Languages and Civilizations in Paris);

Ukrainian institutions and organizations

(rarely mentioned and almost always by Ukrainian experts):

- Ukrainian Institute;
- Ukrainian Book Institute;
- National Cultural and Art Museum Complex 'Mystetskyi Arsenal';
- International Renaissance Foundation.

V. Findings and Recommendations

1. General conclusions and observations

- The TA has positive associations with Ukraine, but they diverge depending on the origin of experts: experts with Ukrainian roots often talk about personal memories and focus on their patriotism, while French experts focus on the tragic events of the past (Holodomor, Chernobyl, War in Eastern Ukraine), or the great potential of the country.
- The awareness of Ukraine among ordinary French citizens is low – there is a significant lack of news-worthy and large-scale events that would acquaint the majority with Ukraine.
- The perception of Ukraine in general in France is influenced by French-Russian relations and the general attitude of the French to Eastern Europe as a homogeneous region where Russia leads Ukrainians as other Eastern Slavs.
- Due to this perception, Ukraine is at the stage of establishing itself as a separate country/people in the minds of ordinary French. In addition to Russia's ongoing cultural expansion, obstacles include the lack of a prevalent, stereotypical myth about Ukraine. There are no anchor cultural phenomena that would immediately trigger associations with Ukrainian culture. Thus, negative connotations such as the Chornobyl catastrophe, the war in Eastern Ukraine, poverty come to the fore.
- At the same time, contemporary Ukrainian culture is represented in France and is in demand, although it has not become mainstream. Experts mention the recognizability of the following representatives of Ukraine: music – “DakhaBrakha,” Dakh Daughters; literature – A. Kurkov; theatre – performances by V. Troitsky and the Dakh Theatre; modern Ukrainian clothing design.
- Demand for a modern Ukrainian cultural product, according to experts, is high

because the French love the new and the unusual, as well as have an interest in Eastern Europe. The key expectations include originality, uniqueness, lack of academicism, and a high level of performance.

- Awareness of cultural phenomena among experts is mediocre. The focus is on the relevant figures of today (O. Sentsov, A. Kurkov, O. Zabuzhko) and tragic events in the history of Ukraine (Chornobyl disaster, Holodomor, Babyn Yar). At the same time, there is a high awareness of Anne of Kyiv as a uniting figure for Ukraine and France.
- The experience of cooperation with the Ukrainian counterparts seems rather occasional and sporadic. Quite a stable background of cooperation is observed in the Ukrainian professional community and the diaspora, which hold local events regularly: small concerts, exhibitions, film screenings.
- The most positive case of cooperation is the work with the Anne of Kyiv Centre – this cooperation takes place regularly, and the Center’s activities are aimed at the general public, which raises awareness of both the historical figure and Ukraine in general.
- The main obstacles to boosting cooperation with the Ukrainian party are:
 - Underfunding of initiatives on the part of Ukraine
 - Bureaucratic obstacles that extend the decision-making process
 - Difficulties associated with finding contacts for collaboration between French and Ukrainian experts, lack of an institution to help
 - The inflexibility of officials on the part of Ukraine and/or problems with the arranging organized processes
- The interviewed experts were interested in further cooperation with Ukraine and mentioned examples: cooperation with young artists to organize a joint tour; master classes and joint productions of theatrical performances; creation of an art residency to bring together professionals from European countries; design of joint projects with the French Institute, the Goethe Institute, embassies of other countries; creation of an academic council of experts who are well-disposed to Ukraine in countries where the Ukrainian Institute wants to develop its projects.

2. Specific reflections and recommendations

- The respondents underline the importance of promotion campaigns and advertising for promoting cultural products. A typical example of successful cultural promotion is that of the Russian Federation: renting huge advertising spaces (especially in the underground network), organizing open-air events in big cities, thus reaching lots of ordinary citizens.
- The promotion of a cultural product stands a better chance to gain more publicity and attract attention if it is linked to French history, covers regional aspects of France (for example, a famous Ukrainian artist and the influence of Burgundy on his work in a certain period).
- Cooperation with French professionals requires organizational capacity and complicity to specific standards, so it is necessary to pay special attention to the administrative aspect of all events.
- It is worth paying more attention to well-known figures from the Ukrainian heritage who may be associated with the past of the Soviet Union or the Russian Empire (for example, O. Dovzhenko, M. Gogol, M. Bulgakov) because they are well known among the public, and there is a specific interest in them, which may attract attention to such events.
- Ukrainian cultural product is expected to be unusual, super-original, and of high quality.
- The political component of cultural events should be minimized or should take place within the framework of the discussions on the issues of international politics.
- While topics related to history and particularly of the Soviet past interest the French public because of the close contacts between France and Russia, this context needs rethinking and reframing in searching and identifying the place of Ukraine and its culture.
- Cultural events should be regular and long-term.
- A great deal of attention should be paid to informing experts about future events or in general about all cultural activities. For the broadest dispersion of information, the experts who specialize in Ukraine and/or had any experience of cooperation with Ukraine should be in the focus of attention.

3. Recommendations for work with individual TAs

Music

It is necessary to avoid excessive academicism, to promote contemporary music more actively; look for the possibilities of participation in significant cultural events (festivals, open street events);

Films

- Cinematography has excellent potential to attract viewers and promote the Ukrainian product – the French public loves cinema in general and has a preference for limited distribution/festival films;
- The critical element for the promotion of Ukrainian cinema is the availability of French subtitles. It is advisable to create a film library with French subtitles so that you can quickly and legally, either freely or upon request, take a film to screen it locally.
- Organizing retrospectives and film screenings for the French audience could be a possible way to promote Ukrainian documentaries in general and the DocuDays festival in particular.

Literature

For the effective promotion of contemporary Ukrainian literature in France, it is essential to organize book presentations with the participation of the authors.

Academic programs and education

Assistance in student and academic exchanges, establishing connections between universities, and dealing with bureaucratic issues is required.

Performing Arts/Theatre

It is advisable not to focus exclusively on touring Ukrainian theatres in France because this gives a limited and short-term impact. The formats of collaboration of French specialists with Ukrainian ones seem to be more exciting and productive; a joint work on plays makes it possible to develop closer contacts for cooperation.

Civil society

Assistance in organizing events where people can discuss the current state of affairs, rethink Ukrainian, European, Soviet history; inviting interesting speakers, creating permanent meeting platforms, professional coverage of the results in the media.

Visual arts

Representing Ukrainian artists at major festivals (e. g. photography festival Les Rencontres d'Arles).

Diplomatic corps

- It is necessary to inform about future cultural events both current regularly and former employees of diplomatic missions, especially those who worked in Ukraine in the past, as well as those who have a professional focus on Eastern Europe – this will potentially help to expand the audience;
- It is essential to minimize the politicization of cultural events; such events should focus on stimulating communication and exchange of contacts to establish future cooperation.

Representatives of government institutions

It is necessary to maintain an up-to-date contact base and establish contacts with the representatives who professionally deal with culture in government institutions and/or have a professional interest in Ukraine.

Cooperation with the Ukrainian diaspora and Ukrainian professional community abroad

- An up-to-date contact database of diaspora representatives and Ukrainian specialists would help promote cooperation.
- There is a considerable demand for legal content in the field of culture that can be shown to the public.
- Deeper and professional cooperation with the diaspora should involve diverse actors and professionals to render the diaspora-directed events more varied and up-to-date.

Annexes

1. Technical results of the assessment of cultural phenomena

The phenomena are arranged in descending order concerning awareness of them. We considered the share of answers attesting to meaningful awareness (at least something well-aware) among all the responses received. The arrangement is not a clear-cut quantitative ranking of the phenomena; therefore, the results should be interpreted by expertly distinguishing groups of phenomena, such as well-known, averagely known, and little known.

	Awareness				Association with the country (if have heard about it)				Total number of evaluations
	I have never heard of it	I have heard about it, but I do not know anything else about it	I know a thing or two about it	I am quite well-aware of it	Hard to say	Other countries only	Ukraine and other countries	Ukraine	
Chornobyl disaster			1	6		2	1	4	7
Oleg Sentsov			1	6			1	6	7
Maidan/ Maydan			1	6			1	6	7
St. Sophia Cathedral in Kyiv		1		6				6	7
Oleksandr Dovzhenko	1			6				6	7
Borscht/ Borsch			2	5				2	7
Serhiy Paradzhanov			2	5				2	7
Mykola Hohol (Nikolai Gogol)			2	5				4	7
Anne de Kyiv	1			5			3	2	6
Kyiv Rus (Kievan Rus)		2		5	3			4	7
Andriy Kurkov		1	1	4	1		1	4	6
The Holodomor	1		1	5				6	7
Sonia Delaunay	1		1	5		4	1	1	7
Chersonesus	1		1	5				6	7
Kazymyr Malevych		1	2	3		1	2	3	6
“Shadows of Forgotten Ancestors” by Sergei Parajanov		2	1	4		1	1	5	7
Bakhchysaray Palace	1	1	1	4		2		4	7
Cossacks (Zaporizhzhya Sich)	1	1		5				6	7
Babyn Yar (Babi Yar)	2		1	5			1	5	8
Ukrainian decorative and applied art (e.x. Petrykivka painting, ceramics of Kosiv, vyshyvanka, and others)	1	1	2	3				6	7
Oksana Zabuzhko	2		1	4				5	7
Valentyn Sylvestrov	3			4				4	7
The Crimean War (1853–56)		2	2	2	1	3		2	6
Kobzar tradition	2	1	1	5				5	7
Sholem Aleichem	2	1	1	3		2	1	2	7
Scythians	3	1		4	1	1		3	8
Ivan Mazepa	3	1		4				5	8

	Awareness				Association with the country (if have heard about it)				Total number of evaluations
	I have never heard of it	I have heard about it, but I do not know anything else about it	I know a thing or two about it	I am quite well-aware of it	Hard to say	Other countries only	Ukraine and other countries	Ukraine	
Shchedryk/ Carol of the Bells	2	2		3		1	1	3	7
Lesya Ukrainka	3	1		3				4	7
Les Kurbas and Berezil Theatre		3	1	2			1	5	6
Volodymyr Horowitz			5	2			2	5	7
Serge Lifar	1	2	2	2		1		5	7
Serhiy Zhadan	2	1	1	2				4	6
Hryhorii Skovoroda	3		2	2				4	7
Kira Muratova	3		2	2		1	1	2	7
"Earth" by Oleksandr Dovzhenko	3	2		3				5	8
Boychukism	4			3				3	7
Heorhiy Narbut	4			3		1		2	7
Maria Prymachenko	4			3				3	7
Ukrainian avant-garde 1910-1920: visual arts, cinema, literature	2	2	1	2				5	7
Kharkiv school of photography	3	1	1	2				4	7
Oleksandr Arkhynenko	4	1	1	3				4	8
Ukrainian modernist (non-official) art of the Soviet period (e.x. Alla Horska, Valerii Lamakh, Florian Yuriev, and others)	4	1		3			1	3	8
Vasyl Stus	5			3				3	8
Serhiy Korolyov	2	3		2	1	2		2	7
Mykhayl Semenko	3	3		2	1			4	8
Ukrainian Baroque/ Cossack Baroque/ Mazepa Baroque		2	3	1				6	6
Joseph Roth	2		3	1		2		2	6
Tetyana Yablonska	1	3	1	1				5	6
"The Executed Renaissance"	4		1	2				3	7
Haytarma	4		1	2				3	7
Ahatanhel Krymsky	4	1		2				3	7
Volodymyr Vernadsky	4	1		2				3	7
Ioan Heorhiy Pinzel	5			2				2	7
Oleksandra Ekster	5			2				2	7
Oleksandr Bohomazov	5		1	2			1	2	8
Bronislava Nijinska	5	1		2		2	1		8
Oleksandr Murashko	6			2				3	8
Dziga Vertov	4		2	1		1		2	7
Borys Lyatoshynsky	4	2		1			1	2	7
Dmytro Bortniansky	4	1		1				2	6
Davyd Burluk	5	1		1			1	1	7
Solomiya Krushelnytska	5	1		1			1	1	7
Paul Celan	5	1	1	1	1	2		1	8
Yurii Kondratiuk	4	1	1					2	6
George Yurii Shevelov	5	1	1					2	7
Oleksandr Potebnia	4	2						2	6
Vasyl Yermilov	5	2				1		1	7
Jacques Hnizdovsky	6	1						1	7
VUFKU (All-Ukrainian Photo Cinema Management)	7								7
Ivan Kavalieridze	7								7
PARCOMMUNE (e.x. Oleg Holosiy, Oleksandr Gnilytsky, Vasyl Tsagolov, Arsen Savadov and others)	7								7

2. List of respondents who participated in research

Fannie Escoulen, curator.

Thomas Perrin, associate professor in planning and European studies, Université de Lille – research center TVES.

Nicolas Krauze, music director, Orchestre de Chambre Nouvelle Europe; Principal Guest Conductor, National Philharmonic of Ukraine.

Michel Giès, stage director.

Francky Blandeau, Deputy Director, French language, Ideas and Knowledge Department, Institut français.

Antoine Arjakovsky, research director, Collège des Bernardins.

Anna Canter, co-founder, Centre Anne de Kyiv (France).

Benjamin Bibas, partner-founder, La fabrique documentaire.

Valéria Faure-Muntian, Member of the French Parliament, President of the France-Ukraine parliamentary friendship group

François Croquette, former ambassador for Human Rights (2017-2020), French Ministry for Europe and Foreign Affairs.

Pierre Buhler, president, Institut français (2017-2020).

Anne Duruflé, counselor for Culture and Cooperation, Embassy of France in Ukraine; Director, Institut Français d'Ukraine (2008-2012, January-September 2018).

Natalia Kochubey, counselor, Embassy of Ukraine in the Republic of France; Director, Centre Culturel de l'Ambassade d'Ukraine (at the time of the interview).

Clarisse Brossard, coordinator, Alliance Française; responsible for European projects, Institut Français d'Ukraine (2018-2020).

Milena Dragičević Šešić, professor emerita (Cultural Policy & Management, Cultural & Media studies); founder of the UNESCO Chair in Cultural Policy and Management; University of Arts Belgrade.

Irena Karpa, author, Paris.

Alla Lazareva, journalist, The Ukrainian Week, Paris.

Andriy Gnatiuk, opera singer, Paris.

Maryna Chuguevska, human rights lawyer, Paris.

Kateryna Pushkar, founder, Euromaidan in Strasbourg; head of MICT association, Strasbourg.

Kostiantyn Achkasov, vice-chairman, Association Lyon-Ukraine.