

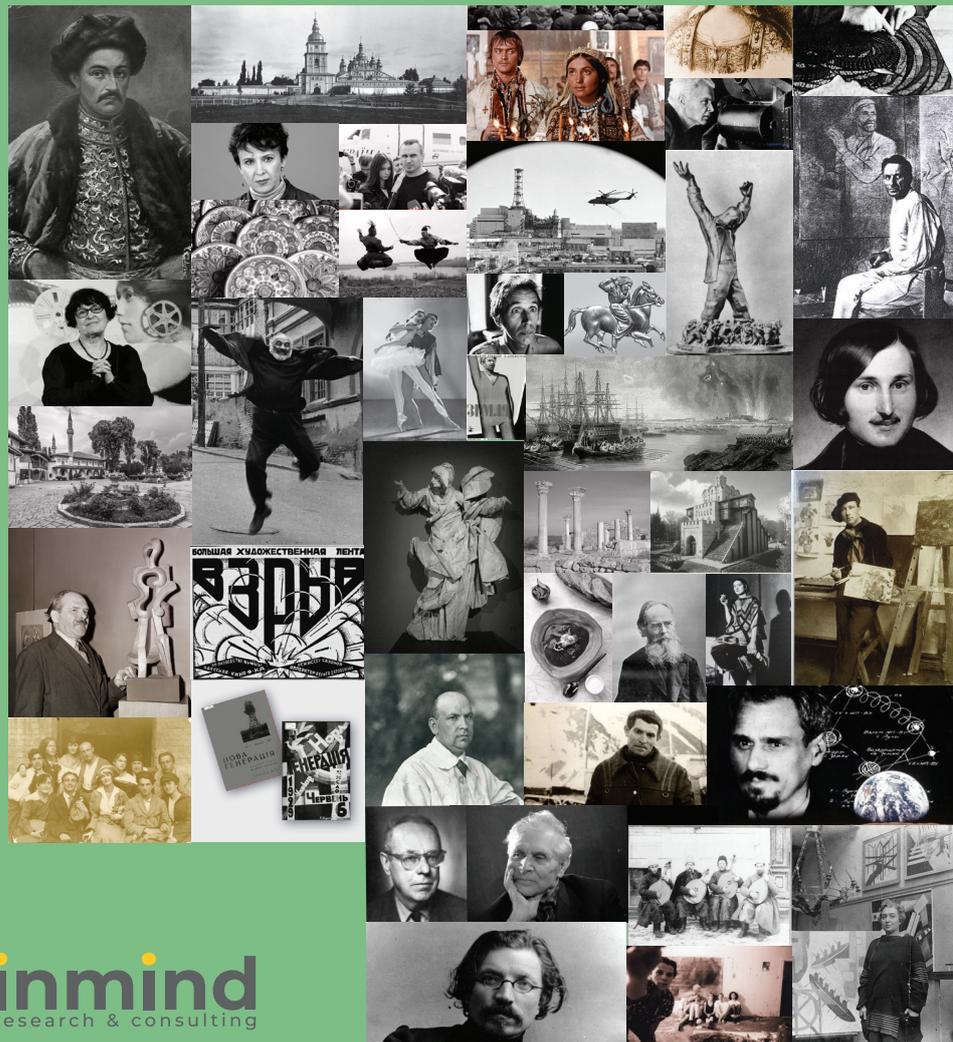
Analytical Report Perception of Ukraine Abroad

Germany

Prepared by the InMind research company
on the request of the Ukrainian Institute

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Content

I. Introduction: Research Design..... 01

II. Perception of Ukraine by the Professional Community..... 05

III. Perception of Ukrainian Culture and its Place in the Global Context 21

IV. Specifics of Cooperation with the Ukrainian Counterparts in the Field of Culture..... 41

V. Findings and Recommendations..... 56

Annexes..... 63

I.

Introduction: Research Design

This research aims to reveal attitudes and expectations of the German 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 reveal 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 find 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 of the professional milieu in 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 key 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 German 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 milieu and amongst the population of Germany 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 Germany, 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 milieu 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 German 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; and with the help of open resources (platforms, directories).

To cover a broader range of thoughts and ensure the balance of 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 counterparts and 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.

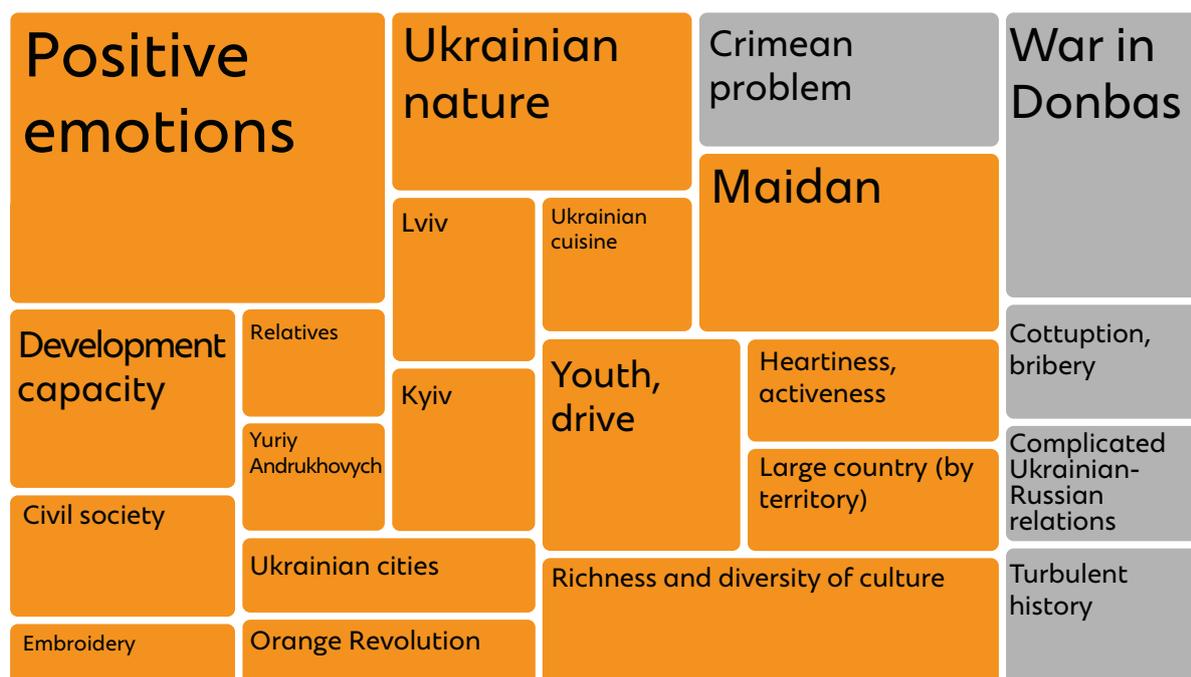
Lastly, it is worth mentioning that the research is exploratory. The range of diverse groups of professional audience opinions, obtained insights, and interpretations will let the Ukrainian Institute formulate hypotheses to test out in further quantitative research concerning the perceptions of Ukraine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

II.

Perception of Ukraine by the Professional Community

1. Key associations with Ukraine

The associative series with Ukraine is **mainly positive** among German respondents. Still, those positive associations lack precision and instead depict general feelings got from the country and its people. In the meantime, negative associations are linked to specific phenomena and events. Therefore, a certain dissonance can be traced. In general, positive associations with Ukraine prevail, but



they are abstract and do not have a 'face.' At the same time, there are fewer negative connotations, but they are all clearly represented in experts' imagination.

The respondents having no Ukrainian roots often mention Ukraine in two contexts. On the one hand, this concerns **positive associations with the country in general** – it 'has development capacity,' 'is of a large territory,' has 'drive.' On the other hand, there are fewer negative connotations. However, their permanent presence in the responses of this target audience is related to topical events and phenomena, like the war in the East of the country, corruption, annexation of the Crimea, foreign policy conflicts, etc.

Generally, the core domains Ukraine is associated with are as follows (by the frequency of mentioning):

- **social and political (the Maidan, war, annexation of the Crimea)** – almost all experts mention the war in the East of Ukraine and the fact that this is currently one of the topics covered by mass media most extensively.

Also, the two Maidans' positive consequences are often mentioned. The Orange Revolution and the Revolution of Dignity are cited as the events that redirected Ukraine's development towards Europe, drew the world's mass media attention to the country, and made it noticeable among other post-Soviet states.

Also, associations with international politics and the place of Ukraine in Europe often arise; respondents mentioned that more attention should be paid to the unique location of Ukraine (which represents a kind of a 'linkage' between the East and the West) and co-existence of different cultures in the country.

"Rich culture, very turbulent history, then there is this combination of the East and the West, two-directional vector – towards Russia and towards Europe... I have the impression that this is still extremely underestimated"

— Representative of German professional milieu.

- **nature of the country and its cities** (experts mentioned beautiful nature, Kyiv, Lviv, Ukrainian cities in general) often impresses German experts. It also often present in memories of the representatives of the Ukrainian diaspora and Ukrainian professional community abroad.

- The mentions about Ukrainian nature can be categorized into two types: on the one hand, these are **admiration and fascination with the beauty** (for example, experts are impressed by Ukraine as a country with expansive landscapes, infinite fields, and forests as compared to densely urbanized Western Germany). On the other hand, these mentions relate to **unexpected discoveries**: the respondents did not expect to see such landscapes or changes in the city planning. Thus, experts recall their previous experience traveling across Ukraine (usually in the 1990s or early twenty-first century) and comparing it to recent trips. Therefore, they pointed out changes in city development and a more attentive attitude towards nature. Typical feedback concerned Lviv: when one of the experts visited this city, he was impressed with historical buildings and hospitality. He pointed out that not many people in Germany know about Lviv, a city he described as “wonderful”);
- **perception of the country in general** (respondents often expressed positive emotions, underlined the country’s development potential), focusing on positive developments and potential Ukraine has and can use in the future.

Thus, according to one of the experts, he associates Ukraine with incredible creativity, in particular creativity of the cultural and artistic environment, gastronomic environment (new restaurants and cafés), the creativity of people in stark contrast with the post-Soviet mentality, creativity of the IT community, creativity of the small enterprises which conquer the market under challenging conditions. In the opinion of the expert, these are the features that need to be underlined when communicating about Ukraine in Germany and Europe;

- **civil society sector** (respondents frequently mentioned activity and liveliness of the civil society) and entrepreneurship are mentioned in the broad context of the ‘progressive class’ willingness to introduce changes, implement reforms, and support the country’s integration to the European Union. This evokes admiration among experts and, to a certain degree, stimulates them to become more interested in Ukraine. They even consider civil society organizations’ active efforts as exemplary;
- **character traits of Ukrainians** (cordiality, activity) are mentioned a bit rarer but always have a positive connotation. For example, an expert imagines vast fields, beautiful cities, and churches, kind and joyful people thinking about Ukraine. It rather points out a stereotyped and unspecified image of Ukrainian society.

It is reasonably expected that among **Ukrainian experts** (the representatives of Ukrainian diaspora and professional community abroad), the **positive associations prevail**. This target audience shows, in general, the combination of patriotic

(for example, a flag) and personal (memories of childhood) associations, a clearly expressed uplift when the Motherland is mentioned. But at the same time, they often tend to mention the current problems of Ukraine, mainly related to the pain resulting from the war in the East of the country.

Also, experts from Ukraine often focus on the changes in the country (for example, IT-sphere development, anti-corruption efforts, strengthening of pro-European course of the country) and on the people who embody those changes (primarily, young entrepreneurs, IT specialists, civil society activists). This correlates well with the associations of experts from Germany, who also stressed the strength of Ukrainian civil society.

Associations with **negative connotations** are occasional, and experts cite them as examples of popular associations in the general population, **not their views**. They also illustrate those negative phenomena in the country's image that should be addressed before they entrench in the German collective consciousness. These are, primarily, political problems and slowing down of the country reforms: corruption, political infighting, the influence of oligarchs. Nevertheless, these aspects are not definitive in the spontaneous associative series about Ukraine.

The phenomena of culture are mentioned occasionally in associations: modern literature, embroidery, folklore in general, Ukrainian cuisine. Among the mentions of specific cultural figures or phenomena, the following are most noticeable (the list is not ordered by the frequency of mentioning, since there have been almost no repetitive mentions):

- writers: S. Zhadan, Yu. Andrukhovych, O. Zabuzhko, V. Rafeyenko, T. Maliarchuk, A. Bondar;
- artists: H. Narbut, M. Pryimachenko;
- pianist O. Botvinov;
- film director O. Dovzhenko;
- national dish borshch.

2. General Attitude to Ukraine

The representatives of all target audiences point out **low awareness of Germans** about Ukraine. Thus, the representatives of the Ukrainian diaspora indicate that it came as a surprise for them when they were faced with the following fact: Germans almost did not differentiate between Ukraine and Russia until 2013-2014.

German experts' opinion about Ukraine is that in the cultural sense, it is a 'blank page' for Germany, and ordinary Germans only have some superficial knowledge about Ukraine.

Despite the poor general awareness of Ukraine, the respondents indicate that **its considerable increase among the general public can be traced**. This was caused primarily by the political events in the country – the two Maidans of 2004 and 2013-2014, the annexation of Crimea, and the war in the East of the country. If we assess the specific features of ordinary citizens' attitudes **to Ukraine, respondents tend to give a neutral or reservedly positive assessment**. This is related to several reasons:

- In experts' opinions, **Germans are rather focused on their own agenda**, and they tend to learn about other countries when some common events link the two countries. Since there are not many such joint projects between Ukraine and Germany (primarily in the cultural field), the broad public is not interested in Ukraine.

What are people interested in? – Themselves. We need to find common ground with them, which is why we need to find where our stories intersect. We need to look for what they know and use it to reach out to them. And most importantly, we need to connect events in Ukraine with world context, put them in context of general events, then it will be interesting and understandable to others”.

– Oleksandra Bienert, Founder, Ukrainischer Kinoklub in Berlin.

- The primary **sources of the ordinary Germans' attitude to Ukraine are media**, and the dominating context is the so-called 4K topics – crisis, Crimea, corruption, and war (in German – Krise, Krim, Korruption, Krieg). And though,

in experts' opinions, mass media, in general, supports Ukraine, almost all the news about Ukraine is related to these 4K topics. This leads to reduced interest in the country as well as impedes the development of its positive image.

The representatives of state institutions indicate that **over recent years frequency and nature of messages in mass media about Ukraine have changed**. Until 2014 Ukraine was rarely mentioned in the German press. This happened mainly in the context of high-profile international events where representatives of Ukraine have successfully participated (for example, European Football Cup, Eurovision). Alternatively, the media mentioned resonant events in Ukraine, usually of negative character (such as political scandals). After the Maidan, Ukraine started to appear more frequently in the press, but the messages are ambiguous. On the one hand, it is indicated that there is an active civil society in Ukraine, the reforms are ongoing, while, on the other hand, there are messages about corruption, the war in the East of Ukraine, and confrontation with Russia in general.

The representatives of the Ukrainian professional community abroad emphasize that Germans perceive Ukraine as an unpredictable country (particularly in the light of the latest presidential election). But the trend towards enhanced interest in Ukraine's culture, politics, and society is noticeable. Experts of this TA point out that **Ukraine has already passed the stage of geographical localization**. Many Germans aged 20 to 45, who have already visited Ukraine, know what this country is like, where it is located when it was established, they have traveled to different cities (Kyiv, Lviv, Odesa). Many Germans also have some Ukrainian colleagues at work, Ukrainian acquaintances, which increases their interest in Ukrainian culture and history.

At the same time, experts from different target audiences point to the **decline in the interest in Ukraine**. Since the topic of military actions in Donbas is not new, society's attention switches to more topical themes, such as the presidential election in Belarus.

"I must tell you that interest in Ukraine has somewhat declined. Of course, in 2014, 2015, 2016 there was a huge wave of elation, interest in what is going on in Ukraine, what for, why? Now it has declined a bit, because the crisis in Syria began and Germany was very closely involved in settling the issue of refugees. Of course, Ukraine has not disappeared anywhere

from their mind, because it is a very important partner, despite everything. But comparing to previous years, interest is declining slightly. I would not say that it is indifference, it is just a kind of a failure to notice, because there are other problems”.

— Representative of Ukrainian professional community abroad

Extremely poor awareness of the Ukrainian cultural product among the broad public should be mentioned. The majority does not know any famous historical figures from Ukraine. However, there is interest in contemporary Ukrainian athletes, and these primarily relate to boxers, the Klitschko brothers. Mass media keeps on covering their performance rather actively, which reminds the broad public about Ukraine.

Other trends outlined by experts include the **revival of tourist trips to Ukraine.** That is an important leisure activity for Germans, in this way they discover new countries. The youth visits Ukraine on a more frequent basis, and a generally positive attitude to Ukraine prevails among the people who have visited the country. Even more, they experience a certain ‘stereotype debunking’ as opposed to Ukraine’s coverage in German media. While usually scarcity of attractive tourist places, a decline in infrastructure, poor service, unfriendly treatment of foreigners are expected from Ukraine, actual traveling across Ukraine proves the opposite.

A less significant but essential in experts’ opinions is the trend towards **highlighting the issues of nationalism and historical discussions in Ukrainian mass media.** Experts note that it should be borne in mind that these topics are highly sensitive for German society. And though experts claim that such issues are easy to manipulate, they are present in the public discussion and have a certain impact on Ukraine’s image, particularly among older citizens.

“The youth group I just talked about has a very positive attitude towards Ukraine. Older people, I would say, tend to have a neutral to negative attitude. Negative – because of the situation with the war, because of reports in the press about nationalism, as well as because of the Maidan. Ultra-nationalists are often mentioned,

as regards the Crimean Peninsula, it was reported that the majority of its population was in favor of joining Russia... There are many points of interest here, but they have a negative connotation in perception”.

– Heleen Gerritsen, Head of goEast film festival.

Besides that, the **regional peculiarities of Germany also affect the attitude to Ukraine**. This was noted in particular by the respondents from the civil society organizations and state institutions. Eastern regions are relatively more critical towards the country, since the Russian view of the history of Ukraine, namely allegations of “coup d’etat” at the time of Maidan, “civil war” in the East of Ukraine, is presented in local media and social media to a greater extent. Russia is quite active in promoting its vision of what is happening in Ukraine, which affects a specific category of German citizens, for example, the Russian diaspora and those who are nostalgic for the GDR times. Though in the opinion of experts, this impact is limited, as it spreads in local media and/or social media, speakers often represent political forces with financial support from Russia but do not have real influence in the country. In West Germany, such trends are either not observed or marginal.

The representatives of the Ukrainian diaspora stress that to create a positive or objective image of Ukraine, it is necessary to stimulate the fight against Russian propaganda.

“In Germany, especially in the new federal states or in the former GDR, there is a friendly attitude towards Russia. I think that many Germans perceive Ukraine as an obstacle. There is a harmony that used to exist with Russia, but here comes Ukraine and wants to be something independent, destroying this harmony”

– Representative of government institutions.

Unlike a relatively restrained treatment of Ukraine by ordinary citizens, we can trace a strongly positive attitude to Ukraine among professional communities. This is primarily related to frequent visits to Ukraine, during which a positive image of the country has developed – “fueled for changes,” “highly energetic,”

“modern,” etc. The representatives of the professional community point to noticeable changes both in the country’s development in general (for example, infrastructure development) and culture (modern Ukrainian artists, authors).

German professional community now is one of the promoters of Ukraine since it keeps actively and positively speaking about the country in private communication and promotes the establishment of contacts between the countries, taking initiatives for cooperation.

Institutional and individual agents believe that Ukraine’s cooperation in the professional community is in its initial phase, but it is promising. Experts point to the interest of German universities in well-trained Ukrainian students and scientists for future cooperation. In cultural cooperation (music, film production), experts suggest poor awareness of the professional community about Ukraine and possible joint projects.

Along with that, experts sometimes speak about their solid professional interest in Ukraine. The country attracts with its active processes, both in international politics and culture, where new directions, striving for experiments and innovations are developed. Besides that, relatively strong emotional attachment to the country can be traced among experts, their willingness to join the international promotion of Ukraine, and its accomplishments (first of all in EU countries), to support the European integration path of the country.

“The desire and longing to do something new, whether in entrepreneurship or in the restaurant business, in the work of civil society or in the strengthening and consolidation of the state – this energy [in Ukraine] is very special for me... We can say that we, being in the center of Europe, can learn a lot from the periphery: why what we have achieved here is so valuable and why it is so important to make efforts. And I think we can learn a lot from this energy that comes from the younger generation born in the 1990s and 2000s, i.e., the one that grew up after the Soviet Union”.

– Martin Valdes-Stauber, dramaturge, Münchner Kammerspiele.

The attitude to Ukraine among the representatives of **German state institutions** varies. Experts dealing with Ukraine professionally (politicians, journalists) are often defending Ukraine against Russian propaganda and advocate a more differentiated approach to the assessment of events in Ukraine. These experts are trying to bring the Ukrainian perspective into the debate, where the Russian point of view often dominates since there are not so many experts in Germany who want and can comment on events in Ukraine professionally. In the professional community, two large thematic blocks are typically discussed: war and reforms. The conflict in the east is viewed as the conflict between Ukraine and Russia, taking place in the territory of Ukraine and started by Russia. Also discussed is the reform in the anti-corruption sphere, the role of the National Anti-Corruption Bureau and National Agency on Corruption Prevention, the situation with the Constitutional Court.

The representatives of the **diplomatic corps, international organizations**, point to their unambiguous support of Ukraine. After Ukraine signed the Association Agreement and stated its aim of the European and Euro-Atlantic integration in the Constitution, diplomats have been striving to help and support Ukraine on this path. The standpoint of German diplomatic circles to Ukraine is reflected in support of the country's territorial integrity (they condemn the annexation of Crimea, which runs counter to international law).

The representatives of the **Ukrainian diaspora and Ukrainian professional community abroad stress** their effort to promote Ukrainian culture.

“People who deal with Ukrainians here, at work, for example, they usually have a positive attitude towards Ukraine in general because it is we, the diaspora, who make this picture positive. Because, as a rule, Ukrainians are quite well-integrated here, that is, everyone, almost everyone we know here, everyone works and has a good reputation among colleagues, etc. And through us, we invite people to visit Ukraine, and everyone is delighted”.

— Representative of Ukrainian diaspora.

Special attention is paid to the differentiation of the image of Ukraine, Ukrainian language, culture from Russia. In their opinion, despite the openness of Germans towards discovering Ukrainian culture, the influence of pro-Russian propaganda

is still essential. The Revolution of Dignity and war in the east of Ukraine facilitated the consolidation and activation of the Ukrainian diaspora in Germany. However, recently, there have been cases of diaspora disappointment about lack of support from Ukraine, which has resulted in the weaker intensity of Ukrainian-German relations. For instance, one expert's union has reportedly changed the direction of its work: it started to provide less humanitarian aid and organized fewer political events or discussions to which Germans were invited.

Ukraine-related **topics mentioned by experts as potentially interesting** (the topics are located according to the degree of the intensity of their mentions in the interviews of respondents representing different TAs – from the most popular ones to the least popular ones):

Tourism

Respondents point to the general interest of the German population in tourist travel and openness to new countries. Accordingly, in their opinion, it is tourist travel that can become a starting point for a deeper acquaintance with the country.

Representatives of all target audiences consider tourism to be the most exciting and promising Ukrainian topic. Experts point out that Ukraine has a vast, inexhaustible tourist capacity because it can offer various tourist destinations, from city tours to exploring nature while traveling through villages and mountains.

History of Ukraine

Reflections, and reinterpretation of common Ukrainian-German history (the topic of World War II is often mentioned).

The history of Ukraine is one of the most exciting topics for almost all the surveyed experts. Experts representing different target audiences stress that the history of Ukraine is highly complex but rich and didactic, for example, due to its forms of multi-ethnicity. If the history of Ukraine were presented in its connection to European history, it would become very interesting for Germans. The representatives of the Ukrainian diaspora point out that it is crucial to look for points of intersection in the history of Ukraine and Germany, and it is the coverage of the common history of World War II that is determined as the most topical theme by the representatives of the diplomatic corps and individual agents.

Culture in the broad sense

the topics not related to politics and international relations issues that allow avoiding sensitive political matters. Special attention is paid to cultural heritage

transformation: from post-colonial society and dependence on Russia to search of national identity, Ukrainian creativity, self-identity, uniqueness.

“I think that [the search for national identity in Eastern and Central Europe] has been somewhat underestimated in Western Europe since the EU’s enlargement to the East. It was often overlooked how important it was to take care of one’s own culture and history”.

– Heleen Gerritsen, Head of goEast film festival.

A trend towards increased interest in the following topics can be pointed out:

- **Ukrainian cuisine**

The representatives of the Ukrainian diaspora point out that Germans are highly inquisitive as far as the gastronomic culture of different countries is concerned;

- **Ukrainian fashion and designers**

The representatives of the Ukrainian diaspora and the diplomatic corps are interested in the topic of Ukrainian fashion. They consider this direction to be promising, and, given systematic support is provided, point out its capacity for raising the interest of Germans in Ukrainian fashion;

- **Ukrainian music**

First of all, the Ukrainian diaspora and individual agents (working in music and having some contacts with Ukrainian musicians) point out the importance of promoting modern Ukrainian music in Germany. Experts consider that contemporary Ukrainian composers are ‘not present’ in Germany at all. Also, almost nothing is known about modern Ukrainian music.

IT sector and startups (innovative products of Ukraine and creative economy in the broad sense)

According to their observations, the representatives of the Ukrainian diaspora stress a great potential in the IT domain since German companies have comprehensive experience of cooperation with Ukrainian professionals. This creates additional opportunities for promoting Ukrainian IT products. At the same time, individual agents express their hopes for a more intensive dialogue in the field of IT.

Youth exchange between countries

Individual agents tend to think that youth exchange, youth camps, partnerships between cities should also be filled with life since contacts among people are most important, and investment should also be made. A representative of international programs underlined that the topic of joint cultural programs and cooperation intensification, in general, is of interest.

Education

According to the experts, one of the factors causing higher interest in this topic is the high educational level of Ukrainian undergraduate and post-graduate students, lecturers, research fellows. It opens up opportunities for future cooperation and cultural exchanges.

Environmental protection

The representatives of the Ukrainian diaspora point out interest in the topic of the environment in Ukraine and possible ways of assisting in the improvement of the environmental situation.

The countries that are now the most interesting for experts, and the place of Ukraine among those countries.

The representatives of different TAs **focus their attention on the countries where their professional interest is concentrated** – current professional focus, joint projects, business contacts, and visits. Mainly, these are the countries of Europe, for some – Western, for some – Eastern and Central Europe: France, Austria, Poland, Romania, the Baltic countries. Less often – the Middle East: Israel, Syria, Turkey, Saudi Arabia.

Language command is also of importance. For example, experts having a command of Spanish are interested not only in Spain but also in the countries of Latin America: Argentina, Chile, Mexico. It should be indicated that the interest in the Latin American countries has been voiced many a time: according to experts, these countries propose original modern cultural product (for example, in the field of literature, music), cultural institutions are functioning and representing those countries in Germany, and ordinary Germans may be interested in them as in an exotic tourist attraction.

Besides the countries of professional focus, influential players usually are in the focus of attention:

- those considered to set the trends and perceived as the source of ideas about democracy, professionalism in different domains (the USA, the leading countries of Western Europe);
- those actively influencing the processes in Europe, solid international players. This group includes both the countries mentioned above and Russia, which, as experts point out, shows an intention to influence the neighboring countries, intensively promotes its narratives and culture in general, indirectly affects the situation in Europe (for example, via involvement in the military actions in Syria, Iran, causing waves of refugees). Less frequently, Poland is also mentioned as a powerful player in the EU.

Experts' attention is also attracted **by the countries where social and political transformations have occurred in the recent past or are still ongoing**. Interest in such countries arises due to the desire to monitor the indirect impact of such processes on the balance of power in Europe or investigate the causes, the peculiarities of the implementation, and the consequences of such socio-political transformations. The cohort of such countries includes Eastern Europe (Ukraine is often mentioned here, sometimes – Belarus), Central Asia, Arabic countries.

Given the migration processes in Western Europe, in particular in Germany, according to some experts, it is necessary to take into account the relevant cultural impact that arises from such processes (for example, the impact of Arab culture) and may manifest in the daily life of German population, as well as influence the professional environment (that, in turn, can transform some professional interests).

Personal interests and preferences cannot be ignored either, since they affect professional choices, interests in specific regions and countries. This means that if a country evokes pleasant emotions, memories at the personal level, impresses with the manifestations of its culture, exciting history, the expert tends to promote this country both in the professional environment and in his/her private communication. For example, respondents recalled France, namely Paris, Japan, countries of Asia. With its unique historical experience (such as the Chornobyl disaster) and cultural heritage (modern authors, such as S. Zhadan), Ukraine has also been mentioned in this respect.

Analyzing the information on countries of professional interest obtained during the interview, we can trace a particular trend. The academic, educational professional community is more inclined to focus on leading countries with more resources and achievements in the related spheres. But the artistic community (music, literature, cinema, performing arts) is more open and even directly interested in countries that may offer a fresh new look or a unique cultural product, to share

experiences that are missing in countries with the stable socio-political situation and developed economy. Thus, experts expressed interest in the music of Mexico, Vietnam, the Philippines, Portugal, Turkey; cinematography of Central Asia and the Baltic countries; literary works of Latin American writers (Chile, Argentine).

Since a number of the respondents are specialists in Eastern Europe and the post-socialist camp, Ukraine, quite expectedly, falls within the field of their priorities (this primarily concerns the representatives of governmental institutions, diplomats, some individual and institutional agents).

“ [The topic of Ukraine in the professional community] is, of course, important only in the places in Germany with Eastern European competence. There, Ukraine does matter”

— Representative of German professional milieu.

Ukraine attracts attention due to the following reasons:

- **Ukraine’s development trajectory is important for the future of Europe.** If Ukraine rolls back to authoritarianism or finally falls under the Russian influence, that will constitute a noticeable defeat for the European democracy. Besides, Ukraine declares its aspirations and may potentially become the EU and NATO member; and this, together with its essential geographic location, leads to the fact that the country is gradually becoming more noticeable in Europe;
- **Ukraine is interesting/potentially interesting from the perspective of modern culture:** some experts who have experience of interaction with the Ukrainian counterparts note the revival of activities in Ukrainian cinematography, music, theater in recent years. This translates into the emergence of new works, performers, new creative groups and institutions (such as music groups, modern theaters), creativity in mastering new approaches and art directions.

If we speak about Ukrainian experts, it is expected that they express high interest in Ukraine, first of all, as in Motherland: follow the news of Ukraine in various fields, including the presentation of Ukrainian culture abroad. **From the professional point of view, they mention:**

- **Germany,** where their current professional activity is focused;
- **Poland** as a neighboring and friendly to Ukraine country;
- **Russia, Georgia:** as an example of effective cultural diplomacy with much

communication, different activities;

- **Poland, Lithuania, Greece:** in the context of potential cultural events organized jointly with Ukrainians;
- **Croatia:** as a country close to Ukraine in similar problems in relations with neighboring countries. At the same time, it is noted that the Croatian diaspora in Germany is a role model as far as its activity and political influence is concerned;
- Occasionally – **Great Britain**

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

A certain divergence can be traced between the perception in the professional community and perception among the broad public regarding the general attitude to Ukraine and Ukrainian culture. Experts point out the existence of interesting cultural phenomena in contemporary Ukraine, provide specific examples, and, at the same time, claim that ordinary Germans know little about Ukrainian culture. Thus, an expert who is a journalist and was professionally involved in Ukrainian topics points out that he cannot spontaneously mention Ukrainian cultural phenomena present in the conscience of the German society at large.

“Ukrainian culture is interesting, but it would be a good idea to make it more visible. Especially given the fact that people in Germany do not tend to distinguish between Ukraine and Russia”.

– Heleen Gerritsen, Head of goEast film festival.

Visiting Ukraine and getting acquainted with its cultural product, both ordinary Germans and German experts are sometimes positively impressed with the Ukrainian cultural environment. This primarily concerns their impressions of major cities (Kyiv, Lviv, etc.) – architecture, tourist locations, cultural institutions, the lifestyle of young people, which is entirely consistent with European trends, the atmosphere of creativity in business. However, there is no awareness of the general population in Germany of how developed and modern Ukrainian culture is in its manifestations.

Typical assessment, given by experts: in Germany, Ukrainian culture is available, but it is a niche culture, directed to some professionals, limited circle of interested in Ukrainian culture, and to the diaspora.

It should be indicated that diaspora representatives and Ukrainian diplomats, predictably, are much more immersed in Ukrainian topics than the representatives of other TAs. They regularly participate in events related to Ukraine. Therefore they tend to extrapolate their idea that the phenomena of Ukrainian culture are pretty noticeable for the German audience. In this way, they somehow overestimate the degree of representation of Ukrainian culture since the mentioned events are primarily local and relevant to the Ukrainian diaspora and a limited range of Germans interested in Ukraine, without affecting the general population. At the same time, German experts are more cautious in assessing Ukrainian cultural representation in their country, even concerning professional milieu. In addition, according to the German experts, if they show a professional interest in Ukraine within their activity area, it does not mean that they are aware of Ukrainian achievements in other fields of culture. Thus, it can be concluded that the presentation of various cultural phenomena related to Ukraine should also be focused on those representatives of the professional milieu who already have an idea of the Ukrainian cultural product or have an experience of interaction with Ukrainian counterparts.

The respondents tend to mention the following examples of Ukrainian culture (ranked by the mention intensity decline order):

Modern literature: noticeable at least among publishers

Experts mentioned in connection with Ukrainian literature the publishing house Suhrkamp Verlag (it was said that this publishing house considers Ukrainian literature to be perhaps the most interesting in the Slavic space), publications within the international project MERIDIAN CZERNOWITZ (that, according to experts, promotes high-quality, interesting Ukrainian literature). It was noted that several translators specializing in Ukrainian literature (Germans or German-speakers

with a command of Ukrainian) are working in Germany.

Authors whose works are translated into German were mentioned: primarily, Yu. Andrukhovych, S. Zhadan, A. Kurkov, O. Zabuzhko (these writers are considered world-renowned), T. Maliarchuk. Occasional mentions: Yu. Prokhasko, N. Sniadanko.

Some experts mentioned that many Ukrainian authors back in the 1990s participated in literary residencies in Germany, they have a command of German, they are currently invited to participate in discussions, and interviews with them can be found in German mass media.

Classical literature

Primarily M. Hohol, M. Bulgakov (Russian-speaking, but related to Ukraine, which came as a revelation for some German experts), T. Shevchenko, Lesya Ukrainka, occasionally – I. Franko, P. Zahrebelnyi. An occasional but typical comment: an expert was impressed when he realized that writer Leopold von Sacher-Masoch is from Lviv by origin. Based on this example, as well as comments on M. Hohol, M. Bulgakov, it can be concluded that several literary figures related to Ukraine are not always perceived by the German professional community in the Ukrainian context.

Music

Primarily, modern music, with folk elements – DakhaBrakha, Dakh Daughters, Mariana Sadovska (mentioned not just as a musician, but as a cultural ambassador of Ukraine). Also, singers Alyona Alyona, Telnyuk sisters were mentioned. German experts with the experience of working in Kyiv and diaspora members also noted Okean Elzy, ONUKA, Druga Rika, Vopli Vidopliasova, Los Colorados.

Concerning classical music, there were some mentions of representatives of the diplomatic corps and government institutions that Ukrainian bands and soloists often perform in classical music concerts in Berlin and Munich. Among the personalities, the conductor O. Lyniv was mentioned in the context of classical music, as she gave several concerts with the youth orchestra in Germany.

Ukrainian cuisine

Experts have repeatedly mentioned Ukrainian gastronomy (in particular, based on the experience of visiting Ukraine) but disagreed on how well-known Ukrainian dishes are to the public in Germany. In addition, as one expert noted, currently Ukrainian cuisine can be confused with Russian.

Cinematography

O. Dovzhenko was mentioned (he lived in Berlin, there is a memorial plaque), S. Parajanov (with the remark that though he was not born in Ukraine, he is also associated with Ukraine), K. Muratova, O. Sentsov (in the context of the international campaign for his liberation from imprisonment in the Russian Federation), Odesa International Film Festival. It is indicated that Munich Film Festival also shows a Ukrainian movie every year – that is the indicator that Ukrainian cinematography is in line with current trends.

Modern theatres

Center of Contemporary Art "DAKH"/V. Troitskyi (also in the context of the joint project with Münchner Kammerspiele theatre), PostPlay, Kyiv State Drama and Comedy Theatre on the left bank of Dnipro river, Wild Theatre.

Festivals

First of all, the literary project MERIDIAN CZERNOWITZ, which is characterized as well-known in the German professional community, and was also mentioned in the context of organizing Ukrainian writers tours in Germany. The multidisciplinary festival of contemporary art GOGOLFEST, the international literary festival Book Arsenal, the international documentary film festival Docudays UA were also mentioned.

Fashion

Embroidered shirt (including the usage of motifs based on embroidered shirts in modern clothing); works of young Ukrainian designers, whose items are successfully sold in Berlin.

Architecture

Sacral architecture (churches, monasteries); an interesting mix of stylistically diverse architecture in the cities developed under the influence of the culture of different countries, which once included Ukraine.

Avant-garde art of the 20ies of XXth century

For example, O. Archipenko, whose memorial building is located in Berlin.

Academic achievements of Ukraine (the picture is ambiguous)

In contrast to the field of art (literature, music, etc.), where even experts that cannot mention any specific works and personalities expect a presence of quality

cultural product in Ukraine, there is no established view among the respondents about the achievements of Ukraine in science. There were only isolated references to Ukrainian science, based on which it can be assumed that there is some awareness of the successes of Ukrainians in the exact sciences. Thus, a representative of the academic community indicated that it is hard to mention any names of Ukrainian colleagues in his field of expertise; and still, there were scientists from Ukraine working in his educational institution, well-trained in exact sciences. A representative of governmental institutions said that he got a brochure about Ukrainian inventors at the Embassy of Ukraine, but he cannot recall any personalia.

In addition to the above, the following phenomena of Ukrainian culture were mentioned occasionally:

- **modern galleries**, located in Kyiv, whose role in promoting contemporary art is considered important, according to experts: in particular, Mystetskyi Arsenal, The Naked Room, TSEKH ART GALLERY, Pavlo Gudimov Ya Gallery Art Center. These galleries are known to experts who have experience of visiting Ukraine;
- **painting**: A. Kryvolap and his art;
- **history-related personalia and phenomena**: historian Ya. Hrytsak, Babyn Yar (was mentioned in the context of discussion focusing on the future Kyiv memorial's concept);
- **museum project** – an exhibition of the collection of historical jewelry from the Crimea in Bonn);
- **subcultures**: the culture of “gopniks” (“street toughs”), hipsters;

It should be indicated that since many of the respondents have visited Ukraine, they have had a chance to get acquainted with Ukrainian culture in its natural environment, to observe the Ukrainian lifestyle, and thus to form a general idea of the cultural environment at least in key cities of Ukraine and to convey those impressions to the people around them.

Peculiarities of perception of Ukrainian culture among Ukrainian experts:

- it is indicated that over the **recent years** (after the 2014 Revolution of Dignity), a sure **cultural explosion** can be noticed: considerable development of Ukrainian culture, the emergence of many new works in various fields, new names in the cultural environment;
- unlike Germans, Ukrainian **experts are prone to mention Ukrainian cultural phenomena that appeal to the past**: folk music and dancing (for example, G. Veryovka Ukrainian National Honored Academic Folk Choir), historical

figures (M. Hrushevsky, S. Petliura, V. Vynnychenko), Soviet-school figures (film-maker O. Dovzhenko, poet V. Stus, constructor O. Antonov, scientist B. Paton). In this context, experts point out that the younger Ukrainian diaspora generation is and the less time has passed from the date of their migration, the more expressed their connection with the recent trends in the Ukrainian culture is;

“There are two diasporas... There is a diaspora that has been here since the post-war period, that is, they are elderly people who were born here in Germany, but their parents were Ukrainians. In the post-war period, they lived in a kind of “compound,” where they preserved a kind of post-war Ukrainian culture, i. e., the Ukrainian language, music, embroidered shirts. We are now showing them a new Ukrainian culture. The figures who are of interest to them are somewhat different. We are a generation that arrived 10, maybe 20 years ago, we have already arrived with some “baggage,” i. e., with a culture brought from independent Ukraine. It’s a little different”.

— Representative of Ukrainian diaspora.

- nevertheless, **additional personalia of contemporary Ukrainian culture** are mentioned. The idea is that those might interest Germans since they are in line with modern cultural trends: in literature S. Andrukhovych, A. Lyubka, in music – bands Odyn v Kanoe, Pravytsia (contemporary music with folk elements), UKHO Music Agency characterized by innovative approaches in classical music, in visual art - Vlada Ralko, N. Denysenko, A. Romanyshyn; street art, mural artists; in cinematography O. Radynskyi (creates films in the genre of a documentary at the intersection with contemporary art).
- they know more **details linking Ukrainian cultural figures and Germany** – details that may potentially attract at least German experts of a specific field. For example, they mention that one of the oldest film festivals of Berlin is called after O. Dovzhenko’s film ‘Arsenal’ or can recall the story of Lesya Ukrainka’s stay in Berlin).

Commenting on the **demand for modern Ukrainian culture**, experts primarily determine its range **from low to medium**. Based on their observations regarding the presence of Ukrainian issues in the discourse of the professional community and society in general, experts suggest that increasing interest in Ukrainian cultural products is more likely among the German professional milieu, where awareness of it is higher. In contrast, among the general public, demand for Ukrainian culture is low.

According to experts, it so happened primarily because it is necessary to have an attractive proposal to generate demand. Experts state that Ukraine possesses a vast cultural heritage but so far cannot present it adequately.

“I don’t think Ukraine should expect someone to ask what you do. It has to go to the market itself or turn to the West and show that there is something of interest there”.

— Representative of governmental institutions.

According to experts, the effective presentation of Ukrainian culture requires **institutional support from the state**: development of cultural promotion concepts, the establishment of systematic and predictable activities in the promotion of cultural phenomena, creation of certain framework conditions in which cooperation between cultural institutions will be easier and more effective (including the development of programs of interaction between institutions in different spheres), cultural heritage archiving.

Even though the above-mentioned systematic activity in cultural promotion is commented in the context of wishes for the future, but not the current state of affairs, experts are optimistic about the prospects of Ukrainian cultural products.

Thus, **experts who are well-aware of Ukrainian culture and have closely cooperated with Ukrainians point out their inspiration and creative potential**, appreciate their striving for the new, their ability to create interesting cultural phenomena even with limited resources. According to particular observations, the development of these skills is sometimes impeded by a lack of professionals, especially in presenting new ideas and conservatism, which can be felt in the so-called official culture. However, experts most often express positive expectations regarding the activities of Ukrainian cultural sphere representatives and are willing to respond to the offer of cooperation from the Ukrainian side if such a proposal opens up new professional opportunities.

Concerning the demand for Ukrainian culture among the German population in

general (before the pandemic COVID-19, which impeded cultural activity), experts have realized that Ukrainian culture is becoming more attractive. **One of the indicators is demand in the tourist industry, and here the situation was promising.** According to experts' observations, Ukraine became more noticeable as a tourism direction until the pandemic impeded this process.

In terms of prospects and ways of Ukrainian cultural promotion, an important nuance experts pay attention to is as follows: in promoting the artistic product, it is quality, originality, compliance with modern trends that is primary, rather than national origin. As noted, apparent conscious demand for the national culture of specific countries is not typical for public consciousness. In this context, there may be interest in certain fields of cultures associated with proven success, mass popularity (for example, to particular manifestations of the culture of the United States, Great Britain, France). Therefore, it can be concluded that the promotion of Ukrainian culture should be based not on the need for Ukrainian product but the needs and expectations for a cultural product in specific fields of culture and meet these needs with own proposal.

“There are a lot of ethnic embroideries in German clothing stores, and no one thinks that this is due to our cultural explosion. There is not enough information that Ukrainians have started this trend. There is no such thing that they buy embroidered shirts and think: “Oh, Ukraine!” People just like this style, and they buy them”.

— Taras Levchenko, representative of the Ukrainian diaspora.

Offering a high-level cultural product, Ukraine will stress its uniqueness and agency, equal position among European countries, its difference from Russia, which is not evident for everyone in Germany.

According to experts, what may be of interest and involve a broad German public:

- mass arts, the easiest for the perception that is emotionally touching: music, cinematography, theatre (ballet, trendy in Germany; opera);
- on the level of daily life – Ukrainian cuisine. Thus, an expert, a representative of the Ukrainian professional milieu, noted that Ukrainian dishes (such as borsch, varenyky) could attract Germans with both taste and simple prepara-

tion, as they do not require specific ingredients and are essentially quite close to German cuisine, not exotic. And as one German expert noted, Ukrainian cuisine is distinguished by a considerable variation depending on the region of origin, and it is an additional factor for consumer interest;

- tourism, even beyond conventional directions (Kyiv, Odesa, and Lviv) – as there are also tourist locations interesting from the point of view of architecture, historical monuments, natural landscapes in other regions of Ukraine.

Experts stress that while promoting a Ukrainian cultural product in Germany, **attention also should be paid to those Ukrainian cultural phenomena and figures that are already known in Germany.** For example, this concerns such representatives of modern Ukrainian culture as Yu. Andrukhovych, S. Zhadan, or such examples of Ukrainian cultural heritage as Christmas song “Shchedryk,” M. Hohol). **Their connection with Ukraine should be emphasized.**

It should be taken into account that, according to experts, for Germans, new approaches to culture, modernization, and enrichment of traditional phenomena with new senses are attractive:

- modern music with folk elements, new academic music;
- modernized variants of the national cuisine, cuisine-fusion;
- current fashion with traditional elements;
- innovations in theatre art;
- exhibition/performance with the integration of different pieces of art.

To sum up experts’ opinions, it should be noted that **phenomena and approaches that can generate new impressions, expand both professional and daily life experiences, should be presented to the German audience** as part of cultural promotion. Introducing the unique cultural product will facilitate attraction to the Ukrainian cultural heritage of both the German professional milieu and the general population.

2. Results of the assessment of the proposed cultural phenomena

To assess the overall degree of involvement of experts in the Ukrainian cultural context, respondents were asked to discuss the 72 phenomena of Ukrainian cul-

ture. The list included significant events in the public and political life of Ukraine, various cultural phenomena, prominent cultural and political figures. During the interview, each expert evaluated 24 phenomena out of 72, indicating how well the expert knows this phenomenon and with which country he or she associates it in the first place. Thus, the level of awareness of cultural phenomena was determined, and whether the phenomena are perceived as purely Ukrainian or whether their belonging to the Ukrainian culture is ambiguous, in the opinion of the audience.

Generally, **awareness of the suggested phenomena can be regarded as poor**, particularly among German experts. Ukrainian experts are better informed about some phenomena, but we cannot state that they are familiar with all phenomena significantly better than German experts.

Regarding the trends of the perception of the proposed cultural phenomena, several groups can be defined per level of awareness and country attribution. These groups are presented in the table below (results of assessment and country attribution of all 72 phenomena are presented in Annex 1):

FAMOUS, ASSOCIATED MAINLY WITH UKRAINE



'Earth' by O. Dovzhenko



Kyiv Rus



Cossacks/ Zaporizhzhia Sich



Shchedryk / Carol of the Bells



Ukrainian decorative and applied art (embroidery)



O. Sentsov



O. Zabuzhko



Borshch



Maidan



S. Zhadan



Scythians



St. Sophia Cathedral in Kyiv



Babyn Yar



The Holodomor

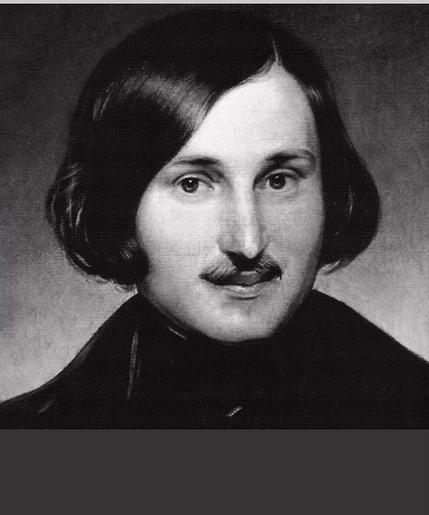
FAMOUS, ASSOCIATED WITH OTHER COUNTRIES



K. Malevich



Chornobyl disaster



M. Hohol



The Crimean War of 1853-1856



Paul Celan

**THE CLOSEST DEVELOPMENT AREA:
RELATIVELY HIGH LEVEL OF KNOWLEDGE**

**It is important to confirm Ukraine's attribution simultaneously
with the improvement of knowledge**



I. Mazepa



S. Krushelnytska



A. Kurkov



V. Stus



V. Vernadsky



Ioan Heorhiy Pinzel



O. Dovzhenko



C. Korolyov

LITTLE-KNOWN: REQUIRE A
CONSIDERABLE RESOURCE FOR
PROMOTION



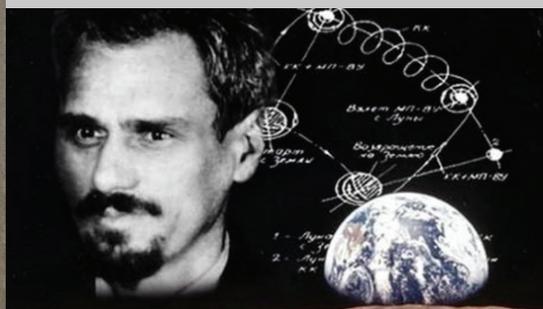
B. Nijinska



O. Bohomazov



Ja. Hnizdovskyi



Yu. Kondratiuk



VUFKU (All-Ukrainian Photo and Cinema Administration)



D. Bortniansky

LITTLE-KNOWN: REQUIRE A
CONSIDERABLE RESOURCE FOR
PROMOTION



T. Yablonska



Haitarma



D. Burluk



V. Yermilov



Boychukism



S. Delaunay



G. Shevelov

Experts' level of awareness of the phenomena varied – from awareness only by name or the most general information to the level of awareness self-assessed as quite good – regarding the phenomena that have already drawn the attention of experts for various reasons.

Experts have shown relatively greater awareness of such phenomena as:

- **Chornobyl disaster, the Maidan** – the resonance evoked by these events had repercussions in the personal experience of some respondents;
- **personalia from cinematography:** first of all – O. Dovzhenko, S. Parajanov, occasionally (mentioned by one Ukrainian expert) – Dziga Vertov), among contemporary cinematographers – O. Sentsov (it was noted that he is known mainly due to his international liberation campaign);
- **elements of folk culture, present in modern daily life:** borshch as the representation of Ukrainian cuisine; Christmas song Shchedryk/Carol of the Bells; embroidery, which has found its place in the current fashion;
- **modern writers,** somewhat famous in Germany: S. Zhadan, O. Zabuzhko;
- **Babyn Yar** – was mentioned in the context of the discussion on the prospective memorial in Kyiv, which, according to the expert, is relevant because the interpretation of events in Babyn Yar during World War II is essential for understanding Ukrainian national identity;
- **the Holodomor** – it was the object of professional interest of one of the experts.

Several personalia and phenomena correlated only with narrow professional interests of some experts – like cultural and artistic phenomenon Boychukism, musicians V. Horowitz and V. Sylvestrov.

It is worth focusing on the comments and opinions of Ukrainian experts, who, on the one hand, are better acquainted with the proposed phenomena than German experts, and on the other – due to integration into the German cultural space, have an idea of what cultural phenomena may interest German audiences.

Thus, Ukrainian experts stated many a time that the following are promising phenomena for the presentation of Ukrainian culture in Germany:

- **Cossacks** – an original Ukrainian phenomenon around which emotionally saturated narratives can be developed: an image of the Cossacks as national heroes, adventurous motives may be successfully reproduced in mass culture.

The phenomenon of the Cossacks is promising, as it could help to stress the difference from Russia – as it reflects old democratic traditions in Ukraine;

- **Ivan Mazepa** and his times – a fascinating historical epoch worth being visualized in the European discourse. It was noted that there have already been splashes of interest in this topic (in particular, publications in the press, the works of documentary filmmakers) in Western Europe, and therefore it is possible and appropriate to draw attention to the personality of I. Mazepa again;
- **historical and architectural monuments of Ukraine**, if the information is presented in a format that can engage a broad audience: these could be, for instance, documentaries (Germans tend to like this genre) or virtual tours.

It also stems from experts' comments that to promote cultural phenomena, it is expedient to look for contact points between Ukrainian and German history and culture. For example,

- to pay attention to the personalia who are related through their life or activity with both countries, like O. Dovzhenko who has lived in Berlin, the German-speaking poet Paul Celan;
- to look for similar things in the cultural processes of Germany and Ukraine: for example, of the 1920s ('the golden twenties' and cultural revolution, avant-garde), of the late 1980s (liberation from Communism). In particular, an expert from the Ukrainian diaspora said an original building with a trident is located in Berlin, where the Ukrainian scientific institute functioned in the interwar period since the 1920s. This can testify to the cultural interaction of the Ukrainian and German agents in the past.

Experts recommended expanding the list of phenomena relevant for the presentation of Ukraine:

- **personalia of contemporaries:** writers (Yu. Andrukhovych), musicians (bands Okean Elzy, Druga Rika, Antytila), cinematographers. Both German and Ukrainian experts mentioned this fact;

Ukrainian experts also suggested:

- self-taught artists – K. Bilokur, P. Plytka-Horytsvit. In this respect, one of the experts noted that currently, there are too few female personalia among the phenomena, while it would be appropriate to adhere to the principle of gender equality in the representation of Ukrainian culture abroad;
- historical figures P. Mohyla (and Kyiv-Mohyla Academy, an educational in-

stitution founded by him), P. Orlyk (an appeal to the wide-spread narrative about the first Ukrainian Constitution as to the fact that could interest the German audience);

- architectural and historical monuments like Olvia; phenomena related to ancient heritage in the territory of Ukraine.

In terms of expanding the list of phenomena for the presentation of Ukraine abroad, it is worth mentioning the opinion of one of the experts that cultural promotion of Ukraine can also be implemented due to stressing particular traits of the Ukrainian national character: courage, striving for freedom and justice. This may have a noticeable positive impact on the Europeans who declare the importance of values.

“Ukraine can present freedom. This is why people were on the Maidan. Germans sometimes forget that democracy, freedom must be fought for, and they need to be reminded of that, and they can learn that from us”.

— Oleksandra Bienert, founder, Ukrainischer Kinoklub in Berlin.

A separate topic is phenomena that are not unambiguously associated with Ukraine. German experts often mentioned figures like M. Hohol, M. Bulgakov, S. Parajanov, who are hardly considered purely Ukrainian but are related to Ukraine due to life events or activity. Judging by the assessment of the suggested phenomena, there are many such cases: the same, for example, can be told about O. Dovzhenko, K. Malevich, S. Korolyov, V. Horowitz, Paul Celan.

Experts, relatively better aware of Ukrainian culture, at least in its most popular manifestations, note the ambiguous status of several cultural figures in terms of national identity. However, according to experts' feedback, **how well belonging of such personalia to Ukraine is substantiated and how convincing this substantiation will sound to the professional community is a controversial issue**, requiring additional study.

In particular, the following idea was voiced: it is difficult to find out what artists worked in the territory of modern Ukraine, and what artists were the artists of tsarist Russia while thinking about the activities of artists of the epoch when Ukraine and Russia were part of one state. They stayed within the same cultural

space of that time. That is why, according to one of the experts, the attempts to refer such cultural actors to one country only are hardly grounded. The following was mentioned as an example: each German can associate himself with Mozart, but he is, in fact, an Austrian composer. That is why here, the notion of the German-speaking world is more important in this regard.

At the same time, some experts shared observations that Russia suppressed and keeps trying to hide Ukrainian cultural achievements, imposing its narratives about belonging to the Russian cultural heritage of the accomplishments of those cultural figures who have a shared past with Ukraine.

Thus, it may be assumed that a better approach in presenting cultural phenomena that are rather controversial in terms of national identity is to disclose their connection to Ukraine without insisting on their exceptionally Ukrainian nature (in fact, that will constitute a response to narratives that are trying to deny Ukrainian connection totally). In particular, representatives of the Ukrainian diaspora and diplomatic corps indicated that something needs to be done for K. Malevich and V. Horowitz not to be considered Russian or Soviet artists.

Without direct reference to experts but taking into account negative connotations with which certain phenomena are mentioned – like the Chernobyl disaster, hypothetically – the Crimean War of 1853-56, it should be assumed that the association of such events not only with Ukraine may be justified and not require correction. To what extent it is expedient to connect phenomena with a negative connotation exclusively with Ukraine is one of the issues of global strategy in cultural diplomacy, namely: in terms of cultural promotion, what to tell the world about Ukraine, and what tone to choose (balancing positive and negative aspects).

Summarizing what the experts said about the Ukrainian cultural phenomena proposed for consideration, it can be concluded that the success in promoting certain cultural phenomena and in shaping the desired image of Ukraine abroad depends mainly on which cultural phenomena will be selected for active promotion and within what narratives they will be communicated.

IV. Specifics of Cooperation with the Ukrainian Counterparts in the Field of Culture

1. Existing experience of cooperation and its characteristics

Almost all respondents have experience of cooperating with Ukrainian cultural agents and generally give positive feedback about it.

One important format of cooperation is the organization of events with the support of foreign diplomatic institutions. Among the most remarkable examples of such collaboration, the respondents mentioned the following:

- **Ukrainian Weeks in Bavaria in 2019** – a comprehensive event aimed to introduce Ukraine and Ukrainian culture in Bavaria, held for the second year in a row after a successful start in 2018, which included a concert by Dakh Daughters band in the Munich Philharmonic the Gasteig, and Ukrainian Film Days at the Rio Filmpalast cinema. The event was organized jointly by the Consulate General of Ukraine in Munich, the Department of Culture of Munich, and the Ukrainian Institute. One of the experts recalling this event characterized it as a successful. This respondent argued that it was actively attended (full attendance at all events) and the audience was carefully targeted (the locations selected were popular with the German audience; representatives of the Munich authorities were invited). Finally, the event enjoyed extensive media

coverage and received a lot of positive feedback on social media. Moreover, the event provided the opportunity to establish partnerships and draw meaningful conclusions for the upcoming events. For example, the Ukrainian Film Days revealed the public interest in Ukrainian cinematography and underlined the need to expand the audience. As a result, special screenings in other cities in Germany were organized.

- **International project on staging “The Flying Dutchman” opera in Donetsk** in 2011 was implemented as part of a cooperation between the Embassy of the Federal Republic of Germany in Ukraine, the Consulate General of Germany in Donetsk, and the Donetsk National Academic Theater of Opera and Ballet named after Anatolii Solovianenko. The initiative for this project came from the Goethe-Institut and originated while teaching the German language to the singers of the Donetsk Opera and Ballet Theatre. Financial aid was provided by a private Ukrainian sponsor and the Embassy of the Federal Republic of Germany in Ukraine. The event proved to be highly successful due to its thorough organization and bringing together the representatives of Ukraine’s cultural milieu.

Some also mentioned joint events organized in Berlin by the embassies of several countries. For example, one respondent commented on a jazz music concert organized in the 2010s by the Embassy of Ukraine and the Embassy of the Republic of Lithuania in Germany that brought together audiences associated with each embassy. In her opinion, such cooperation is highly productive because these joint projects between Ukraine and European Union member states help to improve the image and perception of Ukraine as a member of the common European cultural environment.

The Ukrainian diaspora and Ukrainian specialists in Germany play a significant role in cooperation with Ukraine. In particular:

- **Student exchanges** are held as part of the **“MEET UP! German-Ukrainian Youth Meetings”** program with the participation of the “Free Ukraine Braunschweig / Freie Ukraine Braunschweig e.V.” association. In 2017, students from Hanover and Braunschweig visited Ternopil and Chernivtsi, the subject matter of the exchange being environmental problems in Western Ukraine. In 2019, German students from the Ternopil Volodymyr Hnatiuk National Pedagogical University visited the city of Braunschweig to create a film about this city together with German students. All such projects were concluded with a presentation of accomplishments.

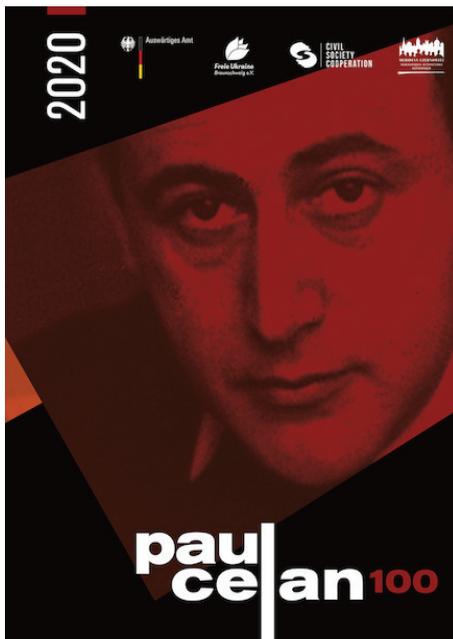
- **The journalist exchange programs** are also developing. For example, the Ukrainian-language Tyzhden magazine launched a project that gives German journalists experience in Ukrainian editorial boards and vice versa.
- A representative of the Ukrainian diaspora provided an example of a **bilin-gual magazine format** popular among the Ukrainian diaspora; it is published with the support of local authorities at various levels. Best examples is Gel[:b] lau / "Yellow-blue" – an information and entertainment magazine published in both Ukrainian and German. It contains articles about representatives of the Ukrainian diaspora in the world and the news in the field of culture.
- Speaking of cinematography, **Ukrainian Film Club in Berlin** / Ukrainischer Kinoklub Berlin and **CineMova association** are worth mentioning. They were created in 2009 and 2018, respectively, by a representative of the Ukrainian diaspora, Alexandra Bienert. CineMova hosts regular monthly movie nights in Berlin and Stuttgart featuring the latest Ukrainian films with English and German subtitles, with masterclasses and other events that involve, among others, Ukrainian professionals in the film industry. CineMova's activities aim to attract the attention of the German audience to the Ukrainian cultural product and Ukrainian narratives and to balance out the strong influence exercised by the agents spreading Russian culture in Germany. Based on the observations of the expert who founded CineMova, there is a constant battle in the cultural environment of Germany for the opportunity to reach the audience with different types of content, with different messages on the socio-political situation (including international one). Therefore, to strengthen the Ukrainian influence on the cultural scene of Germany, it is essential to increase the number of Ukraine-oriented projects implemented in cooperation with Germany.

Ukrainian specialists abroad also talk about **regular meetings** involving representatives of the Ukrainian community:

- annual receptions in the Bundestag, to which Ukrainian experts, diplomats, representatives of different cultural sectors are invited;
- informal events among Ukrainians – monthly meetings of the Ukrainian community in Berlin, which are also attended by Germans interested in Ukraine.

In conclusion, it should be noted that the activities of the Ukrainian diaspora are undoubtedly crucial in terms of the consolidation of Ukrainian society abroad, but for now, most of them are small-scale and rely only on volunteers. That is why the promotion of Ukraine on a larger scale and reaching out to the greater German audience require institutional support.

Other examples of projects mentioned by respondents in specific areas:



Literature

Paul Celan 100. Meridian of a German Master: Chernivtsi-Paris-Eternity 2018 is a literary project implemented by Meridian Czernowitz and Paul Celan Literaturzentrum in cooperation with German union Freie Ukraine Braunschweig e.V. and supported by Culture Bridges program. That included, among other things, readings, discussions, and cultural events involving Ukrainian contemporary writers and poets (Serhiy Zhadan, Andriy Lyubka, Tetyana Maliarchuk, Yurii Andrukhovych, and others) in Germany, which attracted a significant number of visitors

and were covered in the media. The planned continuation of this project in 2020 was suspended due to the COVID-19 pandemic.



Cinematography

Projects implemented jointly by goEast Film-festival – Festival of Central and Eastern European Film in Wiesbaden and Ukrainian film festivals – Docudays UA International Human Rights Documentary Film Festival, Molodist Kyiv International Film Festival, and Odesa International Film Festival. Each of the parties invited representatives of the other to their events. This cooperation is characterized as successful – it provided opportunities for establishing professional networks and future partnerships.



According to one of the German experts, it has been a great idea to showcase new Ukrainian films – **UA Films Showcase** at the Odesa International Film Festival, as it has allowed foreign experts, attending the festival, to visit the Ukrainian showcase as well.



• **KYIV**
• **CONTEMPORARY**
MUSIC
DAYS

Music

Events organized by Kyiv Contemporary Music Days (KCMD) – an educational and concert platform for contemporary classical music. A master class for Ukrainian musicians in the premises of the Goethe-Institut and a concert at the Art Ukraine Gallery as part of the international festival of contemporary classical music in 2016 are characterized as successful because they were well-organized.

Participation in international masterclasses for composers in Lisbon organized by KCMD and Festival DME (Dias de Música Electroacústica) in 2018 attended by musicians from different countries (including Ukraine) are also positively evaluated both in terms of organization and opportunities for further cooperation.



NATIONAL UNIVERSITY OF
KYIV-MOHYLA ACADEMY



ukraine
calling

Cross-Sectoral
Capacity
Building

Academic Cooperation and Student Exchanges

Cooperation between the European University Viadrina Frankfurt (Oder) and Kyiv-Mohyla Academy, the purpose of which was to share experiences in administrative management with funding provided under the Erasmus program.

“Ukraine calling”¹ program, which is also implemented at the European University Viadrina, provides seminars and workshops where students can learn about Ukraine.

1 The project is implemented in cooperation with the German Association of Ukrainists with the financial support of the Robert Bosch Foundation.



Civil Society Development

Holding Anti-Corruption Walks Kyiv² prepared jointly by experts from Ukraine and Germany using the experience of Lobby Control, a German non-governmental organization.

Respondents also mentioned the following Ukrainian agents who cooperated with the German professional milieu and Ukrainians abroad in the past or currently: Ukrainian Cultural Foundation, Ukrainian Institute, Ukrainian

Book Institute, Ministry of Culture and Information Policy of Ukraine³, Ministry of Education and Science of Ukraine, Book Arsenal, National University of Kyiv-Mohyla Academy, Taras Shevchenko National University of Kyiv, V. N. Karazin National University of Kharkiv, Ukrainian Catholic University, Goethe-Institut in Kyiv, Docudays UA International Human Rights Documentary Film Festival; "MEET UP! German-Ukrainian Youth Meetings" program; UKHO Music Agency; Razumkov Center; New Europe Center.

Although the overall impression is positive, the respondents noted following problems:

- bureaucracy and excessive formality in procedures on the part of Ukrainian institutions related to the granting of financial support is perceived very negatively both by German and Ukrainian agents abroad;
- insufficient funding of projects from the Ukrainian side (representatives of the diaspora additionally emphasize the lack of institutional support from Ukraine for projects of Ukrainians abroad, which forces them to seek grant support in Germany).

2 Project of the Anti-Corruption Research and Education Center (ACREC)

2. Prospects for cooperation

Respondents express their interest in future cooperation with Ukrainian agents and share their ideas regarding areas of interaction in all spheres of culture; some of these ideas, as respondents say, are already under discussion.

The experts draw attention to some important aspects that should be considered for the future. In particular, they mentioned the importance of researching the German local context to plan cultural diplomacy events more effectively and establish cooperation. While working on such activities, the experts also note the need to follow the principle of consistency, give greater priority to the development of long-term, high-quality programs rather than organizing one-off events. This could contribute to building solid cultural relationships between countries. The above statement can be substantiated by the observations of a representative of the German professional milieu who said that although cooperation with Ukrainian institutions is currently quite intense, it is primarily project-based.

Moreover, German experts have often expressed expectations of more activity/initiative from Ukraine regarding cooperation and representation of Ukrainian culture in Germany.

The diaspora and Ukrainian professional milieu representatives have also anticipated that the Ukrainian side would provide support and take part in the financing of projects.

Respondents believe that the following formats can be effective in introducing and raising awareness of Ukraine and its culture in Germany, establishing and strengthening professional relationships, and laying the foundation for the planning and implementation of new initiatives.

Professional visits and press tours to Ukraine are considered an up-and-coming format due to their expected positive effects: direct introduction of Ukrainian professional communities and corresponding spheres of Ukrainian culture to German specialists. Provided they get a positive experience, these professionals may become ambassadors of Ukraine in the German professional community in the future. Besides, this format facilitates the establishment of professional relationships for further cooperation between the countries. Additional arguments supporting this format are the feedback from German experts who have visited Ukraine and confirm the positive impact of such visits on the attitude towards Ukraine, as well as the fact that there is a particular interest of German experts in such cooperation (German curators of contemporary art, musicians were mentioned in this regard).

Here is an example of the above-mentioned positive feedback from German experts. In the 1990s, during a visit to Ukraine, German museum workers spontaneously visited the National Museum of Ukrainian Literature. They attended an exhibition dedicated to Vasyl Stus and Alla Horska, which resulted in cooperation between the Berlin Wall Museum (Mauermuseum) and the National Museum of Ukrainian Literature. As a result, the former hosted an exhibition dedicated to Vasyl Stus, Alla Horska, and the dissident movement in Ukraine with original pieces and photographs, which later became a permanent one.

At the same time, however, when thinking about this format of cooperation, some respondents pointed out certain restrictions that negatively affect the possibility of implementing such projects – in particular, the overregulation of Ukrainian legislation.

Exchange programs (professional, educational, youth exchanges) – almost all German respondents are familiar with this type of cooperation, emphasize its effectiveness, and state their interest in this format of cooperation, as it provides an opportunity to establish and enhance professional networking and share experiences between the countries.

Art Residencies (as an example of this type, a representative of the diplomatic corps mentioned the “Zapravka” project aimed to support art residencies, which was organized through cooperation between the Ukrainian Institute, the Ukrainian Cultural Foundation, and the European Union’s “House of Europe” program).

Joint projects implemented by Ukrainian and German organizations: concerts, film projects, artistic and scientific projects, conferences with participation of Ukrainian and German specialists, and cooperation between universities and media of both countries. As for these formats, some respondents again mention possible complications related to the bureaucracy mentioned above of some institutions, which can hurt the possibilities of co-financing, the duration of such bilateral projects, and other organizational aspects of cooperation.

Presentation of Ukrainian culture abroad in the following formats: exhibitions, concerts, showcases, conferences, discussion series on selected topics about Ukraine or other related issues, culinary diplomacy.

Comprehensive events introducing Ukraine and Ukrainian culture in Germany – such as the above-mentioned “Ukrainian Weeks in Bavaria” or organizing Ukrainian days as part of festivals in Germany.

Involvement in events organized by the Ukrainian diaspora in Germany (a concert in memory of Kvitka Cisyk was mentioned as an example).

Examples of individual projects referred to by respondents as promising

In performing arts

Many respondents describe the presentation of Ukrainian theater as a direction that needs to be promoted: first, since it is now insufficiently represented in Germany, and second, the Ukrainian theater scene is viewed as extremely interesting and promising for presentation in Germany.

Some of the formats mentioned include the following:

- **performances of Ukrainian theater** (including in unusual locations – historic buildings, old factory halls; as part of theater festivals),
- **organization of joint German-Ukrainian projects,**
- **establishing cooperation between Ukrainian and German theaters.**

Among some specific examples, one of the respondents mentioned the following:

- the idea of organizing a German-themed GOGOLFEST in Munich;
- the idea to organize a Kyiv-Munich theater festival, which would involve holding a festival in Munich and establishing an exchange program for German and Ukrainian specialists. The question of funding for such a large-scale project remains open.

The respondents named the following Ukrainian organizations from this sphere that they would be interested in cooperating with: Golden Gate Kyiv Academic Theater, Kyiv National Academic Molodyy (“Young”) Theatre, Kyiv Academic Theater of Drama and Comedy on the Left Bank of the Dnipro River, Wild Theatre, Dakh Contemporary Arts Center, GOGOLFEST, PostPlay Theater. Individual agents include Natalya Vorozhbit – playwright, director, screenwriter, and GOGOLFEST theatrical curator Andrii Palatnyi.

In cinematography

In general, experts had many thoughts on the development and the possible formats of cooperation in cinematography.

Screenings of Ukrainian films with the participation of the directors (for example, the movie “The Forgotten” and its director Daria Onyshchenko, the film “V. Silvestrov” directed by Serhii Bukovskiy), **screenings of films with supporting music** (e.g., Oleksandr Dovzhenko’s “Earth” with accompaniment by DakhaBrakha). Such events can be organized as stand-alone events or as a part

of film festivals held in Germany (as an example, Fünf Seen Filmfestival in the city of Starnberg was mentioned).

Another critical issue is the creation of subtitles in German for Ukrainian films.

“Ukrainian films should have German subtitles. Sometimes at festivals here they show Ukrainian films with English subtitles, but many Germans don’t understand English very well either, so the German subtitles would be better”

— Representative of the Ukrainian diaspora.

Holding showcases to present new Ukrainian films – such as the above-mentioned UA Films Showcase at the Odesa International Film Festival. This format of small events to present Ukrainian culture at major international events can be effective not only for the film industry but also for other cultural sectors.

Organization of projects to facilitate networking between professionals responsible for the distribution of films: according to one of the respondents, this format is very much in demand because there are Ukrainian films that could potentially be very interesting for foreign viewers, but at the same time, there are not enough opportunities in Ukraine for their promotion abroad.

In music

Presentation of Ukrainian music in Germany:

- **contemporary Ukrainian music of different genres** presented through shows, tours, collaborations with such artists as ONUKA, Jamala, DakhaBrakha, Dakh Daughters, Mariana Sadovska;
- **classical Ukrainian music** (for example, “Forest Song” based on the fairy drama of the same name by Lesya Ukrainka).

In visual art

Organization of **exhibitions to present Ukrainian visual art**. For example:

- photo exhibition dedicated to the work of Paraska Plytka-Horytsvit;
- the permanent exhibition commemorating the Maidan protests and the war in eastern Ukraine at the Berlin Wall Museum (Mauermuseum) could be complemented by an exhibition about the temporary occupation of Crimea and

the city of Sevastopol;

- another interesting idea is to organize an exhibition to present the life and work of Oleksandr Arkhypenko in cooperation with the Berlin Wall Museum and the National Art Museum of Ukraine (each of the museums has relevant exhibits), which could take place both in Berlin and Kyiv;
- performances by young contemporary Ukrainian artists, for example, in cooperation with the IZOLYATSIA Foundation.

In literature

Presenting and discussing the work of Ukrainian writers in Germany is also considered productive in delivering important messages about Ukraine. In this context, respondents mention authors such as Andriy Kurkov, Serhiy Zhadan, Yurii Andrukhovych, Sofia Andrukhovych, Tanya Maliarchuk, and Andriy Lyubka.

In the civil society domain

Cooperation with non-governmental organizations, both those based in Kyiv and the regions, is also considered beneficial. According to one of the respondents, such collaboration provides an opportunity to obtain a comprehensive view of the social and political processes in Ukraine.

In journalism

Arranging thematic tours for German journalists to Ukraine, focusing, for example, on particular historical topics that are still important to German society and are relevant to the history of Ukraine (e.g., the Holocaust).

Representatives of the Ukrainian diaspora also note the importance of language courses and public events to promote the Ukrainian language and culture. They see considerable interest in Ukrainian studies among the Germans (although this hypothesis requires additional study).

To sum it up, **respondents show a willingness to cooperate and establish communication between specialists in almost every direction discussed.**

Such format as audio guides was not mentioned by the respondents themselves and therefore was discussed at the interviewer's initiative. The idea of implementing such projects is generally perceived well and is viewed primarily as an image-enhancing campaign. However, according to some respondents, such an initiative is still more oriented to the Ukrainian audience. It is not likely to generate significant interest among the German audience. Therefore, it will not give tangible results in cultural diplomacy activities.

Similar to audio guides, the demand for **Ukrainian expertise** was mostly discussed following a direct question from the interviewer. Cooperation in which Ukrainian specialists are involved as experts is rated by respondents as extremely demanded. For example, one of the respondents pointed out that experts from the Russian Federation actively participate in various events in Germany, while Ukrainian experts are much less involved. Another expert, a representative of governmental authorities, confirmed the demand and the need to search for experts from Ukraine to participate in the relevant events in Germany. At the same time, respondents emphasize certain essential aspects for the successful implementation of such projects: the fluency of Ukrainian experts in German or English, the ability to find relevant experts, and to organize their travel to Germany in a short time (that, according to respondents, is sometimes a challenge for the Ukrainian side). Almost all respondents expect that the Ukrainian Institute could facilitate such cooperation by providing contacts of relevant experts to the German partners.

It should also be noted that the majority of respondents regretted the negative impact of the COVID-19 pandemic on the implementation of planned projects and emphasized the importance of searching for alternative formats of cooperation.

Summarizing all the concerns and possible challenges concerning the implementation of joint projects with Ukraine mentioned by the respondents, it is worth noting the following (in descending order by the number of mentions):

- Lack of funding or co-financing of projects and programs.
- Bureaucratic decision-making by Ukrainian official bodies on the presentation of the Ukrainian cultural product.
- The disunity of management and responsibility among various institutions, absence of a single coordination center.
- Bureaucracy in decision-making on the provision of grant support.
- Weak support of the activities of NGOs and initiatives of the Ukrainian diaspora.
- Risk of not fulfilling the commitments (an example was given when the State Film Agency of Ukraine refused to provide co-production financing, which had already been agreed upon, due to a change of management, and initiated reconsideration of this issue. The German side was extremely disappointed).
- Lack of long-term planning of projects.

One expert explained it this way:

“Cooperation between Ukrainian and German artists in cinema is very complicated, because our working style is quite chaotic, especially in the creative industries. There is no such chaos in Germany. Ukrainians can't plan their lives three years ahead; they have to adapt to the present circumstances and do what they can do at the moment. While Germans plan their lives ten years ahead and films five years ahead. We can't afford to do that.”

In addition to the prospects of cooperation outlined above, it should also be noted that experts have expressed interest or the need to have access to a **database of information about Ukrainian experts for professional visits and exchanges, as well as professional communication and consultations**. Such a database could be used to find specialists in some cultural spheres; it would save time for searching, facilitate communication, and confirm the reliability of contacts and the appropriate professional level of specialists. Some of the respondents expressed their expectations towards the Ukrainian Institute to create such a product, which, in their opinion, is an indispensable tool for the establishment of cultural cooperation between the countries.

To sum it up, the level and scope of joint projects can be significantly increased. Moreover, according to experts, it is vital to **cooperate with the whole of Germany, not only with Berlin**. There are many different contexts, opportunities, and audiences in Germany, and the voice of Ukrainian culture is not yet heard enough.

3. Sources of information for international cooperation

Respondents use different sources to obtain information depending on the area of their activities. **Personal contacts and open sources mostly prevail**, but it is typical for Germany to have numerous official websites and portals, where one can find information about various cultural projects and receive a grant for the implementation of a specific project at the same time.

Practices of using personal contacts in professional activities:

- Experts perceive the professional and personal contacts as a source of reliable information. Furthermore, they say that direct contact is a more effective and less formal way of establishing cooperation.

“I talk to people... It’s important for me to get from person to person”

– Martin Valdes-Stauber, dramaturge, Münchner Kammerspiele.

- Another means of communication for representatives of the Ukrainian diaspora are special resources for interaction between Ukrainians living in Germany and the relevant organizations representing their interests. For example, the Virtual Ukrainian House (ukr-dim.de) – Ukrainian-language platform created by the Ukrainian diaspora in Berlin, *Gel[:b]lau* – Ukrainian and German-language magazine, which, among other things, contains contact information for various organizations.
- Several respondents working for organizations with an extensive international office system commented that they first use their organization’s network of contacts, which is a highly convenient way to find foreign partners.

Other types of sources mentioned

Government agencies:

- of Germany – German Federal Foreign Office; city municipalities.
- of Ukraine – Ministry of Foreign Affairs of Ukraine and foreign diplomatic missions of Ukraine: embassies, consulates.

Official websites of cultural institutions and institutions in the field of cultural diplomacy:

- of Germany – Goethe-Institut.
- of Ukraine – Ukrainian Institute, Ukrainian Cultural Foundation (UCF), Oleksandr Dovzhenko National Centre.

Grantmakers:

- Konrad-Adenauer-Stiftung.
- Deutsche Forschungsgemeinschaft (DFG).

Study programs:

- DAAD, or German Academic Exchange Service – contains an extensive database with brief information about people, projects, and organizations that have received funding.
- “MEET UP! German-Ukrainian Youth Meetings” program consolidates many organizations and holds a significant networking event each year.

Universities, research centers:

- Institute of Slavonic Studies - Leipzig University / Institut für Slavistik - Universität Leipzig.
- Centre for East European and International Studies / Zentrum für Osteuropa- und internationale Studien.
- Ukrainian Free University (Munich).
- University of Greifswald.

Other resources:

- Ukraine verstehen – German-language resource from the Center for Liberal Modernism (LibMod) intended to facilitate a better understanding of Ukraine.
- UACulture, an analytical media resource created by the UCF with the support of the Ministry of Culture of Ukraine, the Ministry of Foreign Affairs of Ukraine, Creative Europe National Bureau in Ukraine, and Platfor.ma – it was mentioned by one of the experts as a platform for finding partnerships, which can be recommended to German cultural agents for finding Ukrainian partners.

It should also be noted that some respondents of the diaspora and professional milieu abroad often considered it to be equivalent to a search for funding when commenting on the partner search process.

V.

Findings and Recommendations

1. General conclusions and observations

According to the respondents' assessments, **a certain divergence can be traced between the German population in general and the German professional community as to their attitudes to Ukraine.**

Although following important social and political events of 2004 and after 2013, awareness of Ukraine in Germany increased, **the attitude of ordinary Germans to Ukraine remains neutral or reservedly positive.** There is no significant interest shown in the Ukraine-related events. On the contrary, **a positive and interested attitude to Ukraine can be found in professional communities,** and this is based on their personal experience – professional contacts with Ukrainians, visits paid to Ukraine.

Problematic issues in the development of public opinion about Ukraine:

- Germans' tendency to focus on their agenda – there must be a noticeable stimulus to draw their attention to another country;
- persistence of favorable treatment of Russia in Germany's eastern lands, which, for a specific part of population, presupposes a more critical and skeptical treatment of Ukraine;
- permanent coverage of Ukraine-related negative issues (crisis, corruption, war) on the mass media's agenda

Associations of experts with Ukraine are mainly positive. However, these positive associations lack specific details and substantial knowledge. They instead

convey the general feeling about the country and its people. At the same time, **negative associations are related to particular phenomena and events.** Thus, positive associations with Ukraine prevail, but they do not have a 'face,' while fewer negative connotations are linked to specific phenomena in the experts' minds.

Both in the general attitude to Ukraine and contemporary Ukrainian culture, divergence can be traced between the professional community's perception and the broad public's perception. **Experts point to availability of interesting cultural phenomena in Ukraine and give specific examples, but at the same time, they claim that ordinary Germans know little about Ukrainian culture so far.** Typical assessment: Ukrainian culture is presented in Germany, but it is a niche one for experts, a limited number of Germans with personal interest, and the Ukrainian diaspora.

Ukrainian culture evokes mentions of literature (contemporary writers, e.g., Yu. Andrukhovych, S. Zhadan, A. Kurkov, O. Zabuzhko are noticeable); popular music (for example, DakhaBrakha, Dakh Daughters, Okean Elzy, ONUKA); Ukrainian cuisine, fashion, architecture (often under the impression during the trips to Ukraine); cinematography (O. Dovzhenko, S. Parajanov, K. Muratova, O. Sentsov); modern theatres (Dakh Contemporary Arts Center, PostPlay Theatre, Kyiv Academic Theater of Drama and Comedy on the Left Bank of the Dnipro River, Wild Theatre); festivals (MERIDIAN CZERNOWITZ, GOGOLFEST).

Speaking about the phenomena of Ukrainian culture, German experts mention contemporary events, figures, phenomena, and the ones from classical literature (primarily, M. Hohol, also M. Bulgakov) avant-garde art of the 1920s. This also testifies to a high level of their knowledge of Ukrainian culture and heritage, at least on the German professional milieu representatives.

A typical respondent opinion concerning the demand for contemporary Ukrainian culture in Germany: this demand would be enabled via active supply. Experts acknowledge that Ukraine possesses a vast cultural heritage but underline that it does not adequately present it. Nevertheless, experts are optimistic about the prospects of Ukrainian cultural products in Germany.

Respondents awareness of the majority of selected cultural phenomena is poor. Best known and associated with Ukraine are the phenomena of the history of the XX-XXI century: the Maidan, the Holodomor, Babyn Yar (German respondents are also well-aware of the Chornobyl disaster, but relate it not only to Ukraine); St. Sophia Cathedral in Kyiv; elements derived from folk culture (song Shchedryk / Carol of the Bells, borshch, decorative and applied art); modern artists O. Sentsov, S. Zhadan, O. Zabuzhko; O. Dovzhenko's film 'Earth'; some phe-

nomena from more distant past: Cossacks/Zaporizhzhia Sich, Scythians, the Kyiv Rus.

In what concerns the phenomena expected to serve as the basis in Ukrainian culture promotion, the majority of the respondents suggests that **more attention should be given to contemporary personalia and events**. Efficient cultural diplomacy cannot focus mainly on the aspects of the past.

Most of the respondents have got some experience of cooperating with the Ukrainian counterparts, e. g. joint participation in cultural projects, and assess this experience as positive. Cooperation takes place in different formats, which have already proven to be efficient. In the realm of literature, this concern maintenance of personal contacts for presenting the authors whose works have been translated into German (in particular, participation in book exhibitions and TV programs); for musicians – participation in concerts and festivals; for scientists – participation of Ukrainians in academic conferences, discussions, round-tables, internships; for diplomats – implementation of joint projects both in Ukraine and in Germany.

Active representatives of the Ukrainian diaspora contribute to **Ukrainian cultural diplomacy** and are supported by local self-government bodies in Ukraine and Germany.

The main barriers for cultural cooperation activities:

- Lack of funding and co-funding for projects and programs;
- The inertia of official entities, bureaucracy in decision-making, excessive formalization of grant programs;
- Management and responsibility scattered between different institutions, lack of effort coordination in cultural diplomacy;
- Inadequate support of the activity of civil society associations of the Ukrainian diaspora.

There is some interest in future cooperation. Respondents expressed many different ideas about the directions of interaction in all the fields of cultural cooperation, some of them are already under discussion (e. g., Gogolfest in Munich or theatre festival Kyiv-Munich).

Current cooperation formats – festivals, concerts, meetings, exchanges – create a sound basis for cultural interaction, but the sporadic nature of the activities is a drawback. It is suggested to establish a platform for the development of joint projects in different fields, involving the representatives of both countries, to lobby and implement them on a sustainable basis in the future.

2. Specific considerations and recommendations

The professional community is currently one of the promoters of Ukraine in Germany since it is active in speaking positively about the country and contributes to the establishment of contacts between countries.

In the expert's opinions, **promotion of Ukrainian culture should be based not on the eventual demand for the Ukrainian product** per se, but on the needs for the quality and trendy cultural product in most diverse spheres (music, literature, gastronomy, fashion, tourism). Such needs should be met by Ukraine's offer.

Respondents indicate that **innovations in culture, modernization of traditional phenomena are attractive for Germans**. In order to be impressed, Germans (both culture professionals and vast public) should be offered unique cultural products and approaches, impressions and possibilities to expand their horizons.

Tourism is a promising direction of strengthening the cultural contacts of Ukraine and Germany. Germans like traveling, discovering new countries, and visiting Ukraine constitutes a powerful positive impression for them, which qualitatively changes their idea of the country and its culture. Therefore, post-pandemic proposals in this field should not be limited to conventional tourism directions like Kyiv or Lviv.

Besides cultural sectors that were in the focus of the present research, **attention should also be paid to sports**, in particular, because in Germany, mass media keeps highlighting the activity of boxers, Klitschko brothers, whose career has been linked to Germany, reminding the broad public about Ukraine in the positive sense. Thus, communication of the Ukrainian athletes' accomplishments could become an important element of cultural promotion.

Even in small German towns, local authorities willingly support cultural projects of the Ukrainian diaspora's civil society organizations. Therefore, **contacts with local authorities, and not just with central authorities, also create many opportunities (including financial ones) in cultural diplomacy**.

There is some demand for developing an information base for those who would like to cooperate on behalf of Ukraine and Germany, a 'one-stop shop' for getting data about institutions, experts, cooperation formats, for assistance in finding solutions to organizational issues, etc.

3. Recommendations for work with individual TAs

Cinema

- Screening of modern Ukrainian movies with German translation/subtitles;
- Including Ukrainian cinema screenings into the programs of the events, devoted to Ukrainian culture promotion in Germany (e.g., the Ukrainian weeks that are held under the aegis of diplomatic representations)
- Continuing Ukrainian-German cooperation with young filmmakers. This could be done in the framework of cooperation with German Film Institute and Museum (Deutsches Filminstitut und Filmmuseum), which has already developed professional exchange formats, practical workshops. This enables sustainable professional communication even without significant funding from the state.

Music

- Organization of experience exchange projects involving composers, musicians, a study of the practice and methods of teaching music, initiating joint concerts when musicians perform together and learn from each other;
- Integration of the Days of Ukraine into the German musical festivals to perform works by Ukrainian composers.

Literature

- Ensuring translation and promotion of new Ukrainian literature at German book fairs and organizing meeting of the authors with German public.
- Creating a book club in Berlin or in Ukrainian House online, opening of the Ukrainian library (either at the embassy or in some cultural institution), supporting the network of transferring Ukrainian books to Berlin bookcrossing cafes, already created at the initiative of the Ukrainian community.

Media

- Establishment of contacts between the journalists of both countries, joint work in the editorial boards of different types of media; press-tour organization for German journalists to visit Ukraine.
- Mainstreaming the presence of Ukrainian writers, scientists, journalists in the German press as currently commentaries and views of Ukrainian professionals are severely underrepresented in German media.

Performing arts

- Launching and development of cooperation/professional exchange projects in the field of modern dancing and performance; these are the spheres where the language barrier has zero negative influence on engaging the public.

Visual arts/related directions

- Organizing exhibitions of contemporary Ukrainian artists
- A more comprehensive demonstration of Ukrainian art in German museums, boosting of collection exchange;
- Improvement of the design and visual quality of Ukrainian stands at exhibitions;
- Presentation of Ukrainian fashion to German business and the broad population.

Education and science, research

- Increased number of youth or student exchanges for study purposes;
- Holding of lectures on the Ukrainian language and development of cooperation with Germany's language centers and German Universities where the Ukrainian language is taught;
- Involvement of Ukrainian startups in the innovation and technology exhibitions, e. g. those regularly held in Hanover;
- Organization of discussions and meetings between the representatives of the civil society and artists;
- Uniting of researchers, registrars, ethnographers, archive workers into creative groups;
- Exchange of academic methods and concepts, joint study of archives, and establishment of interaction in the field of cultural achievements and heritage.

In addition to recommendations of the respondents for the individual sectors of culture, the proposal to establish a regular large-scale event in Germany to promote Ukrainian culture is worth mentioning. This could be, for example, a film festival or a theatre festival. It is essential to bear in mind that Berlin is overloaded with cultural events, therefore, the event must be comprehensive (holding different types of events – screenings, theatre plays, discussions) and actively promoted to grasp the attention of the German audience. The successful realization of such an initiative demands the organizers to study and implement best

international practices, take into account latest trends in cinematography and theatrical art, involve renowned or promising participants, were able to secure necessary funding and organizational capacity and finally had a long-term plan for the organization of this project.

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 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				7		1	4	2	7
Maidan/ Maydan			1	6				7	7
The Holodomor		1		6				7	7
Cossacks (Zaporizhzhya Sich)		1		6		1		6	7
Shchedryk/ Carol of the Bells		1		6	1		1	5	7
St. Sophia Cathedral in Kyiv		1	1	5				7	7
Borscht/ Borsch		1	1	5		1		6	7
Mykola Hohol		2	1	4		4		3	7
Kyiv Rus (Kievan Rus)	1		1	5		1		5	7
Oleg Sentsov	1		1	5				6	7
Scythians		2	1	3	2			4	6
Kazymyr Malevych		3	1	4	3	1	1	3	8
The Crimean War (1853–56)		1	4	3		7		1	8
Ukrainian decorative and applied art (e.x. Petrykivka painting, ceramics of Kosiv, vyshyvanka, and others)	1	1	3	2				6	7
Paul Celan	1		1	4	1	2	1	1	6
"Earth" by Oleksandr Dovzhenko	2			4				4	6
Babyn Yar (Babi Yar)	2			4			1	3	6
Serhiy Zhadan	2		1	5			1	5	8
Oksana Zabuzhko	2		1	4				5	7
Oleksandr Dovzhenko	3			4		1	1	2	7
Vasyl Stus	2		1	3				4	6
Ivan Mazepa	2		1	3				4	6
Andriy Kurkov	3	1		4	1			4	8
Serhiy Korolyov	1	2	1	3		3		3	7
Solomiya Krushelnytska	3		1	3				4	7
"Shadows of Forgotten Ancestors" by Sergei Parajanov	2	2		3		1	1	3	7
Volodymyr Vernadsky	2	2		3				5	7
Ioan Heorhiy Pinzel	3	1		3			1	3	7
Anne de Kyiv	4	1		3	1	2	1		8
Oleksandr Murashko	2	1	1	2			1	3	6

	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	
Hryhorii Skovoroda	1	2	2	2			6	7
Lesya Ukrainka	2	1	2	2			5	7
Ukrainian avant-garde 1910-1920: visual arts, cinema, literature	1	3	1	2	2		4	7
Kharkiv school of photography	2	2	1	2			5	7
Serhiy Parajanov	3	2		2			1	3
Chersonesus	3	2		2	1	2		1
Borys Lyatoshynsky	4	1		2				3
Serge Lifar	4	1		2	1	1	1	
Dziga Vertov	5			2				2
Kira Muratova	5			2				2
PARCOMMUNE (e.x. Oleg Holosiy, Oleksandr Gnylytsky, Vasyl Tsagolov, Arsen Savadov and others)	5			2				2
Les Kurbas and Berezil Theatre	5		1	2				3
Joseph Roth	1	5		2	3	3	1	
Ukrainian modernist (non-official) art of the Soviet period (e.x. Alla Horska, Valerii Lamakh, Florian Yuriev, and others)	2	2	1	1				4
Sholem Aleichem	2	1	3	1	1			4
Kobzar tradition	1	3	2	1				6
Bakhchysaray Palace	2	2	2	1				5
Volodymyr Horowitz	3	1	2	1	1			3
"The Executed Renaissance"	3	2	1	1			1	3
Oleksandr Arkhypenko	4		1	1				2
Mykhayl Semenko	5			1				1
Oleksandra Ekster	4	1	1	1			1	2
Valentyn Sylvestrov	4	2		1				3
Maria Prymachenko	4	2		1				3
Ahatanhel Krymsky	5		1	1				2
Ukrainian Baroque/ Cossack Baroque/ Mazepa Baroque	4	2	1	1				4
Oleksandr Potebnia	6		1	1				2
Heorhiy Narbut	6			1				1
Ivan Kavaleridze	6			1				1
VUFKU (All-Ukrainian Photo Cinema Management)	5		2					2
Davyd Burluk	5		2					2
Oleksandr Bohomazov	2	3	1			1	2	1
Yurii Kondratiuk	5	2	1		1			2
Boychukism	5	1	1					2
Sonia Delaunay	5	1	1		1			1
Haytarma	6		1					1
Tetyana Yablonska	7		1					1
Bronislava Nijinska	4	2				1	1	
George Yurii Shevelov	5	2				1		1
Jacques Hnizdovsky	5	2				1		1
Vasyl Yermylov	6	1						1
Dmytro Bortniansky	7	1			1			

2. List of respondents who agreed to have their name and area of activity mentioned

Richard Herzinger, journalist, publicist, columnist, The Ukrainian Week.

Nina Janßen-Deinzer, clarinetist; Professor, Nuremberg University of Music.

Mattia Nelles, Communication Expert, Gesellschaft für Internationale Zusammenarbeit (GIZ), Ukraine - Cluster «Perspectives for Eastern Ukraine».

Martin Valdes-Stauber, Dramaturge, Münchner Kammerspiele.

Dr. Christian Diemer, Head of Programme, House of Europe.

Martin Eisend, Professor of Marketing, Vice-President for Research, Graduate Education, and Knowledge Transfer, Europa-Universität Viadrina; President of the European Advertising Academy.

Heleen Gerritsen, Head of goEast film festival.

Alexandra Hildebrandt, Head of Mauermuseum-Museum Haus am Checkpoint Charlie.

Dr. Olaf Kühn, Consultant for Ukraine, Russia, Belarus, Transcaucasus, and Central Asia, Berlin City Hall.

Dr. Susan Stewart, Head of the Eastern Europe and Eurasia Division, German Institute for International and Security Affairs (SWP).

The respondent remains anonymous

Anka Feldhusen, Ambassador Extraordinary and Plenipotentiary, Embassy of the Federal Republic of Germany in Ukraine.

Katharina Schaupp-Karmann, head of the department of culture, Embassy of the Federal Republic of Germany in Ukraine.

Iryna Shum, Consul, Consulate General of Ukraine in Munich.

Lea Stöver, Head of Creative Europe Desk KULTUR.

Valentina Zalevska, Co-founder, Ukrainian film festival Berlin and Plivka films (Berlin, Germany); Program Coordinator, Lviv International Short Film Festival WIZ-ART (Lviv, Ukraine).

Olesia Lazarenko, Research Associate, Europa-Universität Viadrina, Frankfurt (Oder).

Nataliia Sinkevych, Postdoctoral Scholar, Ludwig-Maximilians-Universität München, Munich.

Oleksandra Bienert, Founder, Ukrainischer Kinoklub in Berlin.

Maryna Galovska, Freie Ukraine Braunschweig e.V., Braunschweig.

Taras Levchenko, Research Associate, Ostfalia University of Applied Sciences, Wolfenbüttel.