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# I.

## Introduction: Research Design

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

The whole research project aims at solving five critical tasks:

- To reveal the current perception of Ukraine and Ukrainian culture abroad, identify the specificity of individual countries and their cultural institutions;
- To disclose expectations from Ukraine in the domain of cultural diplomacy and assess demand for Ukrainian cultural product;
- To identify possible areas for cooperation with Ukraine in the spheres of culture, education, science, or cooperation on the level of civil society;
- To uncover the current perception of the Ukrainian Institute as a cultural diplomacy agent of Ukraine and 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/theater, education, and civil society. From this perspective, the study helps identify which TAs are of priority, which can be easily approachable or with difficulty, 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 Hungarian 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 Hungary 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 Hungary, 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 Hungarian 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 emphasize that most of the experts who accepted the invitation to partake in the interviews had comparatively more knowledge and greater interest in Ukraine. Thus, we cannot consider the research as a cross-section of the opinion of wide professional circles. The recruiting of Hungarian experts, especially from governmental institutions, was complicated by political escalations in the Ukraine-Hungary interstate relations.

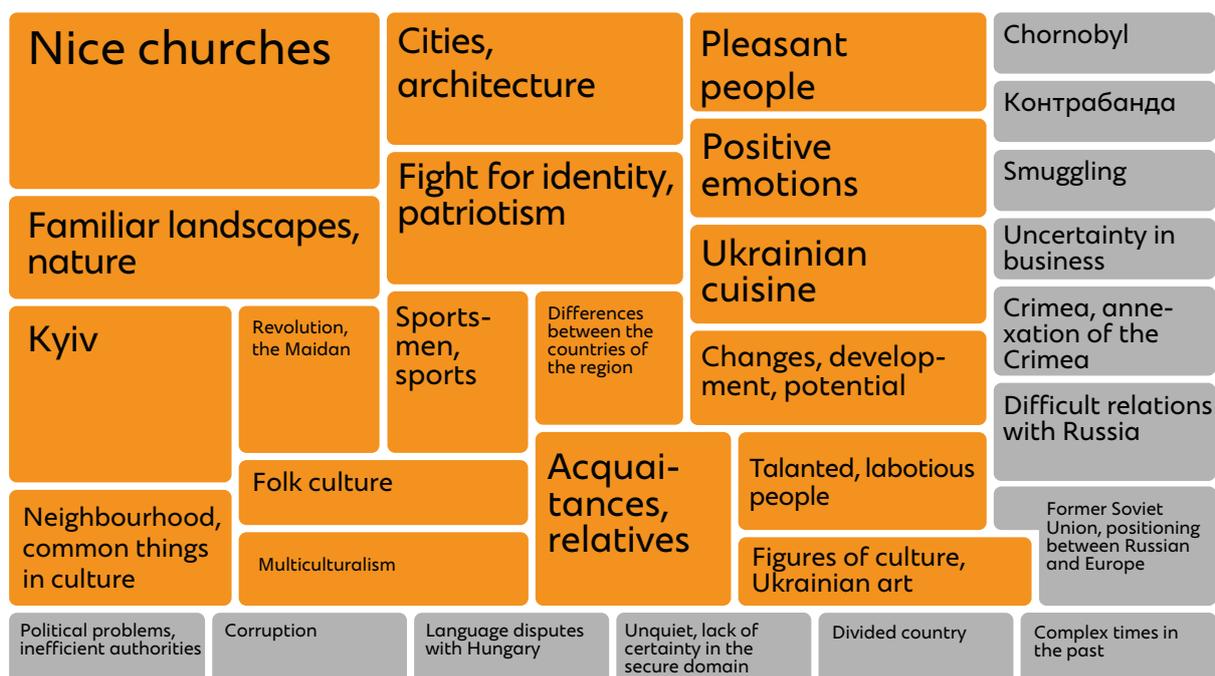
Lastly, it is worth mentioning that the research is exploratory. The range of diverse groups of professional audience opinions, obtained insights, and interpretations will let the Ukrainian Institute formulate hypotheses to test out in further quantitative research concerning the perceptions of Ukraine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

# II.

## Perception of Ukraine among industry professionals

### 1. Main associations with Ukraine

The respondents' spontaneous associations with Ukraine are primarily positive and reflect favorable personal attitudes. They describe the struggle for national identity, disputes with Russia, and the fight against corruption as challenges that Ukrainians are quite capable of coping with because they manifest courage, a desire for change, and creative potential. Available problems in the relations



with Hungary, which seemingly are on everyone's lips, showed up spontaneously only occasionally. Associations are usually based on personal experience, the experience of acquaintances, and the region's history..

## **Hungarian experts' associations usually relate to:**

*(by order of mention intensity decline):*

### **Architecture and urban environment**

First of all, church domes arise in imagination, the image of Kyiv as a capital and a beautiful city. These associations are based on personal experience and via the visual communication of tourism or festival promotion. Other cities are mentioned less frequently, and these are only the cities and towns of Western and South-Western Ukraine: Uzhhorod, Chernivtsi, Ivano-Frankivsk, Berehove, Kamyanyets-Podilskyi, and Lviv. For the representatives of power institutions and diplomats, these Ukrainian cities are not just attractive tourist locations, but the cities related to cultural cooperation events;

### **Events from recent history**

struggle for independence and affirmation of own identity, tense relations with Russia, the annexation of the Crimea (tackling these questions, the respondents supported Ukrainian position directly or indirectly), Ukraine's quest of its foreign policy priorities in the region (between Russia and Europe). One of the respondents suggested that such attention to the national self-identification of Ukraine could be the fact that Hungary went through similar ordeals at some point in time;

### **Special features of the national character of Ukrainians**

«amicable,» «friendly,» «open-hearted,» «hospitable,» «talented,» «patriotic»;

### **Prospective tourist attractions**

Diverse and healthy Ukrainian cuisine, marked by the influence of different cultures (with some examples of Ukrainian gastronomic brands – «borshch,» «Carpathian cuisine» (non-specified), «horilka,» «Roshen chocolate»); landscapes (mainly of Western Ukraine: «nice nature,» «natural beauty of the Carpathian mountains,» «Dniester river»); folk music and dances;

### **Achievements of Ukrainians in art and sports**

Occasional generalized mentions (without referring to specific personalia) of contemporary fine arts, music (rock, folk-rock, pop music), and literature. In

the realms of sports, football is singled out (Ukraine's co-hosting the 2012 UEFA European Football Championship is perceived as an essential accomplishment) and tennis, boxing, and ice dancing.

### **development capacity:**

changes in social life that have already occurred or are about to happen, a potentially important role of the country in the region. Experts referred to the recent radical developments in the social and political life of Ukraine, Maidan as a revolution. They underline positive changes in the development of the Ukrainian economy and the potential of Ukraine to reach the development level of the key EU countries.

### **Neighborhood relations between Hungary and Ukraine, cultural commonalities/similarities**

*(this focus is common for the representatives of governmental authorities, diplomats, academics)*

These associations include twin cities in both countries; Hungarian historical monuments in the Ukrainian territory; similar milestones and processes in the history of the two countries; even similarities in the national symbols (for instance, the colors of the Ukrainian flag are also the colors of the flags of Hungarian cities Pécs and Debrecen).

As far as occasional positive comments are concerned, mentions of Ukraine's unique features as compared to the countries of the region of interest (language different from Russian; more significant progress in national self-identification as compared to Belarus; even a railway gauge of varying width), about multicultural nature and religious tolerance in Ukraine.

**Negative phenomena are mentioned occasionally**, but together they shape up the image of a particular set of political and economic problems: corruption, smuggling, lack of transparency in doing business (non-compliance with agreements), general feeling of insecurity in Ukraine, impassable roads. **Again, in the spontaneous associations with Ukraine, these problems are not critical.**

It is noticeable that almost nobody mentioned Chornobyl, and nobody spoke directly about military actions in the east of Ukraine (there is only a single mention of the Russian aggression).

Due to the lack of cooperation with Ukrainians, there are few purely professional comments. Nevertheless, Ukrainians are **spontaneously considered friendly, active, and, as to professional interaction, they can surprise** their Hungarian colleagues. In this context, some experts even called themselves the friends of Ukraine.

«I consider Ukrainians to be a brave people, and Ukraine to be a country where great, promising changes are taking place. In my opinion, Ukraine is on the right path, but it still has a lot of work to do to process its past and eradicate corruption. I think of Ukraine as a country that is fighting for its roots and identity.»

– Viktoria Popovics, curator, Ludwig Museum.

Commenting on some Ukraine-related topics, Hungarian experts have stressed that they are much more involved in the Ukrainian issues or the minutiae of cooperation with Ukraine than the Hungarian population and even more than most of the Hungarian intelligentsia. Thus, **it can be assumed that, in general, in Hungary, spontaneous images and ideas related to Ukraine could be rather superficial.** On the other hand, this might testify a possibility to shape Ukraine's perception in the eyes of this part of the population since the country's image has not been consolidated yet.

**Ukrainian experts<sup>1</sup>, predictably, provide warmer, more emotional feedback.:**

- for them, Ukraine **primarily stands for family ties, localities they originate from**, or they specifically like (that is not abstract Motherland, but specific localities: «*childhood spent in Drohobych,*» «*many relatives in Poltava region,*» «*Kyiv where I spent half of my life*»);
- Kyiv and Kyiv cathedrals are also frequently mentioned in their associations;
- they point out the **friendliness, laboriousness, creativity of Ukrainians**;
- they refer to **elements of the national culture, folk traditions, and arts: Ukrainian dishes** (rye bread, salo, varenyky), embroidery, holidays. Once in a while, the modernized interpretation of the aforementioned cultural phenomena is cited (national elements in contemporary fashion, craft food business).
- Cultural phenomena that figured in the associations: modern literature, music, painting, theatre (the latter – specifically for the representatives of the respective professional community).

Unlike the Hungarian respondents, the interviewed Ukrainian experts did not directly mention geopolitical issues, relations with Russia, and the struggle for

1 Hereafter we mean by "Ukrainian experts" the representatives of Ukrainian professional community abroad and the representatives of Ukrainian diaspora.

independence in their spontaneous associations with Ukraine. Instead, they were more focused on the internal context of the country (the notions mentioned above that cause nostalgia and/or pride in Ukraine, the characteristics of Ukrainians as a people, and occasionally domestic political problems, such as ineffective government, social and political instability in 2004 and 2013-2014).

**For the Hungarian and Ukrainian respondents,** the perception of Ukraine is primarily **focused on its capital and Western Ukraine, the Carpathians, and Transcarpathia.**

Another **common feature of Hungarian and Ukrainian experts** is that they **mention specific personalia from the cultural milieu only occasionally in their spontaneous associations with Ukraine. Almost always, these are contemporaries/new institutions** (only one Hungarian respondent referred to T. Shevchenko). Examples:

**sports figures:** Dynamo Kyiv team, Klitschko brothers, tennis player A. Medvedev;

**writers:** S. Zhadan, Yu. Andrukhovych, I. Karpa (mentioned in the context of her activity in the promotion of the Ukrainian culture abroad), L. Deresh;

**music:** folk band DakhaBrakha;

**theatre:** Dakh Contemporary Arts Center;

**international festival of contemporary art and cinema GOGOLFEST.**

Ukrainian professionals and diaspora representatives also mentioned music (in general) and painting (famous Ukrainian artists whose exhibitions take place in Europe, without specifying personalities) in contemporary Ukrainian culture.

To conclude, the general background of spontaneous perception of Ukraine is quite favorable in terms of prospects for cultural cooperation between Ukraine and Hungary. A possible direction of enriching the image of Ukraine is the promotion of specific artistic accomplishments and successful artists to shift the emphasis from generally positive assessments of the character and potential of Ukrainians to recognition of Ukraine's success in various fields of culture.

## 2. General Attitude to Ukraine

Regarding the Hungarian public as a whole, experts argue that ordinary Hungarians know little about Ukraine; therefore, **the attitude of the vast majority is neutral**. It is a blank sheet where active agents of influence can paint either a positive or a negative picture.

«[As far as Ukraine is concerned], I would draw a parallel with Croatia: two neighboring countries that are hardly noticeable on the Hungarian radar; though being highly important for Hungary but mentioned extremely rarely; while Austria and other neighboring countries are paid more attention to.»

— Péter Inkei, director, The Budapest Observatory.

Surges of interest in Ukrainian issues happen during both positive and negative significant events: for instance, Maidan, armed hostilities in the east of Ukraine, or Ukrainian victory at the «Eurovision» song contest. However, such interest tends to fade quickly, and for most Hungarians, it does not transform into a permanent interest in Ukraine.

According to the respondents, when encountering Ukrainians in personal and professional circumstances, learning about Ukrainian culture, Hungarians usually get favorable impressions. However, such interaction's intensity is insufficient to create a lasting, exciting, and attractive country's image.

The primary source that forms public opinion about Ukraine is mass media for lack of other contact points. **This involves some significant risks** since the press exaggerates the existing problems in interstate relations per respondents' opinion. They tend to accentuate the hardships of the Hungarian minority in Ukraine and portray Ukraine one-sidedly as a country where everything goes wrong – in terms of corruption, social and economic processes.

«The language issue,» i. e., the unresolved dispute with Hungary over the Laws of Ukraine «On ensuring the functioning of the Ukrainian language as the state language» and «On Education,» which have an impact on the ethnic Hungarians in Ukraine's Transcarpathian region is a vivid example of a media-promoted topic, which is considered significant and relevant for Hungarian society even by experts loyal to Ukraine.

According to the respondents' observations, for Hungarians, who had no opportunity to discover or interact with Ukraine, it is still perceived as a former part of the Soviet Union and remains in Russia's shadow. For example, many Hungarians do not understand the difference between Ukrainian and Russian languages or why the Russian-speakers in Ukraine self-identify as Ukrainians.

**At the same time, experts point to differences in attitudes towards Ukraine among different generations of Hungarians.** The younger generation of Hungarians knows more about Ukraine, including their own experience, and it is more open to Ukrainians. Nevertheless, their perceptions of Ukraine are fluid and still depend on mass media discourse.

'The middle-aged generation (say, 40-50-year-old people) and the older generation think about Ukraine in stereotypes... They think that Ukraine is a little colder, for example. For them, Siberia and Ukraine are the same things. The older generation still does not fully understand the difference between Ukrainian and Russian; for them, these are the same... They do not fully understand the changes that have taken place on the territory of the former Soviet Union. The youth of Hungary (20-35 years old) are quite aware that Ukraine and Russia are different, but what they say about Ukraine, their thinking and attitude to Ukraine and Ukrainians are very much conditioned by the influence of the media. When the European Football Championship was held in Ukraine, they thought that Ukraine was all "happy," it was good, it was fashionable, cool, smart, and everything was great. Then, the media started talking about the war; they were absolutely convinced that the whole of Ukraine was in ruins. They didn't see the difference between Donetsk, Uzhhorod, Odesa, and Chernihiv; they thought that tanks were everywhere.'

— Representative of Ukrainian professional community abroad.

Summarizing what was voiced by experts directly or indirectly, we can identify some aspects that should be taken into account **to understand the context of perception of Ukraine** by the population of Hungary:

- the attention focus of Hungarians is primarily centered on border regions of Ukraine, e. g. Transcarpathia, areas of compact settlement of the Hungarian minority, or Kyiv as the capital. The locations, history, current events of the rest of the country are distant and do not arouse active interest for the moment.
- (an aspect that to some extent echoes the previous one) Hungarians are attentively following the life of Hungarian minorities abroad;
- Hungarians are very much focused on their own culture; it is crucial to find a common foundation to trace parallels with their own culture to increase their willingness to get acquainted with the culture of another country;
- the current level of knowledge of foreign languages (including English) among Hungarians narrows the range of possible sources of information (preference is given to sources in Hungarian) and increases the requirements for the promotion of cultural products – everything must be adapted in Hungarian;
- Hungarians perceive themselves as positive and creative, and they appreciate these same qualities in the representatives of the other nations.

**The attitude of the Hungarian respondents towards Ukraine can be characterized as positively neutral.** They have relatively better knowledge of Ukraine from their own experience or the experience of their friends. They are open to new opportunities in their professional field and perceive Ukraine as able to create such opportunities.

According to experts, **Hungarian professional circles are rather not involved in Ukrainian issues**, but some respondents point to positive dynamics. Over the past few years, Hungarian cultural figures are gradually learning about some Ukrainian artists (for example, the film «Donbass» and its director Sergei Loznitsa, contemporary Ukrainian visual art), gain experience of interaction with the Ukrainian counterparts. University students choose Ukraine as a research object.

Opinions and attitudes of the professional community also largely correlate with how open this community is to outside contacts and influences, how well known and active representatives or natives of Ukraine are in this field, and how exactly they manifest themselves.

Given the experience and comments of the interviewed experts, we can assume that the Ukrainian cultural product is better known in artistic circles. This, in

particular, concerns visual art, contemporary music, cinema, literature. Experts express expectations of a quality Ukrainian product in these areas, even if they do not belong to these spheres by their profession. At the same time, in scientific and educational circles, knowledge about Ukraine is mostly point-by-point, determined solely by the expert's personal experience and not by general ideas/expectations about Ukraine's achievements in these areas.

Representatives of the diplomatic corps also demonstrate certain specifics. On the one hand, these experts naturally know Ukraine and Ukrainian culture much better than representatives of other TAs. Respectively, they may have profound contemplations about Ukrainian cultural events; they are familiar with the personalia in culture; they admire the development of Ukrainian culture and may promote it in Hungary. However, such interest is mainly based on personal interests and inclinations. For some, it is Ukrainian fine arts; for others, it is the music of various genres. In the comments of such experts, one can find mentions of Ukrainian cultural phenomena that are considered universally recognized, known, significant, and are promising for building Ukraine's image abroad. In other words, those phenomena can be viewed as a «cultural brand» of Ukraine. At the same time, despite their personal attitude to Ukraine, the representatives of this audience clearly articulate the negative aspects of Ukraine's perception of Hungary (for example, the above-mentioned «language issue») due to the deeper immersion in all aspects of bilateral relations..

**«Without overcoming corruption at all levels, it is unrealistic to get out of the negative situation in which Ukraine finds itself now, but having talked to Ukrainians of different statutes, I can state with confidence that the people want to overcome it, and I hope they will succeed.»**

– **ános Kollár, 1st Counselor, Head of Consular Section, Embassy of Hungary in Kyiv (2011-2017).**

This differentiates diplomats from other experts, who are still prone to think that the background of Ukraine's perception in Hungary is relatively neutral, despite some harmful waves in mass media. This information primarily affects those who actively monitor relations with Ukraine, but the share of such an audience is small.

As expected, active representatives of the Ukrainian diaspora and the Ukrainian professional community are enthusiastically interested in the situation in Ukraine.

They can explain Ukrainian realities and translate pro-Ukrainian narratives to their social circle. Still, they acknowledge a downside to this, as Ukrainians sometimes concentrate on problems within Ukraine and pay less attention to what makes Ukraine attractive for the foreign audience.

Ukrainian experts also frequently mention the negative perception of Ukrainians in Hungary, developed by mass media, emphasizing the 'Ukrainian trace' in criminal matters or problems covered by their messages. Such assessment does not coincide with the opinion of Hungarian experts who consider the attitude of the broad public to Ukrainians to be neutral. A possible reason for that is that diaspora representatives are more sensitive to media narratives critical towards Ukraine.

## **Countries that are currently of professional interest to experts, and Ukraine's place among these countries**

**The cohort of countries of professional interest includes:**

- **neighboring countries**, particularly countries with numerous Hungarian diaspora, due to easy reach and, respectively, favorable interaction environment;
- countries with which **economic and cultural cooperation** has been established;

However, even if a country is a neighbor, it does not necessarily mean that it is in the focus of interest. It must be active both in actions and communication to attract the attention of respective professional communities.

As far as business and cultural relations are concerned, Germany, France, Belgium, Austria, the Netherlands, Romania, Croatia; countries that together with Hungary constitute the Visegrad Group (Poland, Czechia, Slovakia) are primarily mentioned.

- **Countries that can be considered influential** (with developed and stable economy, international trendsetters in different spheres): primarily, the USA, but also Germany and Russia.

Regardless of the experts' attitude to Russia, its security influence in the region is assessed as significant. Accordingly, the geopolitical position of Ukraine is characterized by some experts as a kind of «transition zone» between Russia and Europe. Some comments show support for Ukraine's pro-European path of development.

«It is a highly important question whether Ukraine is approximating Europe – this multi-million community, is Europe open for that, and do we help ... most Hungarians want Ukraine to strive not for Moscow, for it to get more distant from the Soviet past and to move along the European integration path.»

– Péter Inkei, director, The Budapest Observatory.

### **Several European countries were mentioned concerning the specific spheres of culture, for instance:**

- Germany, France were characterized as countries with developed modern culture, high-quality cultural products, diversity of artistic manifestations, setting cultural trends;
- the USA, Great Britain, the Netherlands, Belgium were noted as countries with a developed music market;
- Austria, France, Italy were mentioned as countries where, in particular, projects in the field of visual arts have a good perspective;
- (single mentions) the Baltic countries, Poland, the Netherlands – according to Ukrainian experts in the field of performing arts, these countries have a strong theater school and respectively opportunities for a fruitful exchange of experiences.

Occasionally, countries that arouse personal interest, not directly related to the respondents' professional activity, were mentioned. These could be related to specific topics relevant to a particular country (e. g, gender equality), the desire to learn more about cultural phenomena and processes, which expand the experience and attract with their uniqueness or unusualness. In this context, China, Latin America, Canada, Greece, and Turkey were mentioned.

The presence of Ukraine in the cohort of countries that are important for experts from a professional point of view is observed if experts have already had professional contacts with Ukraine or at least are considering such connections given Ukraine's neighborhood with Hungary. Thus, diplomats working in Ukraine and representatives of government institutions from the regions of Hungary bordering on Ukraine mentioned Ukraine as one of the critical countries.

There were also sporadic comments about the potential importance of Ukraine for cooperation in publishing or the field of visual arts. These respondents were

convinced of the exciting offer of Ukrainian cultural products in these areas either from their own experience or feedback from other experts.

However, it should be noted that Ukraine is rarely mentioned among the countries that produce significant professional interest in general. **The reason**, according to experts, is that Ukraine is not active enough. Moreover, in many areas of culture (e. g., music, cinema), an extensive supply of artworks and fierce competition are observed.

According to experts, additional factors that hinder the development of cooperation with Ukraine are the language barrier (knowledge of at least English is required to organize cooperation), bureaucracy/organizational difficulties. The ambiguous perception of the internal situation in Ukraine is also evident. Thus, there were isolated warnings about the instability of the political and economic situation in Ukraine (annexation of Crimea, hostilities in eastern Ukraine, systematic risks to gas transportation, fluctuations in inflation).

At the same time, experts believe that **Ukraine has great potential** and can become a powerful regional player. For example, according to one respondent, Ukraine could occupy no less important place in Eastern and Central Europe than Poland in the Baltic region.

Thus, it can be argued that there is no bias among experts about Ukraine, but there is an **expectation that the Ukrainian side will take the initiative to cooperate**.

**Comments on potentially interesting topics and directions in cultural cooperation related to Ukraine were not numerous.** Even those experts who have professional contacts with the Ukrainian counterparts note that their cases are mostly an exception because, **in general, professional communities have no reason to discuss Ukraine actively.**

**‘Ukrainian gastronomy and its taste are unique and regionally close. Besides that, we know little about modern Ukrainian culture, in particular, literature. I know just one Ukrainian writer [Andriy Kurkov], whose books I have read’.**

— Representative of Hungarian professional milieu.

Also, commenting on media discourse on the situation in Ukraine and relations with Ukraine, respondents note that the Hungarian media primarily focus on political issues. At the same time, events in the field of culture, cultural

achievements of Ukraine remain little known. This, according to experts, is ungrounded. Thus, currently, in Hungary, **publicly available information about Ukraine is concentrated beyond the cultural domain**. Therefore, to convey messages about cultural life in Ukraine to the Hungarian audience (both the general population and the professional community), Ukraine must undertake additional efforts.

When asked which **topics, directions, and cultural phenomena related to Ukraine have the potential** in terms of presence in professional and public discourse in Hungary, **can be a starting point** for opening Ukrainian culture to Hungarians, the interviewed experts declared the following (in descending order of intensity of mentions):

- **literature, cinema:** at present, there is very little specific information on Ukraine's achievements in these areas, but experts suggest the existence of a high-quality and exciting cultural product;
- **Ukrainian cuisine:** tasty and regionally close to the Hungarian, but, according to experts, still insufficiently known and popular among the Hungarian population;
- **tourism:** according to experts, Ukraine has great potential as a tourist destination due to the diversity of architectural objects and natural landscapes, the presence of historical monuments, possibilities for active tourism (for example, Ukrainian ski resorts are already gaining popularity among Hungarians). Experts also noted that the interest in Ukraine was prompted by the release of the series «Chernobyl» produced by the American TV channel HBO. It prompted a desire to visit Pripyat or put Ukraine in general into focus. However, all the mentioned tourist destinations and their benefits should receive more comprehensive and targeted coverage in Hungary, as currently, the Hungarian tourism business offers almost no tours to Ukraine. In addition, it makes sense to work with specific barriers regarding tourist travel to Ukraine. Thus, one of the experts noted that one of such barriers is waiting for hours when crossing the Ukrainian-Hungarian border;

**'Promotion of active, extreme tourism in Ukraine could be of interest – since... people are looking for places which are not that distant but are rather exotic and fascinating ... and often people do not think about the neighboring countries.'**

— A representative of governmental institutions.

- **commonalities in the history of Ukraine and Hungary:** for example, the study of the Hungarian historical heritage located on the territory of modern Ukraine, further in-depth study of the Austria-Hungary period; identification and study of points of intersection in the history of culture (e. g., prominent cultural figures – Hungarian Sandor Petofi and Ukrainian Taras Shevchenko - were contemporaries); search for historical parallels, which could be of interest not only to experts but also to ordinary Hungarians;

«For us evident is the topic of the ancient history of Hungary, to which Ukraine holds the key since the way of Hungarians to their current Motherland was across the territory of modern Ukraine... And now close to the city of Dnipro, scientific works are being performed, and that is an important opportunity for cooperation.»

– Péter Inkei, director, The Budapest Observatory.

- **спільне в історії України та Угорщини:** наприклад, дослідження угорської історичної спадщини, що знаходиться на території сучасної України, подальше глибше дослідження періоду Австро-Угорщини; виявлення та дослідження точок перетину в історії культури (як приклад наводився той факт, що видатні культурні діячі – угорець Шандор Петефі і українець Тарас Шевченко – були сучасниками); пошук паралелей в історичних процесах, що, на думку експертів, могло б зацікавити не тільки фахівців, а й пересічних угорців;

«Для нас дуже очевидна тема стародавньої історії Угорщини, ключі до якої тримає в руках Україна, оскільки шлях угорців до нинішньої Батьківщини проходив територією сучасної України... І зараз в районі міста Дніпро ведуться наукові роботи, це важлива можливість для співпраці»

– Петер Інкеї, директор, The Budapest Observatory.

- **sports:** since Hungarians are interested in sports and know famous Ukrainian athletes (for example, the Klitschko brothers' boxers), reporting

on the achievements of Ukrainian sports could be an additional means of representing Ukraine for Hungarians;

- **music**, first of all, popular pop music, rock music. In particular, the potential possibility of rotating Ukrainian music on Hungarian radio was mentioned;
- **festivals** held in Ukraine could be a tourist attraction for the Hungarian population under the condition of active promotion in Hungary. These are colorful and interesting events for the public, and the language barrier is not critical (it is not necessary to know the Ukrainian language). In addition, festivals are a platform for the exchange of cultural products among professionals;
- **painting**: experts note the high level of contemporary Ukrainian artists; in addition, Ukraine's achievements in this field of culture and its representatives are largely unknown to the general public in Hungary. Therefore, according to experts, Ukrainian painting is promising for presentation to the Hungarian audience;
- **Ukrainian folklore**: experts noted that the performances of Ukrainian folk groups are usually of interest in Hungary, but developing this direction requires attention not only to well-known groups that traditionally represent Ukraine (such as the Pavlo Virsky Ukrainian National Folk Dance Ensemble) but and other ensembles that work in the field of folk art and can attract public attention with novelty and uniqueness;
- **multi-culturalism**, religious tolerance is characteristic of Ukraine. In this context, according to one expert, additional opportunities open up for Ukraine. since Budapest is one of the world centers of Judaism, for the numerous Jewish community of Hungary, the Jewish monuments in Ukraine are of great value (in particular, contemporary ones, like the 'Menorah' center in Dnipro). Therefore, some directions for cooperation also open up here – tourism, the interaction between Jewish organizations of the two countries.
- **theatre** was mentioned only by the experts working in the respective field; a more active proposal is expected from Ukraine.

## Special features of Ukrainian respondents' view

- they note that any sphere of Ukrainian culture can be of interest to the Hungarian audience, provided it is actively promoted in formats that can attract a broad audience. Arguing for this thesis, one of the experts mentioned Irena Karpa's activities in France and the events she initiated to present Ukrainian culture to the French audience<sup>2</sup>: exhibitions of contemporary

Ukrainian artists, displaying the collections of Ukrainian designers. According to the expert, such events aroused considerable interest and stimulated interest in the work of Ukrainian artists.

- they consider that the media context negative for Ukrainians should be balanced with disseminated information about Ukraine's achievements in culture;
- they offer to promote Ukrainian culture, particularly by highlighting its ties with Hungarian culture, the search for common trends, cooperation between artists of both countries, the work of artists of Ukrainian origin living abroad, by adapting the Ukrainian cultural product to the demands of the Hungarian audience. In this context, one of the respondents mentioned Ukrainian musician and composer Roman Medentsi. He received his professional education in Ukraine and later in Hungary, is currently a professor at the Academy of Music in Budapest. Medentsi created an experimental piece of music based on Taras Shevchenko's poems, often performed internationally.

According to experts, it is in professional cooperation between the countries that the Ukrainians and Hungarians understand how much they have in common, what similar problems they have to solve, and what mutually beneficial opportunities open up in joint projects.

# 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

Against the background of low general awareness of Ukraine, **understanding of its contemporary culture is also expectedly low** in Hungary. According to experts, this applies not only to the general Hungarian population but also to professional circles.

According to the respondents, there are a few spheres with a relatively consistent idea of contemporary Ukrainian culture, which are characterized positively by the Hungarian audience:

- music: thanks to the consistently successful performance of Ukraine at the annual Eurovision Song Contest and the tours of folk groups, which enjoy high demand;
- sports: Ukraine is associated with achievements in sports, and the national identity of athletes, in particular, allows Ukraine to be distinguished from Russia;

Experts' awareness of Ukrainian cultural phenomena and personalities is fragmentary and primarily based on assumptions: there should be interesting cultural phenomena, works of art, high-level artists (writers, musicians, artists) in Ukraine, but many experts find it difficult to mention specific examples and personalities spontaneously.

Among Hungarian respondents, only those related to Ukraine by some activity, joint projects, or personal inclinations (e. g., collection activity) shared meaningful impressions of the Ukrainian culture. **Currently only Hungarians who are independently and purposefully looking for points of intersection with Ukrainian culture, are aware of it.**

## **When asked to tell about the known manifestations of Ukrainian culture in general (events, figures, phenomena), the interviewed experts mentioned the following:**

*(in descending order of intensity of mentions):*

### **Music**

Primarily mainstream popular or rock music: the participation at the Eurovision Song Contest, Okean Elzy/S. Vakarchuk, Vopli Vidopliasova;

### **Folklore:**

In this context, Ukrainian folk songs were mentioned (thanks to the large-scale project «Polyphony» to study authentic Ukrainian singing, initiated by Hungarian Miklós Both), as well as music and dance groups (e. g, children's choir «Shchedryk,» P. Virsky Ukrainian National Folk Dance Ensemble, G. Veryovka Ukrainian National Honoured Academic Folk Choir, Center of Choreography «Veselad»);

### **Gastronomic culture:**

In the context of the current representation of Ukrainian cuisine in Hungary, experts mentioned the «Ukrainsky Dvir»/» Ukran Udvar» Ukrainian restaurant opened in Budapest a few years ago, and suggested even more such restaurants are needed;

### **Literature**

A. Kurkov was named among the writers; Ukrainian experts also mentioned Yu. Andrukhovych, S. Zhadan, and L. Kostenko. In this area, the barrier to the promotion of Ukrainian content, according to experts, is the need for translation. Although the situation with translations of contemporary Ukrainian literature is

improving, this work area still needs to be developed.

## Visual arts

As noted in the previous section, modern Ukrainian painting is usually mentioned generally: as interesting but little known to Hungarians. Only experts who have a focused interest in this area were able to name the personalities: Vladyslav Shereshevskiy, Andriy Chebykin, Anatoliy Kryvolap, Volodymyr Odrekhivskiy, Stefan-Arpad Madiar;

## Theatre

The director of the National Theatre of Hungary, Attila Vidnyánszky, was mentioned several times. Vidnyánszky is associated with Ukraine because he was born, studied, and previously worked in Ukraine. Also, among the Ukrainian professionals in the field of performative arts, Vladyslav Troyitskyi was mentioned several times;

## festivals, art fora:

international festival of contemporary art GOGOLFEST, the international festival of ethnic music Krayina Mriy, events in the Mystetskyi Arsenal National Art and Culture Museum Complex, Kyiv Biennial international forum for art, knowledge, and politics;

## Sports

– football (A. Shevchenko), «Shakhtar» team;

## Cinema

In particular, S. Loznitsa;

Even mentioning certain cultural phenomena and personalia, the experts **cautiously spoke about Ukrainian culture in the global context**. They limited themselves to remarks that despite some bright manifestations and available potential, Ukraine has not yet gained a significant position in the international cultural arena.

## Specifics of the position of Ukrainian respondents:

- they actively mentioned writers and poets, including the classics (Lesya Ukrainka, T. Shevchenko, I. Franko, M. Gogol, H. Skovoroda, I. Kotliarevskiy, B. Oliynyk, I. Drach, M. Bazhan). At the same time, it should be noted that Hungarian experts spontaneously mentioned only Taras Shevchenko among

the classics of Ukrainian literature;

- cited additional examples of personalities and phenomena of Ukrainian culture, which, in their opinion, could potentially interest Hungarians in original creativity, originality: singer Kvitka Cisyk, the band «ONUKA,» culinary expert Yevhen Klopotenko, brands/designers of Ukrainian clothing;
- reflecting on the formats and content of cultural promotion in Ukraine, respondents emphasized the importance of demonstrating creativity and positivity. The Hungarian public supports original approaches in all areas, so creativity beyond stereotypes, which can make a strong impression, will be welcomed. Commenting on the possible content of cultural promotion of Ukraine, experts noted the importance of working delicately on the topics of historical traumas and current problems of Ukraine, focusing on the achievements and experiences that Ukraine can offer;

noted that in the representation of Ukrainian culture, it is necessary to go beyond folklore and folk arts and crafts achievements to show the world contemporary Ukrainian culture.

When asked about the **demand for contemporary Ukrainian culture in Hungary**, most of the interviewed experts noted that **there could be no demand for what is unknown**. In this context, there were often comments that the Ukrainian side (sometimes it was about diplomatic missions, sometimes in general about state institutions and ministries) is not perceived as sufficiently active in presenting Ukrainian culture in Hungary.

At the same time, experts more loyal to Ukraine noted the positive aspects of this situation. They suggested that as Ukrainian culture is insufficiently known in Hungary, the Hungarian audience may have positive expectations: a sense of intrigue, new approaches, and potential opportunities for fruitful cooperation. Therefore, in the future, when developing policies and strategies for the presentation of Ukrainian cultural products in Hungary, this specificity should be taken into account.

**«If they knew about Ukrainian culture abroad, there would be a demand for it, but there is no demand for the unknown.»**

— János Kollár, 1st Counselor, Head of Consular Section, Embassy of Hungary in Kyiv (2011-2017).

«It is precisely due to the fact that Ukraine is little known to us in all its aspects, that it is at the same time an extremely interesting and fascinating country.»

— Viktoria Popovics, curator, Ludwig Museum.

Contemplating the future demand for Ukrainian culture, experts in almost all sectors indicated that Ukraine could indeed offer something in their field.

The respondents underlined that the **Hungarian audience is open to any art type, and the main thing is not the national belonging of a cultural product but its quality.**

**Thus, summarizing the opinions of experts, we can highlight aspects that Ukrainian agents in the field of culture and cultural diplomacy should pay attention to:**

- to increase activity in presenting Ukrainian cultural products in Hungary;
- to go beyond the interaction exclusively with the Ukrainian diaspora and attract a broader target audience – the Hungarian audience. First of all, it is worth paying attention to music, cinema, theater, and painting, where the audience's emotional involvement is most pronounced. However, according to experts, even in academic disciplines, such as in history, one can find topics of interest to the general public, which can be presented at the level of mass culture;
- to focus on contemporary Ukrainian culture and place it in a global context; in addition, Ukrainian culture would be better accessible if Ukraine participated in EU programs, in the framework which it is easy to move between countries, to transport works of art across borders;
- Experts noted that Hungarian audiences do not always distinguish Ukrainian culture from Russian or Soviet heritage. Therefore, such separation, striving for independence, emphasis on authenticity should also be underlined.

## **2. Results of the assessment of the proposed cultural phenomena**

To assess the overall involvement of experts in the Ukrainian cultural context, we asked the respondents to evaluate 72 phenomena of Ukrainian culture. The list included significant events in the social and political life of Ukraine, cultural phenomena of a different order, and prominent cultural and political figures.

During the interview, each expert evaluated 24 phenomena out of 72, assessing how well acquainted he or she is with each phenomenon and with which country the phenomenon is primarily associated. Thus, the analysis concentrated on awareness of cultural phenomena and whether the phenomena are perceived as purely Ukrainian or ambiguously.

As it turned out, the **majority of the proposed cultural phenomena were little known to the interviewed experts**. Ukrainian experts are generally more aware of these phenomena, but it cannot be said that they are familiar with all phenomena much better than Hungarian experts.

It should be noted that **Hungarian experts were surprised to discover how much they still did not know about Ukraine**, and this was an unpleasant feeling for experts, especially for those who said that they had positive feelings towards Ukrainians. One respondent even asked to share a list of phenomena to search for information about them.

Tracing the trends identified in the perception of the proposed cultural phenomena, the level of knowledge and attribution can be divided into the groups listed in the table below. (Results of assessment and country attribution of all 72 phenomena are given in Annex 1):

# FAMOUS, ASSOCIATED MAINLY WITH UKRAINE



Cossacks/Zaporizhzhia Sich



Ukrainian decorative and applied art



Oleksandr Dovzhenko



Chornobyl disaster



Scythians



Kobzar tradition



the Holodomor



Kira Muratova



Borsch



Maidan



Babyn Yar

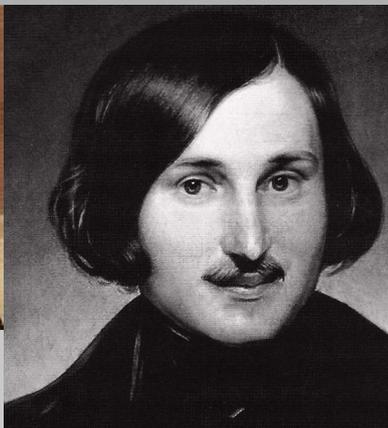


St. Sophia Cathedral in Kyiv

## FAMOUS, ASSOCIATED WITH OTHER COUNTRIES



Kazymyr Malevych



Mykola Hohol



Sergii Parajanov



'Shadows of Forgotten Ancestors' by Parajanov

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



Oksana Zabuzhko



Les Kurbas/Berezil Theatre



Anne de Kyiv



Serhiy Korolyov



The Crimean War (1853-56)



Ivan Mazepa

THE CLOSEST DEVELOPMENT  
AREA: RELATIVELY HIGH LEVEL OF  
KNOWLEDGE



Volodymyr Vernadsky



Chersonesus



Kyiv Rus



Oleh Sentsov



Song Shchedryk /  
Carol of the Bells



Bakhchysaray Palace



Lesya Ukrainka

LITTLE-KNOWN: REQUIRE A  
CONSIDERABLE RESOURCE FOR  
PROMOTION



Haytarma



VUFKU (All-Ukrainian Photo and Cinema Administration)



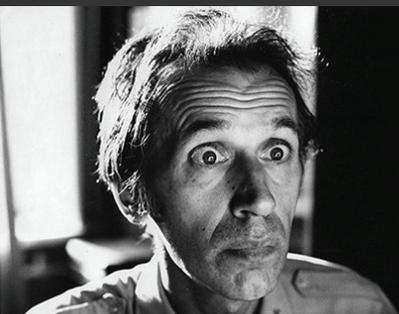
Jacques Hnizdovsky



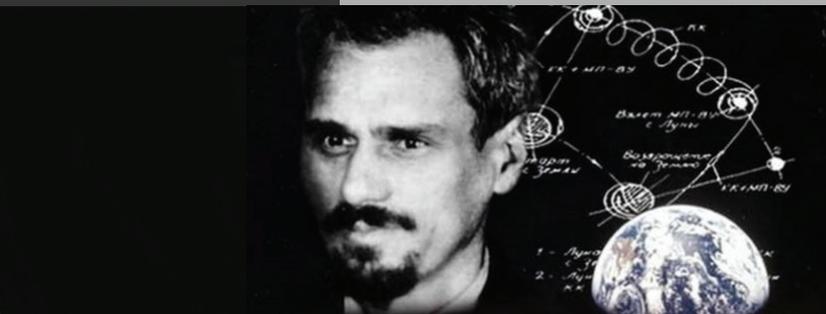
Sonia Delaunay



Vasyl Yermilov



Valentyn Sylvestrov



Yurii Kondratiuk



George Shevelov

LITTLE-KNOWN: REQUIRE A  
CONSIDERABLE RESOURCE FOR  
PROMOTION



Bronislava Nijinska



Mykhayl Semenکو



Paul Celan



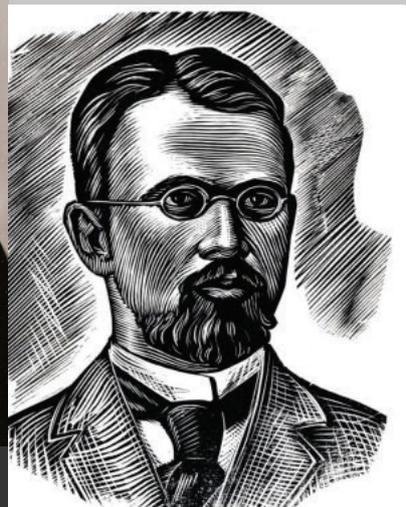
Davyd Burluk



Oleksandr Arkhypenko



Oleksandra Ekster



Ahatanhel Krymsky

According to Hungarian experts, they have very little information about the most familiar cultural phenomena: they either heard the name, have some superficial knowledge, or came across it in passing. Examples of such comments:

- Ivan Mazepa - Ukrainian cossack hetman;
- Volodymyr Vernadsky - there is an institute named after him;
- Volodymyr Horowitz - musician;
- Serge Lifar - choreographer;
- Mykola Hohol - a writer whose works are studied in the school curriculum.

Examples of comments about more familiar phenomena include the following:

- Josef Roth - the writer's works are familiar, but the author himself is associated with one of the German-speaking countries, not with Ukraine;
- «Shchedryk» - is characterized as a «beautiful song» and is also known for the eponymous Ukrainian children's choir, which successfully performs abroad;
- Cossacks - «army»; also, the concept is associated with a modern dance group, but the specific name is not mentioned (probably the group «Kazaky»).

## **There is a tendency of a relatively deeper awareness of the following cultural phenomena:**

**Historical, socio-political events and phenomena that were/are present in the media, in public discourse:**

- Maidan, Chernobyl disaster, Holodomor, Babyn Yar. The most knowledgeable and personal reflections were demonstrated concerning the most contemporary events.

**These phenomena were commented as follows:**

- **Maidan** is an event that has long been present in communication, mainly in a positive light. It is characterized as a revolution, a protest of Ukrainians against oppression, the struggle of Ukraine for independence;
- **The Chernobyl** disaster is an event that has become significantly more relevant due to the release of the series «Chernobyl» produced by HBO (USA). However, experts note that they knew about the Chernobyl accident for a long time, and one of the sources of information about this event was the work of Hungarian journalists. A documentary on this topic by Tvrtko Vujity was mentioned. In addition, an expert who had previously worked in

journalism noted that he also worked on the subject of Chornobyl);

- **The Holodomor** is described as a period of artificially created famine in the Ukraine territory on the initiative of Joseph Stalin. One of the experts noted that an exhibition on the Holodomor was held in the city where he lives (Nyíregyháza) and attracted much attention;
- **Babyn Yar** is characterized as a place where there was mass extermination of people of Jewish nationality (the Ukrainian population was not mentioned in the context of this tragedy).

### Phenomena in cinematography

Directors Kira Muratova, Sergey Parajanov, Olexander Dovzhenko, their creative work. Thus, there was a high appreciation of the work of K. Muratova (an expert familiar with her films described Muratova as an outstanding director). Dovzhenko's film «Earth» was mentioned as a Soviet avant-garde film. Also, one of the experts noted that at one time, it was interesting for him to get acquainted in more detail with the information about the creative heritage of S. Parajanov, collected in the private collection of one of the admirers of the director;

### Phenomena directly related to the expert's profession or personal hobbies.

- cultural and artistic phenomenon Boychukism for a representative of the visual arts;
- Kharkiv School of Photography, of which one of the experts heard about from his father, an amateur photographer;
- mention of the Scythian pectoral, Ukrainian avant-garde painting, Kyiv temples in the style of Ukrainian Baroque from diplomats who are actively interested in Ukrainian art.

It is worth noting that a more thorough acquaintance with Ukrainian cultural phenomena was sometimes mentioned in the Russian context. Thus, the above acquaintance with the legacy of S. Parajanov took place in Moscow; works of the Ukrainian avant-garde exhibited in the Moscow Tretyakov Gallery were mentioned.

The opposite example, when some Ukrainian agent promotes the Ukrainian cultural phenomenon, is, for example, the activities of the Les' Kurbas Centre mentioned by the representative of the diplomatic corps, thanks to which knowledge about the director who modernized the Ukrainian theater is spread.

Commenting on the proposed list of phenomena, the experts made the following **recommendations for the promotion of phenomena of Ukrainian culture:**

- **most often: it is necessary to emphasize contemporary culture**, to tell more about current personalities and events;
- the **achievements of an independent Ukraine should be emphasized**, rather than a shared legacy with Russia/the Soviet Union;
- **it is worth paying attention to phenomena that have a positive connotation**, not focusing solely on historical traumas and difficulties.

Considering the experts' comments, we can conclude that an example of a phenomenon that meets the above recommendations is the **Maidan. This event in modern history has aroused great interest abroad, is the embodiment of Ukrainians' desire for freedom**, their courage in defending their values. To summarize, this is perhaps the only phenomenon well-known to experts. It also is a specific Ukrainian phenomenon that immediately distinguishes the country in the post-Soviet space and carries a generally positive emotional charge (victory in the dramatic struggle). One of the experts even directly recommended communicating Maidan as a kind of «brand» of Ukraine.

Phenomena outside recent history can be attractive and valuable from the point of view of cultural diplomacy if they relate to the historical ties between Ukraine and Hungary (for example, H. Skovoroda lived in Hungary for several years, but this is hardly known to the general public).

One of the respondents, who is a teacher at a higher education institution, shared a successful communication of cultural achievements of Ukraine. As part of one of her courses, she prepared a presentation for students on «Interesting facts about Ukraine.» This presentation presented in an accessible form a variety of facts that demonstrate the achievements and identity of Ukraine: it was about democratic traditions (elections of hetmans), historical monuments (ancient temples), and certain world records - the world's deepest subway station in Kyiv, the longest musical instrument (trembita), the most powerful transport aircraft, «Mriya,» created by the Antonov design bureau. The expert noted that these facts were a real revelation for students, aroused their admiration and respect for Ukraine.

**All cultural phenomena that are potentially attractive in terms of tourism development are also promising for the promotion of Ukrainian culture, for example:**

### **Ukrainian cathedrals**

It should be noted that the golden domes of the churches of Kyiv are a powerful, impressive image, which many experts spontaneously think of when Ukraine is mentioned. They are, in a sense, the business card of Ukraine;

**“St. Sophia Cathedral: I could not say what the cathedral is called, but I can imagine”**

— Representative of governmental institutions.

### **Borsch**

As it turned out, in addition to Ukraine, borsch as a phenomenon of gastronomic culture is also attributed to Russia. However, some experts called borsch a good choice for the representation of Ukrainian national cuisine and a dish that attracts because it is simply delicious, regardless of the degree of interest in Ukraine;

### **Ukrainian decorative and applied art, the most famous of which is embroidery**

*(vyshyvanka)*

while other decorative and applied art phenomena are much less prevalent per experts' comments. It can be concluded that the embroidered shirt, as one of the most famous and attractive Ukrainian cultural phenomena, can act as a symbol of Ukrainian decorative and applied art in general and stimulate the interest of foreigners. One Hungarian respondent stated that he had not yet known about Petrykivka painting or Kosiv ceramics, but given that he knew about embroidery, he suggested that painting and ceramics were also probably interesting from a visual point of view and expressed a desire to learn more about them;

### **The Chernobyl disaster, Chernobyl**

A phenomenon that again attracted attention due to the release of the series mentioned earlier, which is an occasion to attract foreigners to visit Ukraine to convey Ukraine's narrative about this tragic event.

**The popularity of cinema** in Hungary, interest in events, and achievements in this field are also noted. Based on the opinions and observations of experts

on the attitude of Hungarians to the cinema, we can conclude that personalities and works in the field of cinema can be promising for the representation of contemporary Ukrainian culture.

### **Experts recommended expanding the list of cultural phenomena that could represent Ukraine by:**

- **first of all, the personalities of contemporaries:** authors (L. Kostenko, S. Zhadan, Y. Andrukhovych), athletes (for example, S. Rebrov, who coaches the Hungarian football club), artists, scientists, musicians, and performers. Thus, one of the experts noted that he often visits theaters and operas but knows only Russian soloists;
- **world-famous artists** such as S. Krushelnytska, K. Bilokur;
- **tourist attractions**, in Kyiv (in this context, the Kyiv-Pechersk Lavra was mentioned) and in the Carpathians/Transcarpathia (nature, authentic wooden architecture), in Odesa, etc.;
- **gastro-phenomena:** dumplings, Carpathian cuisine (respondents did not give examples of specific dishes but expressed a general interest in the regional cuisine of Ukraine, territorially close to Hungary).

**As a result, to acquaint the Hungarian population and the Hungarian professional environment with the heritage of Ukrainian culture, it is necessary to make significant efforts. And these efforts will be more effective if the cultural phenomena selected for the representation of Ukraine are relevant to topics, events, cultural phenomena that are interesting or significant to foreign audiences, can be organically integrated into the context pertinent to Hungarians.**

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

## 1. Existing experience of cooperation and its characteristics

**A whole number of the respondents had something to say about** cooperation with Ukrainian professionals, about joint participation of Ukrainians and Hungarians in cultural projects, including their own experience, about the events that contributed to acquaintance with Ukrainian culture in its different manifestations. Some events and activities were mentioned **in relation almost to all the cultural sectors under study**. The examples below constitute a spectrum of opportunities already realized and may suggest the directions for future cooperation.

**Typical formats of cultural interaction, repeatedly mentioned by experts, are the following:**

**Concerts, tours of Ukrainian artists and creative groups, theaters**

The examples covered a relatively wide range of genres and the status of participating cultural personalia and institutions.

### **Events held in Hungary:**

- tour of the National Opera of Ukraine organized by the Embassy of Ukraine in Hungary;
- performances of Ukrainian folk dance and singing ensembles, both country-wide and locally, with the assistance of local Hungarian authorities. An example would be the celebrations of the day of Nyíregyháza, a city located near the border with Ukraine, where the city council maintains active cultural ties with Ukraine. In this context, groups of different status and direction were mentioned: G. Veryovka Ukrainian National Honoured Academic Folk Choir, P. Virsky Ukrainian National Folk Dance Ensemble, Maiboroda National Bandura Capella of Ukraine, Shpyliasti kobzari band, Choir of Boys and young men of Mukachevo choral school.
- concerts of popular artists. Thus, Ukrainian respondents noted that successful shows of ONUKA, A. Rudnytska, and K. Buzhynska took place in Hungary in the last few years.

### **Events held in Ukraine:**

- performance of the expert – Ukrainian actor residing in Hungary – in a play at Les Kurbas Centre in Kyiv. Respondent himself took the initiative for such cooperation as he is personally acquainted with the Center's director. The trip and organization of the play were completed on the invitation of the Embassy of Hungary and were partially funded by the Embassy and partially by Les Kurbas Centre. The expert assesses this experience as successful but notes that institutional support and a higher level of organization are necessary for larger projects in the future.

### **Exhibitions of works of Ukrainian art, mainly contemporary**

#### **Examples:**

- exhibition of Ukrainian works at the Museum of Contemporary Art Ludwig Múzeum in Budapest, upon the initiative of the Hungarian side and with support by the Ukrainian Zenko Foundation. This cooperation was assessed as successful and promising: the exhibition was a success, and the museum extended its collection with several works of Ukrainian art;
- exhibitions Ukrainian painting and sculpture from the private collection of a respondent - a representative of the diplomatic corps - in Budapest and Nyíregyháza. It has received the assistance of the Ambassador of Ukraine to Hungary, Consul of Ukraine in Nyíregyháza, but the organization and funding

were on the collection owner. The expert-initiator of the exhibitions noted the constant success throughout the exhibition period, remarking that for Hungarians, the high level of Ukrainian artists was a discovery in a sense, and therefore in the future exhibitions of Ukrainian visual arts would also attract the Hungarian public;

- plein airs of Ukrainian artists with further displays of the results, supported by the Ukrainian Embassy to Hungary;
- exhibition of paintings of Ukrainian artists residing in Hungary, upon the initiative of the Ukrainian Cultural Centre: in Ukraine (Lviv) and Hungary.

### **Professional exchange events, partnerships of cultural institutions**

*(visits of Ukrainians to Hungary and Hungarians to Ukraine, under official programs, or within the framework of regular cooperation/mutual consultations).*

Examples:

- performative arts - exchange of performances between specific theaters; the Hungarian audience got the opportunity to attend performances of the Ukrainian theater, and the Ukrainian audience, respectively, the performances of the Hungarian theater. For example, representatives of the diplomatic corps repeatedly mentioned the cooperation between the Kyiv National Academic Operetta Theater and the Budapest Operetta Theater. It was noted that with the assistance of the Embassy of Ukraine in Hungary and the support of sponsors, direct contacts between the Kyiv Academic Young Theater and the National Theater of Győr were established;
- education, academic domain (universities, research institutions):
  - studies of Ukrainian students in Hungary and teaching of Hungarian lecturers in Ukraine (basic institution - the National University of Civil Service in Budapest);
  - study trips of Hungarian students to Ukraine on the initiative of the Ukrainian diaspora and with the financial support of the Hungarian side in the framework of a permanent partnership of the National Academic University. Drahomanov and the University of Szeged;
  - academic events in Kyiv with the financial support of EU programs, the International Visegrad Fund. Such events were attended by the Hungarian National University of Civil Service, the Institute of Foreign Affairs and Trade in Budapest, the Ukrainian National Institute for Strategic Studies, and some centers for economic and political studies.

- visual arts: communication and cooperation of art centers, galleries, museums (for example, Ludwig Múzeum Museum of Contemporary Art on the Hungarian side and PinchukArtCentre Center for Contemporary Art, Mystetskyi Arsenal National Art and Culture Museum Complex on the Ukrainian side).

## **Festivals**

(both amateur and international, where Ukrainians and Hungarians took part)

### **Festivals held in Hungary:**

- Sziget multi-genre music festival. The expert working in the festival's organizing committee remarked on the professionalism of Ukrainian participants, the high level of musicians, managers, and producers of Ukrainian bands. At the same time, according to the expert, the number of Ukrainian performers at the festival is growing every year, since the festival has a representative office in Ukraine, which proposes candidates for participation among Ukrainian artists;
- International Youth Art Festival «Zhaivoronok» («Lark»), held in the town of Miskolc, Hungary, was founded by a musician respondent;
- local festivals (e. g. culinary) as part of cultural events organized by local authorities in Hungarian cities.

### **Festivals held in Ukraine:**

- joint projects with the Kyiv International Film Festival «Molodist» (one of the respondents noted that the artistic director of the festival, the head of the Ukrainian Film Foundation F. Khalpakhchi, knows and appreciates Hungarian cinema);
- online festival of amateur theaters.

In addition, it was noted that the European Association of Festivals has an active representative from Ukraine, who disseminates information about Ukrainian projects and attracts Hungarian experts to participate in them.

**Publishing bilingual books (in Ukrainian and Hungarian) written by Ukrainian authors** such as Olha Drahun, Stefan-Arpad Madiar. According to experts, there is a demand for such literature in Hungary; other events connected with bilingual books by Ukrainian authors, organized by the Library of Foreign Languages in Budapest, were mentioned.

It should be noted that according to the respondents, the most successful formats of cultural interaction include concerts, tours of Ukrainian performers,

Ukrainian art exhibitions. They are valuable as they attract broad sections of the population to get acquainted with Ukrainian culture, give the Hungarian public new impressions and strong emotions, and add some substance to the image of Ukraine in their perception. In most cases, these formats ignore the language barrier because, for example, getting acquainted with the visual art or music does not require translation.

In addition to the above-mentioned typical formats of interaction, most typical for cultural cooperation between the Ukrainian and Hungarian counterparts, we should mention **occasional/niche projects** that indicate the various designs and areas of prospective cultural interaction.

**Project «Polyphony»** was mentioned many times. This project was launched several years ago by the Hungarian musician and ethnographer Miklós Both. He went on an expedition to Ukraine, studied Ukrainian folk songs, and presented the results in a series of joint concerts of village-born old ladies-singers and the Ukrainian group Bozhychi in Ukraine and Hungary. In particular, in Hungary, Ukrayinskyi Dvir functioned at the folklore festival Ördögkatlan in the framework of the project. The visitors had a chance to hear authentic Ukrainian singing and the project author's tales about contemporary Ukraine. Miklós Both also initiated the creation of the online archive of Ukrainian folk songs;

The «Polyphony» project was mentioned by experts of various backgrounds, both Hungarians and Ukrainians, which testifies to the great resonance that this project received. It can be concluded that such large-scale, complex cultural projects are promising. Still, the condition for their implementation is the initiator's genuine enthusiasm and creativity of all those involved in the project.

## **The most noteworthy occasional projects include:**

### **Events related to historical topics**

According to experts, historical issues, especially those associated with the history of Hungary and neighboring countries in a shared context with Hungary, are interesting both for Hungarian professionals and the Hungarian population.

- **The exhibition «European Dynastic Marriages of Yaroslav the Wise»** was organized in 2019 in Szeged by representatives of the Ukrainian diaspora and the Embassy of Ukraine in Hungary and aroused considerable interest among the public;
- **A seminar on the study of Hungarian historical heritage in Ukraine** was held several years ago in Dnipro. The respondent-historian attended the seminar at the invitation of the Ukrainian colleagues. He assessed this experience

as positive: after participating in the seminar and getting acquainted with museum exhibits related to Hungarian history, he concluded that joint Hungarian-Ukrainian historical research (archaeological, genetic, linguistic) is promising;

- **Program for joint restoration of historical monuments.** The Hungarian state structure took part in studying the synagogue building in Beregovo to further restore it. The Hungarian and Ukrainian Foreign Ministries carried out this cooperation within cross-border projects. The Hungarian side provided funding and attracted specialists. In this case, it was noted that cooperation with Ukraine was slow and unpredictable due to bureaucratic obstacles. At the time of the interview, work was suspended due to the COVID-19 pandemic.

### **Masterclasses taught by Ukrainian representatives of performative arts**

- during the tour of Hungary, the director of I. Franko Theatre came to the Budapest amateur theatre upon the chief director's request (that was not on an official, but a personal request) and taught actors a masterclass;
- Ukrainian respondent-actor taught a master class in Ukraine within the projects with Kyiv-Mohyla Academy

### **Humanitarian project**

An example of a humanitarian project from Hungary is the annual rehabilitation of children of Ukrainian servicemen participating in the fighting in eastern Ukraine and temporarily displaced persons from the temporarily occupied territories on Lake Balaton. According to the expert who cited this example of cultural interaction, such an event is essential to bilateral relations.

### **The events and projects related to the Ukrainian diaspora deserve particular consideration:**

- in the city of Szeged: the annual ball of national minorities, which is organized with the support of the Hungarian authorities (in 2020, the ball was held under the auspices of Ukraine and with the assistance of Ukrainian diplomats); Shevchenko's evening, which has been traditional for many years;
- Sunday school under the auspices of the Ukrainian Cultural Center, where children are told about Ukrainian traditions, taught to cook Ukrainian food, introduced to folk crafts;
- work of interviewed experts in the media of the Ukrainian diaspora: YouTube channel «ukrtv.hu», magazine «Ukrainians of Hungary»;

- meetings of Ukrainian professionals in the Ukrainian cultural center (musicians, artists), organizing literary evenings;
- local Ukrainian cultural events organized by the diaspora, to which Hungarians are also invited.

Regarding such events, it should be noted that almost all of them cover only the audience of the Ukrainian diaspora. Thus, they contribute to the consolidation of the Ukrainian community in Hungary, maintaining its cultural ties with the Motherland, but do not involve broad sections of the Hungarian population.

### **Among the partners and institutions that promoted cultural cooperation, the following were mentioned more often:**

- different **international funds, programs** (primarily in terms of funding): international projects and programs supported by the EU, the Visegrad Fund, international organization 'Creative Europe,' UNESCO cultural project support fund, Robert Schuman Institute, Erasmus programs;
- **diplomatic institutions, consuls (Hungarian and Ukrainian);**
- **Ukrainian organizations in Hungary.** The impression is that several such organizations of different scales act independently, without coordinating their activities. In particular, the State Self-Governance of Ukrainians of Hungary (official body of the Ukrainian national minority in Hungary) was mentioned, as well as the Ukrainian Culture Society in Hungary, Society 'Ukraine-World', a non-specified Ukrainian cultural center;

### **Summing up the things mentioned by the experts, characteristic features of the current Ukrainian-Hungarian cooperation are as follows:**

- feedback about the cooperation experience is mainly positive: Hungarians point out a high level of Ukrainian figures of culture and the success of the events (exhibitions, concerts, performances). Problems mentioned are related to funding and organizational issues;
- funding is typically not provided by Ukraine. Events are usually funded by international projects, programs, donors; Hungarian governmental institutions (involving the EU funding); private donors; even individual enthusiasts;
- the Hungarian side shows a rather noticeable initiative in interaction – both at the level of institutions and the level of individual agents;

- Hungary systemically supports national minorities, including the Ukrainian minority – financially and organizationally; grants are issued by Hungary and the EU. The central authorities and local authorities take care of the work with national minorities as well.

## **Barriers on the way to cultural cooperation development:**

- insufficient funding by the Ukrainian side or its complete absence;
- lack of flexibility, the inertia of state institutions, bureaucracy, unwillingness to provide at least some organizational support;
- language barrier – the need for Hungarian translation for Ukrainians and, frequently, poor command of English on both sides. The absence of English-language versions of the sites of small, private cultural institutions should be pointed out. This was a challenge for the authors of the present study while searching the respondents for the present study via open sources;
- lack of specific responsible persons directly interested in the implementation of the concluded cooperation agreements;
- localization of events in the capital, while the Hungarian province also has a high potential for cultural diplomacy. For example, cities with higher educational institutions (where active, educated youth, open to intercultural cooperation, are concentrated), cities close to the Ukraine border are more involved in the Ukrainian context.

Indeed, the effect of quarantine measures related to COVID-19 can be felt now: the opportunities for mass events and professional visits are limited.

The following examples can illustrate current cultural cooperation:

### **Success story:**

Systemic promotion of Ukrainian culture and cultural exchange has been jointly started in the town of Nyíregyháza by the local authorities, the self-government of Ukrainians, the consulate of Ukraine, and institutions in Ukrainian twin cities (Ivano-Frankivsk, Uzhhorod). Funding is usually provided by the Hungarian side, while all the parties suggest ideas and participate in the event organization.

Culinary competitions, art exhibitions, theatre, and dancing performances of folk groups are often organized within the framework city days. Cooperation has been established between music schools, museums, and archives (for joint historical research) in Nyíregyháza and Ukrainian cities.

As a result, the expert who told about this interaction is one of the few who

confidently stated that there is sustainable demand for Ukrainian culture.

### **Ambiguous case:**

A joint Ukrainian-Hungarian exhibition in Budapest was organized upon the initiative of the Hungarian Museum of Modern Art. Its Ukrainian partner was the fund that financed the exhibition together with the Hungarian museum. The exhibition was a success; the cooperation was highly successful. There were only organizational and administrative problems: as Ukraine is not a member of the EU, the organizers faced difficulties in customs clearance when transporting art across the border. An additional complication was the lack of relevant experience, as the organizers were cooperating with a country outside the EU for the first time. As noted, in such cases, the organizers would like to receive assistance from diplomatic missions or work in the format of a bilateral program, which would make the interaction much more effective.

However, similar cooperation is welcome in the future, especially if a convenient format can be developed.

**Despite all the above examples of cooperation, representation of Ukrainian culture on the Hungarian agenda leaves much to be desired.** Based on the opinions of experts, we can conclude that Ukrainian-Hungarian cultural cooperation is concentrated in a narrow circle of official institutions (authorities, diplomatic missions), prominent well-positioned players in the cultural market (educational and scientific institutions, classical theaters, famous festivals, art centers), and diaspora organizations. In contrast, contacts of private institutions, especially not very well-known or individual agents from both countries, are sporadic and rely on the participants' enthusiasm.

## 2. Prospects for cooperation

**The respondents are generally optimistic about prospective cultural interaction.** Some of them confirmed their readiness to cooperate already during the interview. Even the experts who are so far not well-aware of Ukrainian culture and are not interested in it due to lack of information still do not reject future cooperation prospects and are ready to consider proposals.

When it comes to possible/desired partners in cooperation, experts usually tend to work with agents/institutions of the same field and the same status. Most in demand are not necessarily the largest, well-known institutions. On the contrary, it is easier to establish relationships with smaller players. Thus, in visual arts, the museum representatives are open to contacts with small galleries/museums, in which little-known but valuable works in contemporary art can be found.

Status is also essential for understanding the prospects of interaction. For example, according to experts in performance arts, the professional communities of classical and modern theaters, or amateur and professional theaters, communicate little and represent different communities. The representative of government institutions noted that government agencies could interact only with relevant government agencies on the other side on a number of issues.

Concerning cooperation in the field of science, there was a comment that to understand the broader context of research (in the field of social sciences in particular), it would be interesting to interact with representatives of different approaches: governmental and non-governmental institutions, representatives of traditional methods and supporters of newer concepts.

**Professional associations, authorities (local authorities in particular), and official institutions** like the Palaces of Culture (which operate in key Hungarian cities) are less frequently mentioned as partners.

**Respondents plan to develop already available interaction formats in the future. In general, different interaction formats are welcome.** The main point is initiative and the absence of excessive bureaucratic obstacles.

«In fact, it is important for the partners to find the field for cooperation, and that could be anything, starting with student exchange, scientific cooperation, investment»

— A representative of governmental institutions

Speaking about **promising options for future cooperation**, experts often mentioned **events to promote Ukrainian cultural products in Hungary and Hungarian cultural products in Ukraine reciprocally**. In this case, both parties are interested in promoting national culture, and therefore, an opportunity to attract additional resources appears and such cooperation will be more noticeable. In this context, **experience exchange programs** that improve collaboration organization, simplify its implementation, enhance its predictability is in demand. In all cases, the importance of financial support is emphasized, as this type of program involves significant resources of participants.

### **Examples of cultural promotion on a reciprocal basis:**

- professional trips: trips of foreign specialists and students to Ukraine and of Ukrainians abroad;
- exchanging lecturers, implementing joint academic research projects;
- exchange theater tours, when theatres cover the other party's travel expenses, organize an exchange of performances and professional communication;
- reciprocal exhibitions, including the ones in the field of folk art;
- mutual country visits of writers and poets to the countries, creative meetings;
- selling Hungarian books in Ukraine and Ukrainian books in Hungary;
- joint tours of popular Hungarian and Ukrainian performers and creative groups abroad.

### **Other popular formats of representation of Ukraine in Hungary, which experts advised resorting to in the future:**

- exhibitions, including those displaying Ukrainian exclusively and those showing Ukrainian artworks within international thematic exhibitions;
- film screenings, including retrospectives;
- theatre tours;
- different festivals, from local culinary festivals up to international art festivals, offline and online. Showcases might be an attractive option: when a country invites festival organizers from different countries and presents 20-30 of its performers;
- masterclasses taught by Ukrainian experts;
- contests, including TV contests (e. g., the international TV contest of virtuosos,

regularly held in Hungary));

- establishment of the system of translation of books or information about Ukrainian culture into Hungarian.

**Individual suggestions that, according to experts, can enrich the experience in promoting Ukrainian culture are also worth mentioning:**

- creating opportunities for holding Ukrainian events – exhibitions, gastronomic evenings, dancing performances, etc. in Hungarian historical palaces/ fortresses (if approved by the respective authorities);
- founding art residencies;
- using Ukrainian tourist locations for producing historical movies.

«Some 20-25 years ago, Hungary started creating conditions for the international film-making organization. It is worth studying it, borrowing and cooperating in this since in this respect Hungary has very strong positions, and it may feel relaxed about the world 'stars' not coming to Budapest but coming to Kyiv next year.»

– Péter Inkei, director, The Budapest Observatory.

Separately, experts were asked their opinion on the prospects of such formats of cultural promotion as the Ukrainian language version of a particular cultural service (for example, a Ukrainian-language audio guide in museums) and Ukrainian expertise.

**Availability of Ukrainian-language service is not essential for Hungarian experts** since they do not recognize any benefits of such an opportunity related to their work. For instance, an audio guide is perceived as a narrowly specialized product, relevant only for museums. On the contrary, Hungarians are more interested in conveying the Ukrainian cultural product in Hungarian. **This way of cooperation is approved almost only by Ukrainian diasporas and experts** - they understand the importance of the Ukrainian language's presence in touristic information materials, emphasizing Ukraine's equality with the other countries. In particular, one of the Ukrainian diaspora representatives shared her experience in creating a Ukrainian-language version of the guide is distributed in the tourist center near the National Assembly of Hungary building. The expert is a professional philologist and has offered her editing services for the guide.

Currently, Ukrainian tourists can receive information in Ukrainian, whereas previously, they were provided only Russian or English versions of the guide. Also worth noting are the experts' remarks regarding the low quality of available Ukrainian-language audio guides (bus tours in Budapest) in text literacy and correct pronunciation. Thus, a demand for creating and improving a Ukrainian-language information product exists, but currently only on the Ukrainian side.

**Ukrainian expertise**, in the immediate sense, an expert opinion on a specific topic by representatives of the Ukrainian professional community, **is not in demand**, especially when it comes to formalizing such an opinion, which is associated with bureaucracy and waste of time.

«[On the Ukrainian expertise] What matters most is for this path to the final opinion not to be very long and difficult. If this is done easily and quickly, nicely, and in a modern way, that is, you apply and receive it within a certain period of time, then why not. And when you need some expert opinion and do not know what should be submitted, what papers should be drawn up, of course, nobody is interested. If people know that they will receive an expert assessment quickly and efficiently, they will go and ask to do it. If it is bureaucratic red tape, the institute will not be prestigious. Especially now that everyone wants everything done quickly because there is the Internet.»

— A representative of the Ukrainian professional community.

**But as to expertise in a broader sense**, like consultations, assistance in clarifying the respective Ukrainian professional community, finding the necessary information, solving organizational and administrative issues with the state authorities, such cooperation **is in demand**. Typically, mutual consultations, exchange of information, and best practices are meant; occasionally – classical professional trainings. The work of Ukrainian translators, who facilitate communication between Ukrainians and Hungarians, is also considered a manifestation of expertise that promotes cultural exchange.

The specificity of the current moment lies in the fact that the pandemic has considerably slowed down, if not stopped, many activities in the cultural field. Experts terminate ordinary activities, keep off the money, and intend to look for opportunities for new cooperation already after the pandemic. That means that when the situation improves, a splash of activity may happen, and proposals should be developed beforehand since competition for attention and budgets will be high.

**According to our strategic plan, we would like to deal with the neighboring countries. If the pandemic fades away, we would definitely like to deal with export to Ukraine, and, vice versa, we would also import book licenses.**

— A representative of the professional community.

Experts have repeatedly noted that to ensure the efficient promotion of Ukrainian culture, besides purely professional interaction formats, some colorful public events that are easy to perceive and aimed for mass tastes must necessarily be held. Such events are emotionally touching and shape up public opinion. It is also essential that specific arts (music, some types of performative arts) do not require translation to be perceived by the public without any adaptation.

For example:

- popular music concerts, shows, especially with the participation of popular, well-known performers;
- Specific proposals were voiced rarely and almost exclusively by Ukrainian experts. In particular, these proposals include Okean Elzy, ONUKA, KAZKA, BEZ OBMEZHEN, O. Mukha, music electro-show by O. Manuliak, the Kyiv Chamber Choir, Shpyliasti Kobzari;
- film screenings – with Hungarian translation/subtitles;
- circus art performances;
- classical music concerts – either with a Ukrainian conductor or performance of the works by Ukrainian composers. In this context, a remark was made about the importance of choosing a venue for the performance: the performance of Ukrainian artists in the prestigious concert hall would provide evidence of their high level in the eyes of Hungarian audiences, and thus the

event will attract more attention;

- contemporary theatre, ballet.

«When non-mass concerts are held, only the Hungarians who are related by the family relations, be it through their wife or husband, attend them, and then they have a closer relationship. If a Hungarian does not have such close interaction, he can be attracted and impressed by something interesting and vivid»,

— A representative of the Ukrainian professional community abroad.

### 3. Sources of information for international cooperation

During the discussion with experts on the experience of cultural interaction, including that with the Ukrainian counterparts, we touched on information sources for finding partners and opportunities for cooperation, the usefulness of such sources, and trust in them.

As it turned out, personal contacts established over years and recommendations received from other experts constitute the primary source of information for the overwhelming majority of experts since they:

- evoke the highest trust, ensure relevant and reliable information;
- are quick and effective, exclude or reduce bureaucratic obstacles.

#### Other sources of information

*(ranked by the mention intensity order) include:*

- Internet — social networks (Facebook, LinkedIn), thematic forums, professional online platforms, sites of institutions, even Google search in case of basic contact information;
- specialized databases, for example, a USA database of research institutions operating in different countries of the world; online base for film industry employees Cinando;
- festivals as places for getting familiarized with cultural products and experts. In particular, it is possible to contact the festival organizing committee for the

necessary information;

- conferences, workshops, and other professional events;
- professional trips, roadshows that permit to get acquainted with the experiences of various cultural institutions, including those from other countries;
- cultural centers of different countries in Hungary (like Goethe-Institut, Institut Français);
- embassies, consulates (if they are open for cooperation);
- official information coming from state institutions, for instance, the database of the Ministry of Foreign Affairs of Hungary (mentioned occasionally and mentioned only by governmental institutions representatives);
- industry associations that bring together professionals in a particular field (mentioned rarely);
- for international organizations – representative offices of their network in respective states.

**In case of the necessity of cooperating with Ukrainians**, Hungarian experts would also **use already established direct contacts**. Suppose there are no contacts with the experts from the respective field. In that case, they will seek them indirectly, via acquaintances from other cultural spheres or even the institutions not directly related to culture (like the Hungarian Chamber of Commerce).

Less frequently, they would look for a Ukrainian cultural center/Ukrainian organization or address the embassy. The latter option occurs mainly to the governmental institutions or diaspora representatives who are relatively more involved in the communication with Ukrainian diplomatic institutions. Experts assume the availability of Ukrainian sources (portals, other specialized resources) where the necessary information could be found, but they do not know what specific resources could be used.

**The wishes to establish a single information resource** for a mutual search of professional contacts from different countries and coordination of those interested in Ukraine were voiced consistently.

As far as the format of the provided information is concerned, no specific expectations were voiced; the **critical requirement is the reliability of the information**.

# V.

# Findings and Recommendations

## 1. General conclusions and observations

According to the observations made by the respondents, the population of Hungary knows little about Ukraine. Therefore, **the attitude of the overwhelming majority of Hungarians to Ukraine is neutral by default.**

**From their personal contacts with Ukrainians and Ukrainian culture, Hungarians usually get positive impressions.** Still, there are few such situations to shape up a sustainable, engaging, and attractive image of Ukraine.

**Problem issues in the development of Hungarian public opinion concerning Ukraine are the following:**

- mainly critical narratives of Hungarian mass media about Ukraine;
- mass media's focus on politics, while the news from the cultural field almost do not get into their attention;
- perception of Ukraine as a part of Russia's field of influence has not been eradicated yet.

**Splashes of interest in Ukraine can be traced during milestone events actively covered by media:** the Revolution of Dignity, military actions in the east of Ukraine, victory in the Eurovision contest, but the interest fades away rather quickly.

**The attitude of Hungarian experts to Ukraine is positively neutral** since they have had comparatively more points of contact with Ukraine or are open to new

opportunities in their professional field. Ukraine is utterly acceptable for creating such opportunities.

**Active representatives of the Ukrainian diaspora**, in the focus of this research, **are already significantly involved in Ukrainian cultural diplomacy** and can provide reliable support in this respect in the future.

**As far as their attitude to Ukraine is concerned, experts have mainly positive associations, generally related to their personal experience, the experience of their acquaintances, the history of the region.** Negative points (complicated relations with Russia, corruption, social and economic hardships) are instead perceived as challenges Ukrainians can overcome. In the Hungarians' minds, Ukraine is attractive from the point of view of tourism, it is fighting for its identity, has got a development capacity. **Associations mentioned by Ukrainians are more emotional and personal.**

**The idea of Hungarians about modern Ukrainian culture is primarily based on assumptions:** it is presumed that there must be some attractive cultural product in Ukraine, good writers, musicians, artists, etc., **but it is difficult to recall any specific things.** Personalia is mainly mentioned by Ukrainian experts or those Hungarians who are closely related to Ukraine through their field of activity, joint projects, personal tastes.

**In the context of Ukrainian culture,** experts spontaneously mention popular music (DakhaBrakha, Okean Elzy, ONUKA), folklore (particularly in connection to Miklós Both' project 'Polyphony'), gastronomic culture, sports (boxers Klitschko brothers, football clubs Dynamo Kyiv, Shakhtar, tennis player A. Medvedev), literature (Yu. Andrukhovych, A. Kurkov, S. Zhadan, I. Karpa, L. Kostenko), visual arts, festivals (particularly the annual international festival of contemporary art and cinema GOGOLFEST).

**A typical experts' opinion about the demand for modern Ukrainian culture is as follows: such demand will be possible only in the case of active supply.** And the expectations are favorable for Ukraine, as it is considered by default that it must be successful in culture.

**Awareness of most of the cultural phenomena suggested for discussion is poor.** Most famous and associated with Ukraine are the following: the phenomena from the history of the XX-XXI century: the Maidan, Chornobyl disaster, the Holodomor, Babyn Yar; St. Sophia Cathedral in Kyiv; elements of folk culture and daily life (borsch, decorative and applied art, Kobzar tradition); cinematographers O. Dovzhenko, K. Muratova (S. Parajanov is well-known as well, but he is also associated with Russia, Georgia, Armenia); cossacks/Zaporizhzhya Sich; Scythians.

## General comments of experts on the phenomena on which promotion of Ukrainian culture should be based on:

- first of all, the current personalia and events should be appealed to more actively;
- therefore, the achievements of independent Ukraine should be stressed, not the heritage that it has in common with the Soviet Union;
- Ukraine should better promote itself in the positive sense, without focusing only on historical traumas and complexities.

## Many experts have experience cooperating with the representatives of Ukraine, joint involvement in cultural projects, and this experience is positive.

However, in most cases, **such interaction is episodic**, based on the enthusiasm of its participants, private initiative, and it does not feel like a part of systemic work on the establishment of contacts between professional communities of Ukraine and Hungary.

## Given the experts' experience, the main obstacles of the way to cultural cooperation activities are the next:

- insufficient funding or its absence from the Ukrainian side;
- lack of flexibility, the inertia of state institutions, bureaucracy, unwillingness to provide at least some organizational support;
- language barrier – the need to translate from Ukrainian into Hungarian and vice versa; often poor command of English by representatives of cultural institutions on both sides.

The experts surveyed declare **openness to potential interesting cooperation proposals from the Ukrainian side**, there is some credit of trust, **but the Ukrainian side should manifest its initiative actively**. It should be more involved in communicating about opportunities, supporting joint initiatives organizationally, and, if possible, financially.

As for the formats of cultural interaction with Ukraine, respondents' opinions went twofold. **From the viewpoint of the professional community, experience exchange programs in the broad sense are in demand**: exhibitions and tours on a mutual basis (of Ukrainian artists in Hungary and Hungarian artists in Ukraine), organization of joint projects, professional visits, classical exchange programs (of professionals, students, scientists). From the viewpoint of the **presentation of Ukrainian culture to the broad public, colorful public events must be organized**. They should be easy to perceive, designed for mass taste, emotionally touching, and develop public opinion.

## 2. Specific reflections and recommendations

**Hungarian interest in Ukraine is so far not sustainably**, growing only during some important social and political events, which get into the focus of mass media's attention (for example, elections, participation in Eurovision, sports events in which Ukrainians are noticed, etc.). The attitude also differs depending on the actual state of interstate relations. **Therefore, there should be some actions/proposals on interaction ready to be promoted to the Hungarian side at the right time.**

**While choosing cultural phenomena for promotion, it is crucial:**

- to shift the focus towards present times and to modernize historical figures/phenomena;
- while addressing history, it is necessary to look for some points of connection between Ukraine and Hungary;
- to avoid relating Ukraine purely to folklore, to look for modern symbols;
- not to create the image of the victim country, to speak about the challenges Ukrainians have overcome.

Besides cultural sectors in the focus of this research, attention should also be paid to sports, as it is popular in Hungary, and to promote Ukrainian achievements in this area.

**Provided limited funding** for cultural diplomacy, **it is necessary to pay maximum attention and openness to the initiatives** submitted by Hungarian experts and the Ukrainian diaspora to provide maximum assistance and encourage them in every possible way.

Successful cultural cooperation can be established not just in the capital and via the central authorities; **it is necessary to look for contacts with local authorities of Hungary's key cities, particularly near the Ukrainian border.**

**Hungarians** are highly sensitive to respect for their culture and language. They pay attention to the status of the Hungarian diaspora abroad, but they also **support national minorities in Hungary, thus creating many opportunities** for promoting the Ukrainian culture with the support of the Ukrainian side.

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

## 3. Recommendations for work with individual TAs

### Music

- It is advisable to promote contemporary Ukrainian music in its various manifestations and directions more actively. Currently, in Hungary, Ukrainian folk, academic groups, or a small cohort of performers who are already actively touring abroad (for example, «DakhaBrakha,» «Okean Elzy,» ONUKA) are relatively well-known, while a significant part of contemporary Ukrainian music ultimately falls out of attention;
- Mass events and performances by Ukrainian artists at famous concert venues/professional concert halls are needed to attract a wide range of Hungarians. Local chamber concerts attract only Ukrainian diaspora and Hungarians in their immediate surroundings.

### Cinema

- The condition for realizing the great potential of this sphere in cultural promotion, which experts point out because of the interests of the Hungarian public, is the localization of movies in the Hungarian language. English subtitles are insufficient, taking into account poor command of English among the broad audience;
- An interesting direction proposed by the expert was the promotion of motion-picture filming at Ukrainian locations, creating conditions for co-production in cinematography.

### Literature

The primary demand is mainstreaming the translation of contemporary Ukrainian literature, primarily renowned authors (Yu. Andrukhovych, S. Zhadan, O. Zabuzhko, L. Kostenko).

### Education and research

It is advisable to develop existing student and lecturer exchange programs so that they continue regularly, covering a more comprehensive range of educational institutions and research areas;

Cooperation agreements should not be only official and formalized; the activities of specified responsible persons should support them.

## **Performative arts/theatre**

First of all, it is necessary to ensure mutual informing of the Ukrainian and Hungarian sides of contemporary theaters' proposals;

According to the respondents, a promising format in the interaction of performative arts institutions is exchange tours, which involve the joint participation of Ukrainian and Hungarian theaters in financing and organizing Ukrainian performances in Hungary and Hungarian ones in Ukraine.

## **Cooperation at the level of civil society**

It would be worth thinking about how to disseminate narratives favorable for Ukraine, which presupposes cooperation with media to provide the Hungarian audience with alternative views, to expand the focus of attention paid to Ukraine from a purely political to a social and cultural perspective.

## **Cooperation with Ukrainian diaspora**

It would be expedient to establish contacts between different centers of Ukrainians in Hungary, to coordinate their activity;

The activities of diaspora representatives and Ukrainian professionals are a powerful support to official cultural diplomacy. It is vital to use their accumulated experience of cooperation with the Hungarian side, listen to their recommendations as to what could be of interest in Hungary, what problems in the promotion of Ukrainian cultural product are there, and support the initiatives to the greatest extent possible.

# 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 (either they know at least something or are well-aware) among all the responses received. The arrangement is not a clear-cut quantitative ranking of the phenomena. Therefore, the results should be interpreted by expertly distinguishing groups of phenomena, such as well-known, averagely known, and little known.

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

	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	
"Earth" by Oleksandr Dovzhenko	4	1	1	2		1		3	8
Hryhorii Skovoroda	4		1	2			1	2	7
Ukrainian avant-garde 1910-1920: visual arts, cinema, literature	4		1	2				3	7
"The Executed Renaissance"	5			2				2	7
Borys Lyatoshynsky	5			2				2	7
Ivan Kavaleridze	5			2		1		1	7
Maria Prymachenko	5			2				2	7
Solomiya Krushelnytska	5			2			1	1	7
Vasyl Stus	6			2				2	8
Ukrainian Baroque/ Cossack Baroque/ Mazepa Baroque	3	1	1	1				3	6
Serhiy Zhadan	3	2		1				3	6
Dmytro Bortniansky	4	1		1				2	6
Boychukism	4	1	1	1	1			2	7
Volodymyr Horowitz	4	1	1	1	1			2	7
PARCOMMUNE (e.x. Oleg Holosiy, Oleksandr Gnylytsky, Vasyl Tsagolov, Arsen Savadov and others)	5		1	1				2	7
Sholem Aleichem	5		1	1				2	7
Andriy Kurkov	5			1				1	6
Oleksandr Potebnia	5			1				1	6
Tetyana Yablonska	5			1				1	6
Kharkiv school of photography	4	2		1				3	7
Heorhiy Narbut	5	1		1				2	7
Dziga Vertov	6			1				1	7
Ioan Heorhiy Pinzel	6			1				1	7
Oleksandr Bohomazov	5	2		1				3	8
Oleksandr Murashko	7			1				1	8
Joseph Roth	5		1		1				6
Serge Lifar	5	1	1		1	1			7
Ukrainian modernist (non-official) art of the Soviet period (e.x. Alla Horska, Valerii Lamakh, Florian Yuriev, and others)	5	2	1					3	8
Yurii Kondratiuk	4	2						2	6
Valentyn Sylvestrov	5	2			1			1	7
VUFKU (All-Ukrainian Photo Cinema Management)	5	2						2	7
Bronislava Nijinska	6	2						2	8
Paul Celan	6	2				1		1	8
Vasyl Yermylov	6	2						1	7
George Yurii Shevelov	6	1						1	7
Davyd Burluk	6	1						1	7
Jacques Hnizdovsky	6	1						1	7
Mykhayl Semenko	7	1						1	8
Oleksandr Arkhypenko	7				1				8
Ahatanhel Krymsky	7								7
Oleksandra Ekster	7								7
Sonia Delaunay	7								7
Haytarma	7								7

## 2. List of respondents

**Péter Balassa**, Founder, Cirko-Gejzír cinema.

**Viktoria Popovics**, Art Historian, Curator, Ludwig Múzeum –Museum of Contemporary Art, Budapest.

**General (Ret.) Dr. Zoltán Szenes**, Professor, Head of Department of International Security Studies, Ludovika - University of Public Service.

**The respondent remains anonymous.**

**Beáta Barda**, Executive Director, Trafó House of Contemporary Arts.

**Márk Bóna**, Program Coordinator (Europe Stage), Sziget.

**Péter Inkei**, Director, The Budapest Observatory; Chief Editor, CEU Press.

**Péter Széplaki**, Managing Director, BOOOK Publishing.

**Diána Doka**, Head of the Department of Culture, Mayor's Office of the city of Nyíregyháza.

**Tamas Glazer**, Managing Director, NÖF National Heritage Protection and Development Non-profit Ltd.

**Márk Kincses**, Head of the Tourism Development Department, The Municipality of Pécs.

**Csilla Kissné Kegyes**, Consul (2016-2018, 2009-2011), Press and Cultural attache (2003-2008), Embassy of Hungary in Ukraine.

**János Kollár, 1st Counselor**, Head of Consular Section, Embassy of Hungary in Kyiv (2011-2017).

**Dmytro Tkach**, Ambassador Extraordinary and Plenipotentiary, Embassy of Ukraine in Hungary (1992-1997, 2006-2010), Professor.

**Gábor Mondik**, Head of Culture Subprogramme, Creative Europe Desk Hungary.

**Mykola Bondarchuk**, Actor, Director, PTAH Theatre, Budapest.

**Mihajlo Vihula**, Guitarist, Composer, Miskolc.

**The respondent remains anonymous.**

**Igor Vovk**, Director, Theater group «Graj,» Budapest.

**Inga Deák**, author, editor, «Ukrán Hírnök»; Ukrainian-Hungarian translator.

**Dr. Natália Sajtos-Zapotocsna**, Head of the Self-Government of Ukrainians in Szeged.

**Irina Bagmut**, Associate Prof., Lecturer, Department of Slavic Philology, University of Szeged.