

# Analytical Report

## Perception of Ukraine Abroad

# Poland

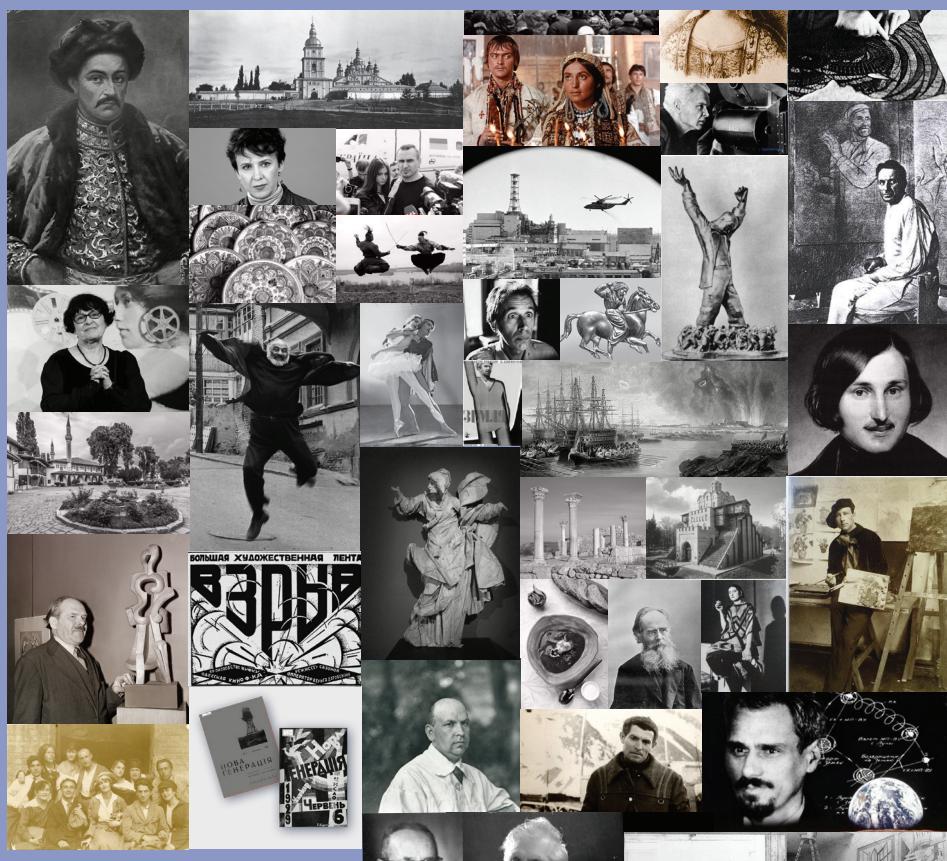
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# I.

# Introduction: Research Design

This research aims to reveal attitudes and expectations of the Polish professional audience towards Ukraine, Ukrainian culture and uncover opportunities for collaboration with Ukraine in culture, education, science, and civil society.

This research is a part of the comprehensive project covering seven countries, identified in the Ukrainian Institute (the UI) Strategy 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 attachés 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 Polish 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 Poland 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 sources 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 Poland, including four interviews with individual key agents; four interviews with institutional key agents; three interviews with state institutions' representatives; three interviews with the representatives of the diplomatic corps; one interview with the representative of the international institutions; three interviews with the representatives of Ukrainian professional milieu abroad; three interviews with the Ukrainian diaspora representatives. Following the questionnaire structure, the respondents were asked not only to express their thoughts and standpoints but also to express their interpretation of the attitude of the broader professional community and German society in general.

The search of the respondents was being carried out via professional contacts of the Ukrainian Institute, professional connections of the InMind and ERA, «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 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.

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 Ukraine and Ukrainian cultural diplomacy perceptions abroad.

## II.

# Perception of Ukraine among industry professionals

## 1. Main associations with Ukraine

Most respondents' associations with Ukraine are positive, intensely emotional, and often contain historical and geographical references. On the one hand, they reflect numerous connections between Ukraine and Poland, a shared history with its glorious and tragic pages, the presence of Ukraine in Polish literature, poetry, and fine art. On the other hand, respondents' associations convey their interest and experience of interaction with present-day Ukraine.



**Among the associations given by respondents, the categories with positive connotations prevail, which can be grouped into the following associative clusters:**

**Close family** or emotional connection with Ukraine is accompanied by a pronounced positive connotation, becoming an independent and integral association with Ukraine. Both Ukrainian and Polish respondents have numerous ancestors, relatives, friends in Ukraine; some Polish respondents refer to Ukraine as their 'second homeland'. For example, the native places of one of the respondents are located in present-day Ukraine; the grandmother and grandfather of another respondent lived near the border. The associations of Polish respondents whose professional activities for a long time have been directly related to Ukraine or Polish-Ukrainian relations can also be included in this category.

#### **Associations reflecting the closeness of Ukraine and Poland**

"brotherhood," "neighbor," "common history."

#### **The national character traits of Ukrainian people**

"nice, hospitable people," "sincerity," "hard work," "the ability to achieve their goal."

#### **Social, political, and economic processes in modern Ukraine**

The category with the most significant number of negative associations related to political, economic, and infrastructural challenges in Ukraine: "Annexation of Crimea," "war in eastern Ukraine," "oligarchy," "bribery/corruption," "uncertainty of which direction to take," "bad roads," "no waste sorting." However, the same group includes associations that reflect the democratic aspirations of the Ukrainian people: "democracy," "freedom," "Maidan/Revolution of Dignity."

#### **Geographic representations of Ukraine**

More specific and visual for the Ukrainian respondents, more generalized for the Polish ones: "Kyiv/Kyiv hills," "Dnipro," "Christianity," "Lviv," "beautiful cities," "beautiful views," "big country/scale/scope."

#### **Associations with historical phenomena**

'Kyiv Rus,' 'Cossacks,' 'Executed Renaissance.'

**Cultural associations** are diverse, sporadic, occasional, and mostly related to the respondents' individual preferences and unique experiences. The Ukrainian respondents cite more cultural associations. Most cultural associations are connected with literature ("Vasyl Stus," "Oksana Zabuzhko," "Tanya Malyarchuk," "Taras Shevchenko," "Lesya Ukrainka," "Ivan Franko") and music ("Dakh Daughters," "DakhaBrakha," "Boombox," "Vakarchuk," "modern ethno-music," "Ukrainian choral singing"). The «With Fire and Sword» movie by Jerzy Hoffman was mentioned in the sphere of cinema. In theater, "Ukrainian theater" was referred to in general and "director Andriy Zholdak" in particular. In the end, associations related to science were "Korolev," "space," "IT sector." Tasty national cuisine is also associated with Ukraine.

## 2. General attitude towards Ukraine

Almost all experts characterize the general attitude of the Polish audience to Ukraine as «**heterogeneous.**» On the one hand, this can be explained by the geographical proximity and close relations between the two countries: both in terms of history and contemporary politics, bilateral relations have positive and negative aspects. On the other hand, according to the respondents, the perception of Ukraine by the professional milieu is more positive and balanced than general public opinion.

### The specifics of the professional environment's attitude

Most Polish experts who agreed to participate in the study had experience or planned to cooperate with their Ukrainian colleagues in various spheres. Their attitude to Ukraine and Ukrainians is related to their professional expertise, artistic preferences, and sometimes Ukrainian family origins. However, Polish respondents noted one thing in common. In the professional environments they represent, a **positive perception of Ukraine prevails**, and Ukraine is **viewed primarily through the prism of professional cooperation.**

**“People who engage professionally in Ukrainian issues, as a rule, assess the situation in Ukraine more positively than the general public.”**

— A representative of government institutions.

Thus, many Polish experts have a positive experience of cooperation with Ukraine. They express interest in cooperation with Ukraine or its enhancement in the future at the individual and institutional levels. Respondents emphasize their interest in Ukrainian art (and culture in general authors, works, artistic trends) and political events in Ukraine. Interests in the political and cultural spheres are interconnected: according to some respondents, interest in Ukrainian art increased after the waves of political changes in Ukraine – the Orange Revolution and the Revolution of Dignity. Experts share their impressions of Ukrainian art, Ukrainian films, theatrical performances, works of modern Ukrainian writers, shown at literary or art exhibitions and festivals in Poland. They see great potential for collaboration in combining the innovation of contemporary art with classical trends.

Among the few negative aspects of Ukrainian-Polish cooperation, Polish

respondents most often mentioned corruption, which is widespread in Ukraine and affects its image as a partner. Second, they referred to Ukraine's insufficient funding of cultural projects – both Ukrainian and joint international ones – which hinders the cooperation progress. They also mentioned bureaucratic obstacles, but, according to Polish experts, they are typical for both Ukraine and Poland.

However, the positive attitude of the Polish professional community is being challenged by the events in Ukraine and Poland in recent years and by the way the Polish media speak of the dangers of Ukrainian nationalism. Some Polish and Ukrainian experts emphasized changes in the political situation in Poland, especially over the past five years, which indirectly and often negatively affect relations with Ukraine and its perception in Poland. Here we refer to the victory of the «Law and Justice» conservative party in the parliamentary and presidential elections of 2015 and 2020 in Poland, which caused several changes in the social, political and cultural dimensions of Poland's internal and foreign affairs.

Thus, these trends began to show up even in academic circles. According to a respondent from the academic sector, although liberal-minded specialists predominate in academic circles, over the past ten years, especially since 2014-2015, «the mood has changed,» and the «right-wing» has significantly strengthened its position. As a result, academia is becoming less flexible and less willing to engage in dialogue and is more «in the trenches» now.

### The attitude of a broader audience

Different opinions are represented on the general public level, but the «change of mood» is more significant than in professional circles. Primarily this is due to the influence of media narratives, which on the one hand, pay little attention to the situation in present-day Ukraine and, on the other – tend to propagate negative stereotypes.

**“Unfortunately, as far as public opinion is concerned – they [political groups and media] do not pay much attention to the situation in Ukraine, and that is why most of the significant changes that are taking place in this country, like reforms after Maidan and the modernization of the Ukrainian government, are not attracting public attention. I think it's mostly historical issues that get attention, heavily influenced by media messages and statements of**

**some politicians that are taken from the media."**

— A representative of government institutions.

The lack of coverage of the events in contemporary Ukraine by the Polish media forms a disturbing trend, as pointed out by some Polish and Ukrainian respondents. Ukraine remains an unknown country for most ordinary Poles, and Polish society knows little and has little interest in Ukraine, and therefore has no personally formed attitude towards the neighboring country. Sometimes Polish people's ignorance or indifference to events in Ukraine is surprising for Ukrainians who live and work in Poland:

**"They are not aware of the details, know little about the war in Donbas, or even know nothing at all. For example, they do not understand that the war is not going on in the entire territory of Ukraine..."**

— A representative of the Ukrainian professional milieu abroad.

**The role of mass media is essential not only in the general context of negative or positive attitudes toward Ukraine but also because they can generate interest, increase or decrease awareness of certain Ukrainian historical or contemporary events and personalities.** Among the topics frequently mentioned in the Polish media, respondents listed Ukrainian political affairs in general, political populism, Crimea and Crimean Tatars, Ukraine's focus on the EU, and the problems of Ukrainian farmers. However, it is crucial for our study that, according to the respondents, the subject of Ukrainian cultural phenomena in the Polish media is hardly ever mentioned.

## **The main topics defining the perception of Ukraine in Poland**

In general, we can identify **three main themes around which the heterogeneous perception of Ukraine in Poland is formed:** political developments in Ukraine, Ukrainian immigration to Poland, and the common historical heritage.

### **Political developments in Ukraine**

Respondents most often mentioned the Orange Revolution and the Revolution of Dignity, the war in eastern Ukraine, and the annexation of Crimea as events that attracted the particular attention of the Polish audience to Ukraine. Respondents

also spoke about Ukraine's European integration intentions, the desire to gain independence from the influence of the Russian Federation, which find support and solidarity on the part of the Polish audience. Often such solidarity turns into awareness of common interests of the foreign policy of Ukraine and Poland regarding the issue of confrontation or prevention of military aggression on the part of Russia. Hence the positive attitude towards Ukraine and Ukrainians gaining independence and freedom from Russia and building democracy on their territory in a different format than in Poland due to greater freedom, greater pluralism, «less focus on history, less role of religion and church.» According to one respondent, the revolutionary events established the image of Ukraine as freedom fighters, «a collective Che Guevara.»

**Ukrainian and Polish experts, who observe or know Ukraine more closely, note the features that positively differentiate it from Poland.** In their view, the ethnic and linguistic diversity and religious freedom in Ukraine provide advantages for developing both the country and national culture.

**“My professional environment realizes that Ukraine is different in its concept of the state, which has the right to exist and has so many advantages. And it is uncharacteristic for Poland, for example, different languages are spoken in Ukraine, so many ethnic groups, an ethnic Jew can become a president. In Poland, for instance, this is not possible, and that’s why Ukraine is interesting.”**

– A representative of the Ukrainian professional environment abroad.

On the other hand, respondents gave examples of an increasingly expressive manifestation of «anti-Ukrainian» behavior at the level of the Polish authorities and in the media. For instance, according to one Polish expert, Polish society perceived the Orange Revolution more favorably and with more tremendous enthusiasm than the Revolution of Dignity, during which so-called «danger of Ukrainian nationalism» messages began to appear in Polish public discourse. According to some respondents, Polish politicians act in two directions - at the international level, they help Ukraine, while in the Polish media, they continue to stir up historical conflicts:

**"There was a lot of talking about the dangers of Ukrainian nationalism, about the 'Banderization' of Ukraine. To put it in a nutshell, these fears, or devils, were awakened by politicians with the selfish aim of getting more votes. Unfortunately, these actions resulted in very unpleasant consequences for the perception of Ukraine by Polish people. I have to say this with great regret, and with a sense of great sadness."**

– Ola Hnatiuk, professor, Kyiv-Mohyla Academy and the University of Warsaw.

Political issues are predictably the main topic of interest among the experts of the relevant field. Representatives of authorities and diplomatic corps are interested in the essence and success of reforms implementation, decentralization, the economic situation in Ukraine, and anti-corruption efforts. In this context, there is still much room for negative assessments. The interviewed respondents noted the general political and economic instability of Ukraine, occasional political crises, poverty, and corruption; they gave ambiguous assessments of the current Ukrainian authorities. One of the representatives of government institutions noted a tendency to perceive Ukraine as an insufficiently reliable partner due to cases of non-compliance of the Ukrainian side with preliminary arrangements for cooperation. Therefore, for a part of the Polish audience, Ukraine is associated with ruin, economic collapse, bad roads, abandoned houses, and poverty in general. One of the Polish experts pointed out that there is a widespread opinion in Polish society that Ukraine is a country that is still in formation and has not yet passed the long path in social, political, and economic development that Poland has already passed. However, this viewpoint is already considered irrelevant when it comes to art: Ukrainian art is described as totally comparable with Polish art in terms of quality and level of development.

### **Ukrainian immigration to Poland**

It is not surprising that numerous Ukrainian migrants shape Ukraine and Ukrainians' perception **in Poland**. All experts, irrespective of their professional sphere, point to the presence of «zarobitchany» (Ukrainian word for labor migration) in the national discourse. Respondents noted **different, sometimes contradictory, aspects of the Ukrainian migrants' perception** by Polish society.

On the one hand, they pointed to the stereotypical perception of Ukrainian

migrants as a cheap labor force, expressed concern about the scale of Ukrainian migration, the pronounced spread and visibility of the Ukrainian language in Poland today, and social and everyday problems that often arise in migrant communities. The internal political discourse can reinforce the population's negative perception of the inflow of Ukrainian workers to Poland. The stereotypes of the 1990s about theft, criminality, and danger related to Ukrainians are still quite common.

On the other hand, respondents mentioned Wroclaw as a city attracting Ukrainian IT specialists, referred to a positive general attitude towards Ukrainian migrants as 'hardworking' and 'calm' people, noted the positive influence of Ukrainian labor migration on the development of the Polish economy, and drew parallels between Ukrainian migration to Poland and Polish migration to Germany. The point is that not only 'guest workers' working in the fields and construction, but also 'white-collar workers' – managers, IT specialists, doctors, representatives of the creative circles, and students – migrate to Poland. Their presence changes stereotypes about Ukrainian women as "housekeepers" and Ukrainian men as those who can only work in construction or agriculture.

Respondents from both countries noted that Ukraine is expected to support and organize labor migrants and Ukrainians abroad. The «*lack of a long-term planned state policy regarding Ukrainian foreign workers*» (their legal status from the Ukrainian perspective, tax issues, pension provision, dual citizenship, education of Ukrainian children) is pointed out by Ukrainian organizations in Poland and some Polish experts. The latter also believe that workers from the Ukrainian countryside, where life is complicated and there are no opportunities for development, need consistent support from the Ukrainian government to prevent possible abuses of employment in Poland by fictitious firms. In this context, both Ukrainian (with more emotional intensity) and Polish respondents noted that now the involvement of Ukrainian authorities in these issues is considered insufficient and emphasized the importance of strategic activities of the Ukrainian authorities at the state level. Both Ukrainian and Polish experts highlighted the importance of emphasizing the positive impact of Ukrainian migration on the economic development of Poland.

Representatives of the Ukrainian diaspora are especially concerned about **education for Ukrainian children abroad**, who have almost no opportunity to learn their native language and connect to their native culture.

**"There is a state program, but it is inconsequentially implemented, its mechanisms are not**

**transparent, and it is not clear what are the main priorities of this program..."**

– Oleksandr Pustovyi, principal of the Ukrainian Saturday School in Warsaw.

A representative of the Ukrainian diaspora notes that even though the Constitution guarantees Ukrainian citizens education regardless of their residence, there are no Ukrainian equivalents of British, Polish, or even Russian schools run by embassies in Poland:

**"Thousands of Ukrainian children go abroad, and the best they can get is to be enrolled to Ukrainian weekend schools; in the worst-case scenario, they are lost not only for the Ukrainian education system but generally 'drop out' of the Ukrainian cultural environment. They are still strangers there, and they are already strangers here...."**

### **Common historical heritage of Ukraine and Poland**

In recent years, the subjects related to the common historical background have been actively covered in the media and have influenced mutual perceptions in both countries. Expectedly, specific historical events and phenomena can be assessed ambiguously and even controversially by each country (regarding the country's official position on a particular historical issue) and by different audiences and experts within each country. The most topical issues and differences are related to the events of World War II, in particular, the massacres of the Polish population in Volhynia (the Volhynian slaughter/or Volhynian tragedy), the redefinition of the borders of Poland and the USSR as a result of World War II, the forced relocation of Ukrainians and Poles, the assessment of the activities of the OUN and the UPA. This history-related discourse is more important and politically instrumentalized in contemporary Poland, and in some cases, it can influence the perception of Ukraine as a whole.

**"Not everyone supports the huge inflow of Ukrainian migrants; not everyone supports the policy of promoting Ukraine and helping**

**Ukraine... That is, many Poles want a certain settlement for the deeds of the past. To support Ukraine on the international level, they want first to sort out our past relations, so that Ukraine would make conclusions and realize its mistakes of the past so that we could work it all out and move on."**

– A representative of the Ukrainian professional environment abroad.

Therefore, in the opinion of many respondents, it is essential to continue to work with history-related issues: to analyze and reconsider historical events, to explore their causes and context; to look for connections and similar trends in the history of both countries; to debunk myths and stereotypes, and to build a bilateral dialogue between the countries over these issues. As one respondent noted, Ukraine is building its history «with a delay,» and building a national history is a complex issue. Polish historians know well what it means to «build your historiography, and then pay your debts.»

The research respondents also draw attention to **common cultural heritage**, which remained after the change of borders following World War II and the forced relocation of Ukrainians and Poles in the 1940s-1950s. In their opinion, the search for funding for the maintenance and management of common heritage is a problem that must be discussed and solved together as heritage can become a factor of «economic and cultural development.»

In addition to the mentioned key topics, some respondents among cultural agents and representatives of the diplomatic corps noted the importance of promoting Ukrainian culture among the Polish audience. Such promotion needs establishing Ukrainian-Polish cooperation in this field, going beyond the Ukrainian community in Poland to a wider Polish audience, active actions, and shifts in cultural diplomacy of Ukraine, delivery of messages important to Ukraine.

This statement is supported by the observations of a professional community representative about the lack of associations related to the Ukrainian culture, also confirmed by the results of this study. As noted above, there are relatively few cultural phenomena among the associations with Ukraine cited by Polish respondents. Those mentioned are rare and primarily based on individual experiences and preferences. It is the culture that will allow understanding the real Ukraine and affect its image in the perception of the foreign audience to demonstrate the authenticity, uniqueness, and multiculturalism of Ukraine.

## **Ukraine-related topics considered by experts to be potentially interesting**

Polish and Ukrainian experts have pretty similar ideas about potentially interesting topics related to the history, contemporary problems, and culture of Ukraine. Polish experts spoke in more detail about Ukrainian-Polish relations in the past and joint cultural achievements. Ukrainians, instead, focused on education, migration, and gender equality issues. According to the respondents, potentially interesting topics for presentation in the media include (ordered by frequency of mentions):

### **Current political challenges of Ukraine**

*(according to the observations of many respondents, the intensity of coverage and discussion of these topics in mass media has recently significantly decreased, and there is a noticeable lack of information)*

- The war in eastern Ukraine, the occupation of Crimea;
- The changes in Ukraine after the Revolution of Dignity, peculiarities of Ukraine's recent development, specific reforms (for example, decentralization);
- Migration, particularly Ukraine's policy in this realm, its responsibility towards Ukrainian migrants, and the benefits of Ukrainian-Polish migration in terms of history and at present;

### **Common history**

*(it is both about the importance of researching complex and contradictory historical events and phenomena and about promoting historical phenomena with positive connotations)*

- Polish-Ukrainian relations in the past; Polish past in Western Ukraine, in Lviv; the history of the territory of contemporary Western Ukraine as a whole;
- Historical colonization of Ukraine by Poland and the importance of objective presentation of this topic;
- Attitude to the shared history: support of the Poles by Petliura army and the Battle of Warsaw as an example of a historical phenomenon that demonstrates the vital interaction and the unification of efforts between Ukraine and Poland;
- The history of World War II, the OUN and UPA, the Volyn tragedy/Volyn massacre, Stepan Bandera and «Banderivtsi» in Polish and Ukrainian history;

- The Polish presence and influence in the culture and science of nineteenth- and twentieth-century Ukraine;
- Personalities whose lives and/or creative paths are linked to both countries: e.g., the voivode Adam Kisiel; the poet and playwright Juliusz Slovacki; the poet, essayist, playwright Zbigniew Herbert; the Ukrainian motives in the paintings of Józef Brandt, etc.

## **Contemporary Ukrainian culture and media**

- **The phenomenon of multiculturalism in Ukraine;**
- **Ukrainian cinema** (feature films and TV series, documentary films);
- Development of modern Ukrainian **theater**;
- **Contemporary literature and writers:** respondents emphasized interest in contemporary Ukrainian literature in Poland and the importance of **supporting translations of Ukrainian literature.** Oksana Zabuzhko, Yurii Andrukhovych, and Serhiy Zhadan were mentioned among famous authors in Poland. Moreover, according to one respondent, the works of Vasyl Stus are a promising topic, which can create an exciting story about Ukraine;
- **Authentic and contemporary music** (the “DakhaBrakha” ethno-band, the “Dakh Daughters” theater and music group, and the more «niche» groups (according to one of the respondents) such as Karbido, which collaborates with Yurii Andrukhovych, and DagaDana were mentioned);
- Working with **media to support** Ukraine’s European integration; funding media projects and supporting regional media; combating Russian propaganda and fake stories about «Banderivtsi»;
- **Ukrainian cuisine.**

## **Tourism in Ukraine**

*(presentation of the tourist potential and infrastructure of Ukraine, increasing the demand for tourist discovery of Ukraine given the common historical heritage of the countries. Some respondents noted that communications about tourism opportunities in Ukraine should be strengthened with a message about the safety of travel to Ukraine due to the localization of the war in the East of Ukraine)*

## **Education**

- Professional approach to teaching music, dance, singing;

- Inclusive education and tolerance problem;
- Financing for higher education and support for Ukrainian students in higher education institutions in Poland (benefits, assistance in solving problems with documents, tuition fees);
- Adaptation of young people moving to Poland, development of programs for young people.

**Feminism** and gender equality in Ukraine, particularly the women's experience in war.

## **Countries that are of professional interest to respondents**

Ukraine holds an important place among the countries that experts include in the range of their professional interests. It is considered a promising neighboring country for cooperation and is directly related to the professional activities of individual respondents.

Other countries of professional interest to the experts interviewed are geographically close to Poland because of proximity and similarity of their economics, culture, history, activity, common ground in many issues, and favorable conditions for cooperation. Those are:

- **Visegrád Group countries** – the Czech Republic, Slovakia, Hungary as neighboring countries and important partners.
- **Eastern European and Baltic countries**, including Lithuania and Latvia – which are perceived as close both in terms of history and culture. For example, many projects are being implemented in cooperation with Lithuania, home to a large Polish community, in particular educational ones.
- **Belarus** – another neighboring country and an interesting subject for research into current political processes and the specifics of the national identity of the Belarusians.

Secondly, the countries that respondents find professionally interesting are those considered influential in one way or another. They include:

- **Germany, France, Great Britain, USA, Canada** – countries that have a considerable influence and define trends in various spheres. Great Britain, for instance, is attractive because of its rich theater world, France because of its educational system, and Italy – because of **Rome and the Holy See**.
-

- **Russia**, less often – **China**, as countries with a significant influence on international affairs.

**Georgia, Turkey** (in the context of tourism and leisure infrastructure development), **Central Asian countries** (Kazakhstan – home to a large Polish diaspora, Uzbekistan) were mentioned.

### III.

# Perception of Ukrainian culture and its place in the global context

## 1. Ukraine's contemporary culture and cultural heritage: awareness, interest, general characteristics

Considering the place of Ukraine in the global context, experts voiced different assessments and opinions depending on their origin. For the interviewed Ukrainian experts, Ukrainian culture is a phenomenon that «has existed on the world map from time immemorial»; it is known, recognized, and respected. On the same matter, Polish colleagues were more cautious. They emphasized the originality of **Ukrainian culture, which is interesting not only for professionals but also noted that Ukrainian culture is still unrecognizable globally. Only a few Ukrainian artists are widely known for their high-quality, outstanding performance.**

According to one of the Polish cultural agents, although Ukrainian culture is to some extent isolated, at the same time, it is strongly connected with European culture. A similar parallel can be drawn concerning the connection between Ukrainian and Polish cultures, which are similar and unique at the same time. Thus, as stated by a representative of the diplomatic corps, the world is dominated by Western European culture (i. e., the culture of Great Britain, and

to a lesser extent, those of Germany and France). In contrast, the cultures of Ukraine and Poland have not yet managed to reach the appropriate level, and the exceptions are rare. At the same time, in the opinion of another expert,

**"Now, in the world, a certain substitution of culture by post-culture takes place, and Ukraine benefits greatly in this sense, but has great difficulty in penetrating the world market, besides having great potential."**

In general, Polish cultural agents characterize Ukrainian culture as **demanded and potentially interesting** for Polish audiences. First of all, it is so due to **the historical ties and shared experiences** by Ukrainians and Poles **in the past, family ties with Ukraine, and many Ukrainians living permanently or temporarily in Poland**. A representative of the authorities drew a parallel with the Polish interest in Ukrainian culture in the past: for example, before the Second World War, Hutsul (Carpathian highlands) culture was extremely popular, the level of interest to this small ethnographic group of Ukrainians was disproportionately significant.

As mentioned above, interest in Ukrainian art in Polish society grew after two revolutionary waves in Ukraine – the Orange Revolution and the Maidan. However, Ukraine has not been able to use the chance of this momentary attention to the country, its history, and culture. Therefore, despite the mentioned potential, there is no actual demand for Ukrainian culture in Poland. And those who should contribute to the creation of demand – professional Polish journalists and media – know little about Ukrainian cultural figures and achievements and have little interest in the neighboring country's culture. Therefore, it is difficult to raise the interest in Ukrainian culture and its audience, ordinary Poles.

## **Ukrainian cultural heritage**

Ukrainian respondents currently emphasize that **Ukraine is recognizable in Poland with vyshyvanka** (traditional Ukrainian clothing) **and folklore, a Ukrainian cultural heritage**. It has been vigorously promoted for many decades as the embodiment of Ukrainian culture. Other domains of culture, except for classical opera and ballet, did not receive the same support and promotion. Thus, Ukraine as a culture is recognizable through this folklore; this distinguishes Ukrainian culture from others.

**However, folklore, which is presented as a visiting card of Ukrainian culture, sometimes takes the shape of a so-called «sharovarshchyna» (kitschy and oversimplified presentation).** Eventually, it causes fatigue, not admiration in those who participate in official events, accompanied by concerts representing Ukrainian cultural heritage in these traditional forms. Sometimes folk songs performed by professional groups are perceived as inauthentic.

Instead, according to another Polish expert, **Ukrainian authentic musical art makes a noticeable impression because of a «deep understanding of human nature.»** In support of this thesis, the respondent cited the example of "DakhaBrakha"s performance in Washington, which impressed and intrigued the American audience with a musical culture of which it was previously unaware.

After all, according to Polish experts and Ukrainians living abroad, **the excess of folklore limits the acquaintance with contemporary Ukrainian culture:**

**"Most Poles see Ukraine mainly through the prism of folklore (folk songs, T-shirts with embroidery, etc.). It is more often associated with folk than with modern art"**

**- Andrzej Stelmasiewicz, member of the Gdańsk City Council, founder of the Gdańsk Community Foundation.**

## **Modern Ukrainian culture**

Acquaintance with contemporary Ukrainian culture in Poland is gradually formed, as does the interest and demand for it. According to Ukrainian respondents, there is a considerable demand for Ukrainian culture in Poland, mainly because the Ukrainian diaspora is growing and its interests are not limited to work and earnings. According to the most optimistic Ukrainian respondents, Ukrainian culture is already noticeable and well-known in Poland, moving from the local to the European and world level.

On the other hand, a representative of the Ukrainian diaspora notes that the Ukrainian audience dominates most events with the participation of Ukrainian artists or those dedicated to them, so it is worth working more actively with the Polish audience. **The demand for Ukrainian culture must be explicitly formed** among the Polish population. Many opportunities open up for civil society organizations, which should promote Ukrainian culture, especially in bilateral cooperation environments and in international cultural associations.

**Polish respondents from the professional circles positively spoke about contemporary Ukrainian culture.** They noted the openness of Ukrainian artists, the freedom of views and artistic concepts in cinema and theater, the desire to treat «the most painful and difficult» issues in cinema and literature and to show its history honestly. Sometimes, however, such approaches give the impression that Ukrainian artists are more focused on political matters. The multiethnicity and multilingualism of Ukrainians, which is not typical for Poland, seems to be an advantage of contemporary Ukrainian culture. The Polish audience also likes the emotional intensity of Ukrainian music and cinema.

Polish respondents who have carried out joint projects with Ukraine **are well-aware of contemporary Ukrainian culture in their respective professional sectors.** Experience allows them to say that Ukrainian theater, music, cinema, visual arts, literature are of the European level, and the culture is close and similar to the Polish culture. Respondents who were not professionally involved in culture — diplomats and government officials — positively mentioned Ukrainian opera, classical singing, and ballet but were reluctant to give a more detailed description of contemporary Ukrainian culture. Acquaintance with contemporary Ukrainian culture in Poland is gradually formed, as does the interest and demand for it. According to Ukrainian respondents, there is a considerable demand for Ukrainian culture in Poland, mainly because the Ukrainian diaspora is growing and its interests are not limited to work and earnings. According to the most optimistic Ukrainian respondents, Ukrainian culture is already noticeable and well-known in Poland, moving from the local to the European and world level.

## **Awareness and prospects of promotion of Ukrainian culture in Poland in specific fields**

### **Cinema**

In general, experts note the active development of Ukrainian cinema. Experts in various fields pointed out that **Ukrainian cinema has appeared at festivals and has become noticeable**, which is the best way to present and promote the country. For example, at the UKRAINIA! Festiwal Filmowy (Ukraine! The Film Festival) in 2019, the films «Evge» (Home), «Hutsulka Ksenya» were screened.

One of the respondents mentioned director Sergei Loznitsa and his film «My Joy,» which was selected for the main competition of the Cannes Film Festival. According to this expert, films about the war in eastern Ukraine and the difficult life in the country have a significant impact on viewers.

Polish experts also highly evaluated the Odesa International Film Festival, a large venue for Ukrainian and foreign film experts in a respondent's opinion. At such

a venue, Ukrainians have the opportunity to see the world's best movies, and foreigners on the jury can watch and evaluate the best Ukrainian movies.

## Music

**Contemporary Ukrainian music made a most spectacular breakthrough in the Polish cultural environment**, as it overcomes possible bureaucratic and other obstacles more quickly than other artistic fields.

Experts from various sectors named Ukrainian bands and Ukrainian performers who can be heard in Poland (ranged according to the number of mentions: bands «DakhaBrakha,» «Dakh Daughters» (characterized as a «good export product»); Svyatoslav Vakarchuk and «Okean Elzy,» singers alyona alyona and Jamala, ONUKA, «Vivienne Mort,» «Boombox,» as well as Ukrainian music groups, founded in the '90s: «Mandry,» «Plach Yeremiyi» and its soloist Taras Chubai, «Tartak»; Telnyuk sisters, «Karbido»; «DAGADANA» (the band grew as a result of collaboration between Ukrainian singer Bohdana Vynnytska and Polish singer Dagmara); MARUV. However, not all bands are rotated on Polish radio, which limits the number of their audience.

## Literature

According to Polish experts in various fields, the most recognizable part of modern Ukrainian culture in Poland is the literature of the last three or four decades. One of the respondents stated that if experts discuss Ukrainian culture, it is primarily Ukrainian literature. Among the achievements, the activity of the Ukrainian Book Institute, which presents works by new Ukrainian writers at festivals in Poland (for example, the book «Behind the Back» by Haska Shyyan) was mentioned. Oksana Zabuzhko, Serhiy Zhadan, Yuriy Andrukhovych, and less often, Tanya Malyarchuk are cited as the most famous Ukrainian authors in Poland. Respondents note the expediency of further promotion of the aforementioned authors in Poland, as well as Sofia Andrukhovych, Natalia Snyadanko, Andriy Bondar, Petro Yatsenko. They also emphasize the need to encourage translations from the Ukrainian language and support the publication of books.

## Fine arts

The work of the PinchukArtCentre helped introduce the artist Anna Zviagintseva, the artist Nikita Kadan, the group «R.E.P» (Revolutionary Experimental Space, which emerged after the Orange Revolution and brought together representatives of the visual arts) in Poland. Polish connoisseurs of fine arts

are also familiar with contemporary Ukrainian artists Mykola Ridnyi and Vova Vorotnyov. The «SAVCHENKO GALLERY» of the famous Ukrainian artist Serhiy Savchenko is located in Gdansk.

## Theatre

Polish theater professionals characterize Ukrainian theater represented in Poland as mainly classical, not postmodern/contemporary/experimental. Polish experts believe that joint projects in culture, particularly theater projects, need to evolve in form. Thus, it is necessary to cooperate with the Ukrainian avant-garde and experimental theaters because they exist and are attractive and modern. However, director Andriy Zholdak and the participation of Ukrainian theater scene representatives at the Shakespeare Festival in Gdansk are noted.

## Ukrainian cuisine

Ukrainian cuisine is characterized as fashionable, noticeable, and enjoyed by the Polish audience. According to one of the diplomatic corps representatives, the national cuisine is one of the elements of folk culture that can be easily exported.

## **The challenges to strengthening the presence of modern Ukrainian culture in Poland mentioned by the respondents:**

- In literature, the main challenge is the lack of translations. Apart from a small group of writers whose works are translated, who are invited to book exhibitions and festivals, who are recognizable in Poland (Yuriy Andrukhovych, Oksana Zabuzhko, Serhiy Zhadan, Irena Karpa), Ukrainian literature remains an «unknown land.»
- The main obstacle for the Ukrainian theater promotion is the conservatism of academic theaters and many bureaucratic and financial constraints on the way of contemporary theaters to international theater festivals;
- Works of art need appropriate premises for exhibitions and permits to move across the border, significantly complicating the presentation of Ukrainian fine arts of different epochs in Poland. An example was the impossibility of presenting works from the Lviv National Art Gallery since the premises offered for the exhibition did not meet the standards.
- The information about Ukrainian culture in the Polish media, as noted above, is very insufficient in terms of issues covered and the sheer quantity and is

- sometimes outdated; media is more focused on political issues;
- Experts note that due to the lack of financial support, joint research on the development of classical and contemporary Ukrainian culture in the Polish-Ukrainian or global contexts is almost non-existent.
  - The main problem of limited demand for Ukrainian cultural products is the lack of funding for artistic projects by the Ukrainian state. This is stated by Polish experts from various spheres of culture and by representatives of the study's other target audiences (diplomatic corps, government institutions, the Ukrainian diaspora). The lack of state financial support for Ukrainian culture leads to the fact that when the Polish side agrees to implement new projects together with Ukraine, it mostly goes without saying that Polish partners will have to bear all the costs. This inhibits the development of cultural cooperation and negatively affects the relationship between partners.

It can be concluded that the **main reason for the «absence» of Ukrainian culture on the world map**, as well as limited knowledge about its current state in Poland, is the **lack of information about its past and present and/or ingrained stereotypes about folklore as the defining feature of Ukrainian culture**. The lack of consistent work in presenting and promoting the best achievements of Ukrainian artists in various fields and genres on modern platforms worldwide creates a situation of «few associations» with Ukrainian culture. Therefore, it is necessary to purposefully work towards the formation of demand for Ukrainian culture in Poland, promote it more actively, make it popular, develop it, and **invest more financial resources in this area**. Thus, according to one of the Polish cultural agents, it is difficult to be interested in a culture that is little known. Consequently, **the development of Ukraine's cultural diplomacy in Poland is significant**. Which culture should be primarily promoted — mass or elitist — respondents' opinions vary greatly. However, they **all emphasized the importance of working with various audiences** and considering their needs and specifics (mass audience, youth, Ukrainian diaspora in Poland, etc.).

## 2. Assessments of proposed cultural phenomena

To assess the overall degree of experts' involvement in the Ukrainian cultural context, respondents were asked to discuss 72 phenomena of Ukrainian culture during the interviews. The list included significant events in the socio-political life of Ukraine, various cultural phenomena, and names of prominent cultural and political figures. During the interview, each expert evaluated 24 phenomena out of 72, namely, how familiar they are with this phenomenon and which country they primarily associate it with. Thus, the awareness of cultural phenomena was

analyzed, and whether the phenomena are perceived as purely Ukrainian or their belonging to the Ukrainian culture is perceived as ambiguous.

After processing the assessment results, the phenomena were divided into four groups: known, relatively known, little known, and unknown to respondents. At the same time, the national belonging of the phenomena was assessed by the respondents: either they associate them with Ukraine or/and with other countries. As the analysis of the results demonstrated, not all phenomena are associated with Ukraine. Some are mistaken for countries that did not exist when the cultural figure lived and worked (for example, Sholom Aleichem, who is associated with Israel).

The table below includes the analysis of the main groups of phenomena that respondents are somehow aware of. Quite often, respondents did not indicate which country they associate with a particular phenomenon. A table with a complete list and assessment of phenomena is given in Annex 1.

# WELL-KNOWN, ASSOCIATED MAINLY WITH UKRAINE





Maidan



Kyivan Rus

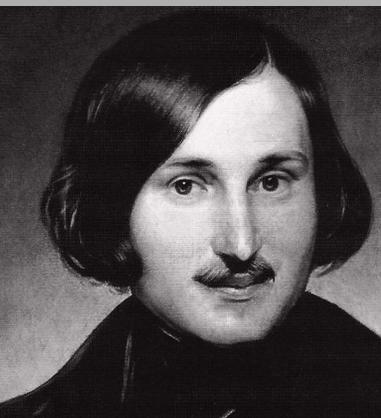


Oksana Zabuzhko

## WELL-KNOWN, ASSOCIATED WITH OTHER COUNTRIES



Kazymyr Malevych



Mykola Hohol



Sergii Paradjanov



"Shchedryk"



Sholem Aleichem



Kobzar's tradition



Borscht



kozaky (Zaporizhzhia Sich)

## NEAREST DEVELOPMENT: RELATIVELY HIGH LEVEL OF KNOWLEDGE



Boychukism



St. Sophia Cathedral



Українське декоративно-ужиткове мистецтво



"Shadows of Forgotten Ancestors" by Serhiy Paradjanov



Maria Pryimachenko



Babyn Yar



Vladimir Horowitz



Ivan Mazepa



Yuriy Shevelov



The Scythians



Les Kurbas, and the Berezil Theater



Oleksandr Dovzhenko



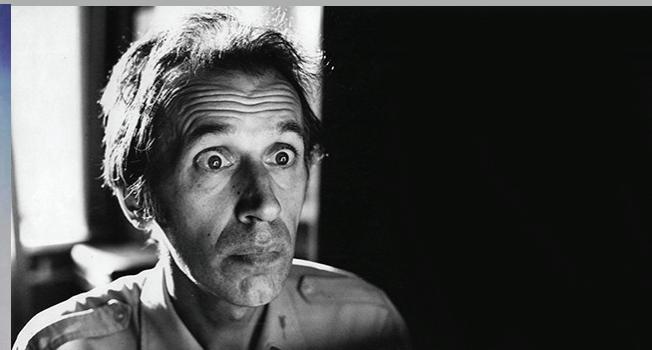
The Crimean War (1853-56)



Joseph Roth



Sergei Korolev



Valentyn Silverstov



Ahatanhel Krymsky



Ukrainian Baroque



Kira Muratova

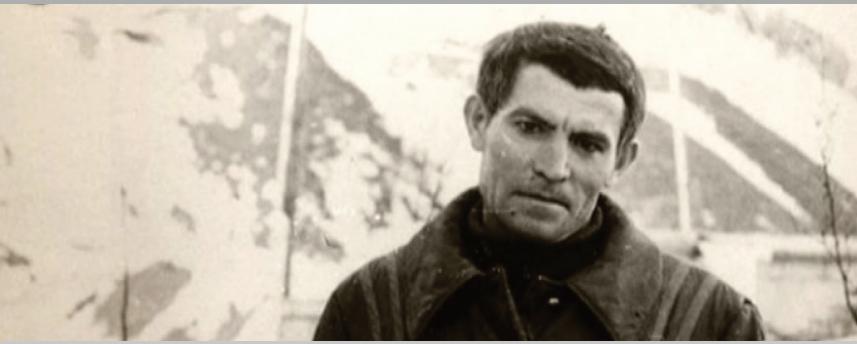


Serge Lifar

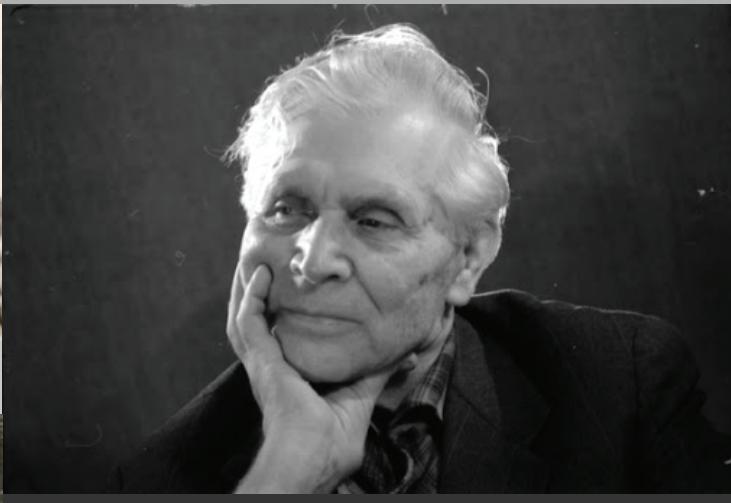


"Executed Renaissance"

# LITTLE KNOWN: REQUIRE SIGNIFICANT RESOURCES FOR PROMOTION



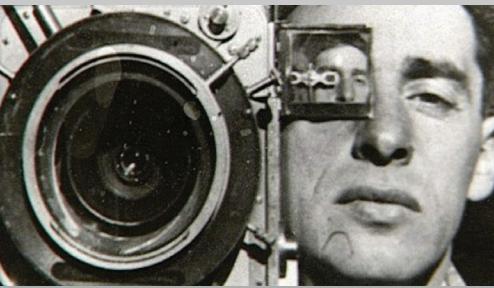
Vasyl Stus



Ivan Kavaleridze



Andriy Kurkov



Dzyga Vertov



Dmytro  
Bortnyansky



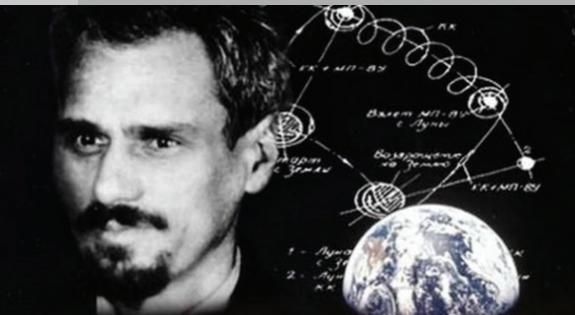
Anne of Kyiv



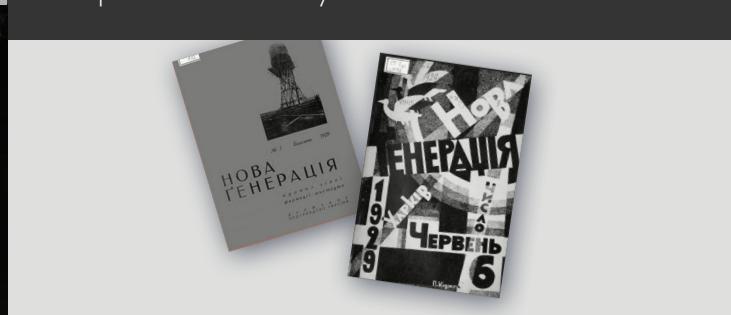
Jacques Hnizdovsky



Heorhiy Narbut



Yuriy Kondratyuk

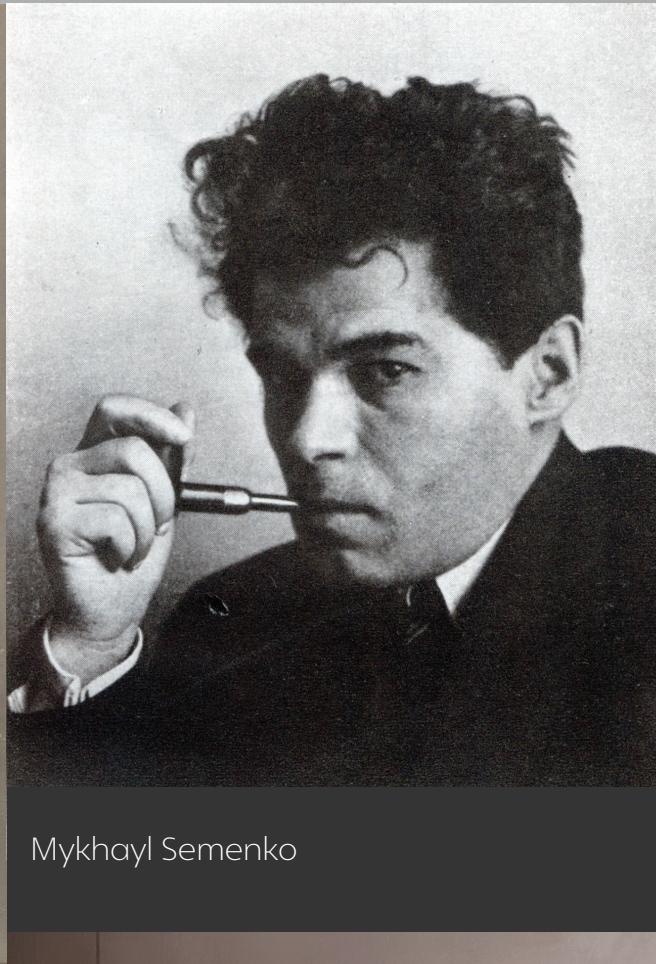


Ukrainian avant-garde of 1910-1920

# LITTLE KNOWN: REQUIRE SIGNIFICANT RESOURCES FOR PROMOTION



Bronislava Nijinska



Mykhayl Semenko



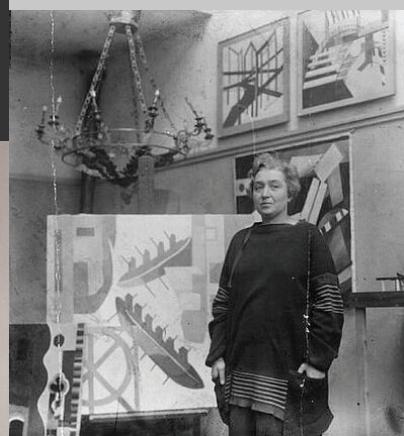
Solomia Krushelnytska



Davyd Burliuk



Oleksandr Archipenko



Oleksandra Ekster



Vasyl Yermylov

Experts suggested adding the following personalities to the list:

## **Outstanding figures**

*(of philosophy, literature, architecture, painting, music, sport)*

- Writers, poets, philosophers, linguists - Taras Shevchenko, Lesya Ukrainka, Vasyl Stus, Irena Karpa, Serhiy Zhadan, Oksana Zabuzhko, representatives of «Executed Renaissance,» Yuriy Shevelov\*\*
- Polish artists or artists of Polish descent whose life and art were linked to fin-de-siecle Kyiv: Wilhelm Kotarbiński, Mikhail Vrubel. Sofia Nalepynska-Boychuk is also worth mentioning;
- Architect Władysław Horodecki;
- Directors Oleksandr Dovzhenko\*\*, Yuriy Ilyenko, Sergei Loznitsa;
- “DakhaBrakha” music band;
- Sportsmen Klitschko brothers and Andriy Shevchenko;

## **Historical events and historical figures:**

- Crimean War<sup>1</sup> — should be mentioned in the context of the reworking and rethinking of historical events, the importance of understanding the role of all participating peoples, looking for parallels with the events of the recent past and present;
- Simon Petliura;

## **Political processes of the XX century and political thinkers**

- Vyacheslav Lypynsky and Olgerd Ipolyt Bochkovsky— Ukrainian political thinkers at the crossroads of the Ukrainian and Polish cultures. According to Olia Hnatyuk, a professor at NaUKMA and the University of Warsaw, these were two leading thinkers, one representing Ukrainian conservatism and the other — Ukrainian liberal socialism. Both originated from Polish families but are unknown in Poland, although they should be well-known.
- The dissident movement in Ukraine in the 1960s and 1980s is a topic «the world should know about,» according to one respondent;

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<sup>1</sup> Пропозиції від респондентів, які не побачили цих імен в своїх переліках через ротацію феноменів.

## **Unique manifestations of Ukrainian traditions:**

- Kobzar tradition<sup>1</sup>
- Petrykivka painting<sup>1</sup>

## **Ukrainian achievements**

- Ukrainian aviation and «Mriya» airplane
- Lviv coffee factories

It is expedient to single out the phenomena, which are especially important for Ukrainian-Polish cultural and historical relations, from those suggested by the respondents, in particular, due to the Polish ethnic origin of these prominent personalities:

- The above-mentioned figures of Władysław Horodecki, Vyacheslav Lypynsky, Wilhelm Kotarbiński, Sofia Nalepynska-Boychuk, and others.
- The connection of St. Volodymyr's University in Kyiv with the Krzemieniec Lyceum and the activities of Polish lecturers at this university in the middle of the 19th century, including Alexander Mickiewicz, the brother of the famous Polish poet Adam Mickiewicz.

Ukrainian and Polish respondents are better aware of those Ukraine's cultural phenomena that have been promoted for years or those currently represented in the media. A lack of knowledge of phenomena in Ukrainian science, philosophy, fine arts, and literature of different periods of the XX century is notable. There is a need to decide on how to define and present personalities who are also associated with other countries, for example, Mykola (Nikolai) Gogol, Kazimir Malevich, Sergei Parajanov, Sholem Aleichem, Joseph Roth, Serge Lifar, Sergey Korolev, Bronislava Nizynska, and national symbols – borsht and «Shchedryk.»

It should be noted **that enhancing knowledge of Ukrainian cultural and scientific phenomena requires significant resources.** Polish community may be attracted and interested in the peculiarities of biographies of famous Ukrainians, their work, art, and contribution to European culture and science as well as Ukrainian, Soviet, and European historical contexts.

# **IV. Peculiarities of cultural cooperation with the Ukrainian counterparts**

## **1. Наявний досвід співпраці та його характеристика**

Almost all respondents have experience of cooperation with Ukrainian/ Polish counterparts, mainly evaluate it as positive, and therefore declare their readiness to implement new projects in the future. Such cooperation was carried out in all sectors and by all target audiences of the study in various formats: film and theater festivals, concerts, Ukrainian culture weeks, literature meetings, art exhibitions, etc. Ukrainian respondents were more focused on projects and events organized for or with the Ukrainian diaspora and Ukrainian diplomatic missions (for example, events presenting Ukrainian folk crafts, celebrations of Independence Day or National Flag Day, film screenings, concerts). At the same time, Polish experts mentioned in detail various international projects and programs.

### **The list of joint cultural events and events that were successfully implemented, mentioned by the respondents**

*(includes only a part of the events that took place in the field of Ukrainian cultural diplomacy in Poland in recent years):*

**In the field of performing arts:**

- «UKRAINIAN EVENINGS» at the Polish Theater (Warsaw) — a series of events in 2015-2018 to present the history of Ukraine and Ukrainians of the twentieth century, in particular through the presentation of biographies, to the Polish audience.

Among such events:

- «**UKRAINIAN EVENINGS: Nadiia Surovtseva**» (2015) — reading «Memoirs» of Ukrainian public figure, historian, author Nadiia Surovtseva;
- «**UKRAINIAN EVENINGS: It was so nice, it was quiet ... shame again. Red Famine**»(2018) — a play created using individual memoirs, testimonies, and documents selected from the book by Anne Applebaum «Red Famine,» which reconstructs the events of the Holodomor in Ukraine in 1932-1933, accompanied by Ukrainian-Polish musician Roksana Wikaluk.

This project was carried out on a volunteer basis and is characterized by respondents as successful. Its partners were: the Embassy of Ukraine in the Republic of Poland and the civil society organization Association of Ukrainians in Poland.

- **The musical program «Glass Road» by the Telnyuk sisters at the Polish Theater as part of the series «GUESTS IN POLAND,»** presented in 2017.
- Within the implementation of joint theater projects, **the participation of Ukrainian theaters in the Gdańsk Shakespeare Festival** is worth noting. Thus, in 2020, the performances of Ukrainian theater groups were planned as part of this festival, with the support of the Ukrainian Institute and the Consulate General of Ukraine in Gdańsk. Still, the plans were canceled due to the COVID-19 pandemic.

### In the field of music

Long-term cooperation of the Polish Society for Electroacoustic Music with the Association for Electroacoustic Music at the National Union of Composers of Ukraine and its chairman, composer Alla Zagaykevych. In particular, in 2020, the implementation of their joint project **«Pandemic Media Space»** has begun, with Alla Zagaykevych as a curator and Marek Chołoniewski, President of the Polish Society for Electroacoustic Music, as a coordinator from the Polish side. Seven Ukrainian and seven Polish artists take part in the project, Ukrainian IT specialists ensure the functioning of the project. The idea is to create musical compositions based on different types of data — geolocation, ecology, medicine, etc.; lectures and practical classes are also provided. The initiator is the Ukrainian side. The project is supported by the House of Europe program (the European Union). Cooperation within the project is characterized as highly successful.

## In the field of visual arts

- Collaboration with the **PinchukArtCentre** within the 6th **Future Generation Art Prize** (2020) for young artists worldwide. One of the respondents, Daniel Muzychuk, head of the Department of Contemporary Art at the Museum of Art in Łódz, participated in the event being included into international selection committee and in 2012 gave a lecture entitled «Resonant Space. Polish Sound Art» at the art center, within the framework of the «Transfer» program.
- In 2016, the Gdańsk Community Foundation (Fundacja Wspólnota Gdańska) organized the **exhibition «Unity in Diversity»** at the Lviv Palace of Arts. The exhibition featured sculptures, graphics, paintings, ceramics by artists of the Academy of Fine Arts in Gdańsk (Akademia Sztuk Pięknych w Gdańsk). It was planned to continue the project with funding from the foundation and organize an exhibition of works by Lviv artists in Gdańsk. However, the event was canceled due to the unwillingness of the Ukrainian side to hold the event in the exhibition halls proposed by the Polish partners.
- **Exhibition «Anna Walentynowicz – the heroine of two nations»** in the Information and exhibition center of the Maidan Museum in 2020. The event was organized on the Day of Solidarity and Freedom in Poland and was dedicated to the Ukrainian-born co-founder of the famous trade union «Solidarity.

## In the field of cinematography: film festivals and joint film projects

- Участь у різні роки одного з респондентів – Даріуша Яблонського, про-Participation of one of the respondents – Dariusz Jabłoński, producer, director, president of the Polish Film Academy (Polska Akademia Filmowa), was part of an Odesa International Film Festival international jury, in pitching and conferences within the film festival in different years. It is worth noting that after participating in the film festival, the Polish expert became a co-producer of the Ukrainian-Polish-Macedonian film «When the Trees Fall» (2018) by Ukrainian director Marysia Nikitiuk. It was presented as part of the Panorama Berlinale competition at the 68th Berlin International Film Festival. The film was nominated at international and Ukrainian film festivals and awards and won some of them.
- **The co-production project of Ukraine, the Czech Republic, and Poland: 8-episode detective series «The Pleasure Principle»** (director, producer Dariusz Jabłoński), partly filmed in Odesa in 2018.
- Co-production project of Poland, Ukraine, the Czech Republic, France: the film

«Numbers» based on the eponymous play by Oleh Sentsov (2020).

- Cooperation with the Ukrainian Film Academy, TV channel «1+1».
- Funding of films by the Polish Film Institute (Polski Instytut Sztuki Filmowej).

## In the field of literature

- Conducting extensive interviews and collaboration of Polish journalist and public figure Iza Chruścińska with **Ukrainian intellectuals and public figures — Yaroslav Hrytsak, Oksana Zabuzhko, Yosyf Zisels, Petro Tyma**, which became the basis for a series of books dedicated to Ukraine («Ukrainian palimpsest. Oksana Zabuzhko in conversation with Iza Chruścińska,» «O Lord, open my lips... Yosyf Zisels in conversation with Iza Chruścińska,» «Conversations about Ukraine. Yaroslav Hrytsak — Iza Chruścińska,» «Great creators of Ukraine,» «Dialogues of Understanding: Ukrainian-Jewish Relations»).
- Gdansk Poetry Festival «**European Poet of Freedom**» (Europejski Poeta Wolności), Ukrainian poets are invited (with the support of the Consul General in Gdansk).

## Educational, professional exchanges

- **Gaude Polonia Scholarship Program**, which covers various fields — film, music, literature/translation, visual arts, photography, theater, art/theater/film critics, cultural heritage management. One of the Polish experts mentioned, in particular, the opportunities for Ukrainian composers to study in Poland under this program. Another Polish expert recalled it in the context of the number of Ukrainian scholarship recipients within the program: about 60 Ukrainians received scholarships in the abovementioned areas of culture.
- **The Erasmus+** program, mentioned in the context of the academic exchange in 2020 between specialists from Poland (Wroclaw) and Ukraine (Kyiv and Lviv). Ostap Manuliak, Yurii Bulka, Myroslav Trofymuk Jr., and others visited Poland within this program's framework.

## Cross-sectoral festivals

- **Ukrainian Week in Gdansk is a festival of Ukrainian culture**, which brings together events in visual, musical, performing arts, cinema, etc. Organized in cooperation between the Consulate of Ukraine in Gdansk, the Embassy of Ukraine in the Republic of Poland, the Polish authorities, and other Ukrainian and Polish institutions in culture and cultural diplomacy. It is a regular event, which the Ukrainian Institute joined in 2019.

- Multidisciplinary Festival of Contemporary Ukrainian Culture «**October in Zhovten**,» which took place in Zhytomyr in 2018 and included an international conference and public program. The respondent, Alexandra Chabiera, Chief Specialist in Cultural Heritage Management at the National Institute of Cultural Heritage (Narodowy Instytut Dziedzictwa), gave a lecture «Use Your Past to Create a Future — Heritage as a Community Development Agent» and a master class on planning business projects related to intangible cultural heritage. The project was supported by the Adam Mickiewicz Institute, the Embassy of the Netherlands in Ukraine, and implemented with the support of the Ukrainian Cultural Foundation.
- **Wschód kultury** (East of Culture) is a series of festivals in three Polish cities — Lublin, Rzeszów, Białystok, organized by the Polish National Cultural Center (Narodowe Centrum Kultury) to establish cultural cooperation between the towns of Eastern Poland and the Eastern Partnership countries. Concerts, performances, exhibitions, film screenings take place within the framework of these festivals. Ukrainian artists are also invited to them.
- «**Lviv Month in Wrocław**» (2016): a comprehensive presentation of Ukrainian culture (music, visual arts, performing arts, science, etc.) within the project «European Capital of Culture.»

### **Projects focused on the dissemination of the Ukrainian language**

- Projects dedicated to creating and implementing **audio guides in the Ukrainian language** at the Museum of the Second World War and the European Solidarity Center in Gdańsk. The projects were implemented by the Ukrainian Institute with the assistance of the Consulate of Ukraine in Gdańsk.

### **Projects implemented/supported by Ukrainian diaspora organizations**

- **Regular literary meetings with Ukrainian authors** (usually those whose works have been translated into Polish) — Tanya Maliarchuk, Yurii Andrukhovych, Oksana Zabuzhko, and other authors — within the Literary Club at the Ukrainian House in Warsaw. Also, other meetings with Ukrainian authors and intellectuals take place in the Ukrainian House in Warsaw within the Our Choice Foundation projects framework. In particular, respondents mentioned a meeting with Ukrainian essayist, translator, literary critic Oleksandr Boychenko.
- **JarmaROCK FEST** is an annual festival of Ukrainian culture (primarily music and performing arts) focused on the Ukrainian diaspora and organized by its branches in Poland.

## Peculiarities and limitations of existing cooperation

Polish cultural institutions often take the initiative, organization, and funding of the projects. Sometimes, the initiative comes from the Ukrainian diaspora, particularly from the **Ukrainian House** (a Ukrainian charity organization in Warsaw that unites the Ukrainian diaspora) and from Ukrainian diplomatic missions (embassies, consulates). At some points, the importance and productivity of cooperation with local authorities was noted (for example, the opening of streets, squares named after famous Ukrainians in Poland, recent examples — the opening of Marko Bezruchko Square, dedicated to the anniversary of the Battle of Warsaw in 1920).

The problem mentioned by the majority of respondents is **the limited financial resources**, typical of the **Ukrainian side**. The constant lack of funding from the Ukrainian side makes it impossible to implement promising joint projects initiated by Ukraine and constitutes a significant barrier to future cooperation. For example, one of the respondents pointed to an unexpected cessation of funding for the **Ukrainian Saturday School in Warsaw** by the Ministry of Foreign Affairs of Ukraine, forcing the school to seek other funding sources. There are expectations of more significant activity and financial involvement on the part of Ukraine: the attraction of funds by Ukrainian institutions from its budget or searching for other funding sources for projects in various fields.

The negative side of cooperation with Ukrainian institutional agents is the bureaucracy, duration, complexity of reaching agreements, and especially the bureaucratic hurdles over involving Ukrainian budget funds into the project (including arranging the arrival of Ukrainian professionals in Poland — purchasing tickets, reporting expenses, etc.). **Other problems in communication with Ukrainian institutions** include lack of feedback from Ukrainian partners (for example, lack of answers to official inquiries), sometimes non-punctuality, and lack of experienced specialists (situations were mentioned when the Ukrainian side could not present its ideas professionally).

Therefore, Ukrainian and Polish respondents who have experienced communication with official institutions try to avoid cooperating with them due to bureaucratic delays. Experts prefer to work directly with Ukrainian cultural figures, writers, artists, musicians, or patrons through their representatives/managers. This applies to the Ukrainian House in Warsaw, which finances its projects and has experience working with Ukrainian cultural figures, especially writers, rather than with Ukrainian cultural diplomacy institutions or representatives of cultural diplomacy in Ukraine.

However, although sometimes **it is more convenient and efficient to establish**

**agreements with individual Ukrainian agents directly**, respondents expressed the importance and even priority of institutional cooperation. It may be more sustainable in the future, as employees may change while the directions and priorities of institutions remain.

In general, respondents note the lack of an **institution on the Ukrainian side that would facilitate the search for Ukrainian institutional and individual partners, organize agreements and cooperation between countries in the field of culture**, help organize events.

## 2. Prospects for cooperation

**Polish and Ukrainian respondents are optimistic about the future of Ukrainian-Polish cultural cooperation.** When developing new projects, respondents note the need to **identify the interests of different Polish audiences, to segment demand** according to tastes and preferences: someone will attend a Polish-Ukrainian operetta, and someone – a rap concert, someone will be interested in an art exhibition, someone – in history or science.

**"Poles are interested; they attend Ukrainian concerts. I usually sang ballads; in my experience, it was interesting mostly to older people. In a global sense, people would be interested in listening to what complies with their tastes"**

– A representative of the Ukrainian professional milieu in Poland.

Both Polish and Ukrainian experts underline the perspectives of the formats, which enable the exchange of experience, the establishment of international professional relationships, or direct cooperation between Ukrainian and Polish specialists in joint projects.

- **Joint Ukrainian-Polish projects:** performances, exhibitions, research, study courses and lectures, conferences, panel discussions, and other formats of professional meetings, the establishment of joint Ukrainian-Polish foundations. According to Polish experts interviewed, collaborative projects contribute to better understanding between countries.
- **Youth, educational, professional, cultural exchanges, residency programs** (including the launching of art, literary, scientific residencies in Ukraine) are considered a very promising format for all respondents, as they allow foreign

professionals to get acquainted with the cultural environment of Ukraine and establish professional relationships.

- **Representation of Ukrainian culture abroad** via exhibitions, performances, concerts, publications, translations, festivals, film screenings, and Ukraine's tourist capacity presentation. Some respondents express the expectations of regularity and state support regarding such representational events of Ukrainian culture abroad.
- **Participation of Ukraine in high-profile international events:** festivals, conferences, etc.

**Ukrainian and Polish experts named project ideas and areas of work in specific domains that, in their opinion, are important to implement and develop:**

#### **Artistic domains**

- **common space** in big cities for Ukrainian-Polish exhibitions, historical installations, presentation of choral and theatrical collectives;
- **artists exchange:** for the reception of Ukrainian artists in Gdańsk and sending Gdańsk artists to Ukraine – an expert's idea, which can be reproduced in other cities;
- **music and dance concerts** that will demonstrate contemporary Ukrainian music to the general public; such **formats will be interesting for young people;**

**“Invitation of modern theaters, ballet modern troupes will provide spectacle and public's interest”**

– A representative of Polish professional milieu.

- **joint symphony concerts** featuring performers and conductors from both countries and performance of the best pieces of Polish and Ukrainian composers;
- search for **new faces to represent Ukraine in Poland**. In this context, respondents mentioned Petro Yatsenko, Sofia Andrukhovych, Irena Karpa, Halyna (Haska) Shyyan, Nadiyka Gerbish – among writers, Marysia Nikitiuk and Maryna Vroda – among directors. Lack of funding is a barrier.

## **Education and science, cultural heritage**

- **Youth exchanges, organization of joint Ukrainian-Polish educational projects** on cultural issues.
- **Round tables, panel discussions**, and other formats of professional meetings for artists, writers and poets, representatives of other spheres of culture of Poland and Ukraine.
- **Professional trips and joint Polish-Ukrainian scientific projects** in culture, history, research of cultural and historical monuments. Examples of similar projects mentioned during the interviews: a book on the Ukrainian intellectual Nadia Surovtseva; presentation of the history of different regions of Ukraine – Mariupol (on lives after deportation), Cherkasy region, Khortytsia island; presentation of the history of the Scythians, etc.; academic and journalist publications of Ukrainian authors devoted to the research of the history of bilateral relations, the historical heritage of Ukraine and Poland;

**"It is about establishing a dialogue on equal, parity terms. Since there can be no question of parity conditions due to very weak funding for Ukrainian science, Ukrainian colleagues go to Poland for positions, not the other way around... It is necessary to create such platforms, conditions for organizing not only conferences but large joint projects –**

**– – Ola Hnatiuk, Professor, National University of Kyiv Mohyla Academy and Uniwersytet Warszawski.**

- Projects dedicated to certain aspects of **the work with cultural heritage**, including those focused on monetizing the work with cultural heritage, can be implemented in various formats: exchanges, professional trips, lectures, research, etc.
- **Cooperation between archival funds of Ukraine and Poland.**
- **Ukrainian language school and courses.**

## **Partners for cooperation**

Polish experts usually express interest in cooperation with Ukrainian cultural agents with whom they have already successfully cooperated. Below there is a list of all the

**mentioned Ukrainian institutional agents that Polish experts would like to work with in the future:**

- in visual arts – PinchukArtCentre;
- in cinematography – Oleksandr Dovzhenko National Centre (Dovzhenko Centre), Odesa International Film Festival, Ukrainian Film Academy, Star Media film company;
- in performing arts – there is a general demand for cooperation with avant-garde experimental theaters as more up-to-date and interesting for the public;
- in literature – Kyiv Book Arsenal;
- in cultural heritage management – local authorities of Ukraine and organizations responsible for the protection of cultural heritage;
- in the civil society domain: cooperation with Ukrainian media agencies in projects dedicated to democratic society development (for example, supporting children's access to information, developing leadership skills, etc.)
- state institutions in the field of culture and cultural diplomacy – Ukrainian Institute, Ukrainian Cultural Foundation.

**Individual Ukrainian agents** such as artists Anna Zvyagintseva and Mykola Ridnyi (the purchase of their works for the collection of one of the Polish museums is discussed) and former general producer of Odesa International Film Festival Julia Sinkevych **were mentioned in this context.**

Ukrainian audio guide, an example of Ukrainian language service in museums, is perceived positively by almost all respondents. Some Polish experts have already seen Ukrainian audio guides in Polish museums. One respondent was critical, noting that it was not in high demand. Other respondents indicated that in the context of the pandemic, due to significant restrictions on access to museum institutions and opportunities for travel for tourism purposes, the relevance of this format causes noticeable doubts.

Representatives of the Ukrainian diaspora especially emphasize the image component of the Ukrainian audio guides – an increase of the recognizability of the Ukrainian language, its inclusion in the European context (as many European museums offer audio guides in most EU languages), as well as focusing mainly on Ukrainian audiences.

### **3. Sources of information for international cooperation**

#### **Information sources for the search of partners**

Both Ukrainian and Polish respondents mainly limit themselves to professional and **personal contacts to find partners**. Specialists usually have many connections and prefer this way of finding information and establishing international cooperation, sometimes consciously trying to avoid communication through formal channels with institutions and ministries. According to respondents, professional and personal contacts (and recommendations provided by people from this «individual network») inspire more trust, guarantee reliable and responsible partners, and are more effective in terms of results obtained and time invested. Some Polish experts said they do not use open sources of information at all.

The source of contacts for further cooperation is also participation **in common events** (festivals, meetings, conferences, other networking events, etc.). In this case, the connections are personalized and more reliable. Cinematography specialists, for example, have got used to communicate at festivals and establish professional relationships this way.

Specialized institutions are an essential source of finding partners, although some respondents report a negative experience contacting **governmental institutions**. It is widely believed that communication with institutions always delays the process due to excessive formalities. Some experts expect that the Ukrainian Institute will mediate between the professional environment of Ukraine and Poland for the establishment of international cooperation, joint projects, and professional exchanges.

After all, internal sources of information, the use of professional networks, appeal to diplomatic missions, and the websites of certain institutions are considered reliable. In particular:

#### **Websites of institutions in the field of public and cultural diplomacy**

- Embassy of the Republic of Poland in Ukraine;
- Embassy of Ukraine in the Republic of Poland, Ukrainian consulates in cities of Poland;
- Polish Institute in Kyiv;
- Adam Mickiewicz Institute.

## **Websites of institutions in the field of culture:**

Ministry of Culture and Information Policy of Ukraine;  
Ukrainian Cultural Foundation.

## **Network institutions:**

- Council of Europe – provides access to the network's professional contacts for its member institutions. Therefore, the search for partners and establishing cooperation is usually easy for such institutional agents.
- European Shakespeare Festivals Network (ESFN) – brings together institutions that promote the work of William Shakespeare. The network currently includes Shakespeare festivals from 10 countries and is a convenient tool for finding professional contacts.

Some respondents have already developed a database of contacts, consider it sufficient, do not look for new connections, and maintain existing relationships.

## **Sources for the information search**

To find full information about cultural institutions and events, respondents use all available sources: the press, social networks, trustworthy online media, professional websites. In particular, there are several popular Ukrainian-Polish websites devoted to different issues.

In the framework of the Polish-Ukrainian bookfair, Polish magazines and Polish publications on Ukrainian issues are presented. Cooperation between Ukrainian and Polish publishers is also facilitated by participation in international exhibitions and fairs. Polish magazines "ART"/ "SZTUKA," "FILM," "Time of Culture"/ "Czas Kultury," "New Eastern Europe"/ "Nowa Europa Wschodnia" (a special issue was published in Ukrainian), and others were presented at the "Journal Hall" section at Kyiv Book Arsenal in 2013.

Professional film and theater critics can also be a good source of information about festivals, meetings, new artists, and art pieces.

However, experts point out that these sources need to be verified. The main requirements for sources include reliability (information from official sources or on the recommendation of other experts), popularity in the professional milieu, focus on specific topics, objectivity, the availability of the English version.

# V.

# Conclusions and recommendations

## 1. General conclusions and considerations

- Associations with Ukraine in Poland are emotionally positive, based on personal and family experience, geographical images, and shared history, the concept of neighborhood and brotherhood. Negative associations are primarily related to political and economic challenges: corruption, oligarchs, non-fulfillment of political promises. Cultural associations are fragmented and do not play a key role in the perception of Ukraine.
- The general attitude to Ukraine in Poland is heterogeneous, and the professional environment is more favorable than the general public. While experts look at Ukraine through a positive experience of professional cooperation, the perception of the wider audience is influenced by the discourse of the Polish media. On the one hand, the latter pay little attention to the situation in contemporary Ukraine, and on the other tend to spread negative assessments of political and social trends.
- In working with the media, it is worth noting the limited knowledge of Polish media and their attention to contemporary Ukrainian culture and Ukrainian cultural phenomena of the past, particularly in historically common areas. This indicates the need for informational support of the Ukrainian cultural product in the Polish media.
- There are three main themes around which the heterogeneous perception of Ukraine in Poland is formed: political events in Ukraine, Ukrainian immigration to Poland, and a common historical heritage. Each of them is characterized by positive and negative ways of presenting. Thus, the positive perception of

Ukrainian politics emphasizes the struggle for independence, the pursuit of freedom, democracy, and the negative - the corruption, poverty, shortcomings of the political system. The topic of Ukrainian migration can be highlighted both as a threat and an opportunity, a factor in the economic development of Polish society. A politically instrumentalized conflict narrative currently dominates the theme of common historical heritage.

- The professional circles in Poland perceive Ukraine and Ukrainian culture as a phenomenon of the European level, but so far, little known in the Polish and the world context. It is potentially in demand and attractive in Poland due to historical ties and numerous Ukrainian migrants in modern-day Poland. Still, the wide practical demand for Ukrainian culture in Poland is not formed.
- Ukrainian culture is better known due to folklore, often in the (kitschy) form of «sharovarshchyna,» thus, the contemporary cultural product requires a significant increase in the promotion. Demand is gradually formed due to the Ukrainian cinema, new writers, and music groups' entry into the Polish market.
- Among the cultural phenomena proposed for evaluation, the best known for the interviewed audience were phenomena and figures related to political events in the mid-2010s actively covered in foreign media (e. g, Maidan, Oleh Sentsov), tragic events in Ukrainian history of the twentieth century (Holodomor, Chornobyl disaster) and historical, architectural and cultural phenomena from different periods (e. g, Kyivan Rus, Chersonesos, Lesya Ukrainka, Serhii Zhadan).
- Respondents usually associate a significant number of world-famous cultural figures whose lives and work have been related to different countries or with the USSR (for example, Kazimir Malevich, Mykola (Nikolay) Gogol, Sholem Aleichem, Sergei Parajanov) either with several countries simultaneously (including not including Ukraine) or exclusively with, for example, Russia. Accordingly, an important area of work with such cultural phenomena in presenting them to foreign audiences is to reveal the place and influence of Ukraine on their lives and work. Another aspect of interest that is particularly characteristic of the Polish audience is the phenomena and figures relevant to Poland and Ukraine, and the contribution and role of both countries are noteworthy in this case. The least known among the interviewed Polish and Ukrainian audiences are the Ukrainian avant-garde representatives and other XIX-XX centuries artists and scientists.
- The experience of cooperation in professional circles is assessed as positive and promising, favorable for implementing new projects in the future. Such cooperation was carried out in all sectors and audiences of the study in

various formats: film and theater festivals, concerts, weeks of Ukrainian culture, literary meetings, art exhibitions.

- Analysis of the reasons for limited demand and obstacles to further expansion of cooperation between Ukraine and Poland indicates the following problems of management and funding of cultural diplomacy:
  - a) lack of interest of official institutions<sup>1</sup>, particularly those responsible for developing and implementing cultural diplomacy projects.
  - b) insufficient state funding for the cultural sphere in general.
  - c) scattered efforts of various organizations and individuals (ministries and relevant creative unions, diplomatic missions; diaspora organizations; managers of individual representatives of visual and theatrical arts; literary agents, etc.) and lack of coordinated action to promote cultural products.
  - d) bureaucratic obstacles, particularly in the organization of tours of Ukrainian academic and contemporary theaters or art exhibitions abroad.
  - e) underfunding of translations of works by Ukrainian writers and organization of literary meetings.
  - e) lack of grant support for research on Ukrainian culture, artistic representation of its development in the world context, common cultural phenomena.
- In addition to direct connections between cultural figures in open areas, a reliable, professional source or an institution is needed to facilitate the establishment of bilateral contacts between cultural figures of the two countries, collect information about them, and enhance opportunities for cooperation.

## 2. Specific reflections and recommendations

- Polish and Ukrainian respondents carry out joint Ukrainian-Polish projects with enthusiasm and optimism. However, it has been repeatedly emphasized that the success of cooperation in projects requires the desire and efforts of both parties, partnership relations, and joint funding.
- For more effective promotion of Ukrainian culture in Poland, the Ukrainian Institute should study the experience and establish ties with the Polish Institute in Kyiv to discuss the perception, knowledge, and understanding of

Ukrainian culture.

- It is necessary to study different (non-expert) audiences' needs and interests in Poland and form appropriate proposals and projects (segmentation by age - youth, middle-aged, older generation; by sectors - music, theater, fine arts, literature, etc.). It is worth not trying to make a catch-all product, but to work precisely for a specific audience, considering the peculiarities of its perception and demand for Ukrainian culture.
- There is a need to establish permanent bilateral platforms for inviting cultural figures from both sides, such as scholarships or art residencies in Ukraine, to create opportunities to develop cultural dialogue on a permanent, continuous basis.
- It is necessary to update the formats of representation of cultural phenomena, to move away from stereotyped outdated images, present those already developed in the past in a modernized version (for example, feminism of Lesya Ukrainka).
- It is necessary to determine the ways and strategies of presenting cultural phenomena in Poland, which respondents define as common (for example, respondents associate Kazimir Malevich, kobzar tradition, Cossacks, Ivan Mazepa, and even borsch with Poland): either as a shared cultural heritage or more clearly outline their links to Ukrainian culture.

### **3. Recommendations on the work with specific spheres**

#### **Music**

- to offer projects based on modern-day music and mixing of genres tailored for Polish youth, to expand their interest in other manifestations of Ukrainian culture (theater, visual arts, dance, cinema);
- to present classical Ukrainian musical culture in joint projects with the Polish musicians for the Polish audience of a more respectable age; further support the tours of Ukrainian academic music entities;
- significantly reduce the emphasis on the traditional format of folklore representation of Ukraine in favor of more authentic forms of contemporary art.

#### **Media**

- to develop an introductory program for Polish journalists in order to

demonstrate the main historical and current phenomena of Ukrainian culture;

- maintain constant contact with the leading Polish media platforms and inform about Ukrainian cultural events in Poland;
- to involve Ukrainian journalists living in Poland in the promotion of Ukrainian culture.

### **Literature, theater, fine arts**

- to promote the translation into Polish of books by young Ukrainian authors;
- to promote literary meetings and introduce new literary figures to the Polish reader in addition to the already well-known O. Zabuzhko, S. Zhadan, and Y. Andrukhovych;
- to promote tours in Poland of Ukrainian contemporary, avant-garde theater;
- to support the participation of Ukrainian theaters in European theater seasons, which, in particular, are held in Poland (International Shakespeare Festival);
- to promote the creation of a permanent «creative space» for exhibitions of fine arts of Ukraine of different periods, non-academic theatrical performances, literary meetings together with the Polish side.

### **Science**

- it is expedient to promote the most prominent Ukrainian scientific phenomena and figures to make the achievements of Ukrainian science known to the general Polish public;
- to continue the scientific discussion and present to the Polish society the views and assessments of well-known and respected in the scientific community Polish and Ukrainian historians on the problematic pages of shared history, which will reduce the level of politicization of the past for the present in Polish society;
- to develop grant programs for young Polish scientists to study and present Ukrainian culture and science.

### **Cinematography**

- to promote Ukrainian cinema as the most powerful channel of acquaintance with culture through already existing groups of stakeholders and festivals (for example, the Odessa film festival), to develop new directions and channels of cooperation.

# Annexes

## 1. Technical results of the assessment of cultural phenomena

Phenomena are arranged in descending order of awareness. The number of responses indicating at least some knowledge was counted among all the responses received. The results are interpreted by grouping phenomena into well-known, known at the middle level, 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	
Maidan/ Maydan								8
Chornobyl (Chernobyl) disaster		1		5			6	6
Borsch/ Borsch			2	6		1	3	8
Oksana Zabuzhko		1	1	6				8
Oleh Sentsov		1	1	6				8
Mykola Hohol	1		1	6	5		2	8
Bakhchysaray Palace	1	1		6	1			8
Chersonesus	2			6				8
Shchedryk/ Carol of the Bells	2			6		1	5	8
The Holodomor			2	5			1	6
Kyiv Rus (Kievan Rus)			2	5				7
Kobzar tradition	1		1	5		1	5	7
Lesya Ukrainka	1	1		5				7
"Shadows of Forgotten Ancestors" by Sergei Parajanov	2			5		1	4	7
Cossacks (Zaporizhzhya Sich)			2	4	1		5	6
Hryhorii Skovoroda	1	1	1	5				8
Serhiy Parajanov	1	1	1	5		1	1	8
Serhiy Zhadan	2		1	5				8
Kazymyr Malevych		2	3	3	1	3	1	8
Sholem Aleichem	3			5		1		8
Ivan Mazepa		1	1	3				5
Babyn Yar (Babi Yar)	1	1		3		2	2	5
Scythians	1	1		3			4	5
Ukrainian decorative and applied art (e.g. Petrykivka painting, Kosiv ceramics, vyshyvanka, and others)	1		2	4			6	7
St. Sophia Cathedral in Kyiv		1	2	3			6	6
Ukrainian Baroque/ Cossack Baroque/ Mazepa Baroque	1	1	2	4			7	8
The Crimean War (1853–56)		2	5	1		2	6	8

	Awareness					Association with the country (if have heard about it)			Total number of evaluations
	I have never heard of it	I have heard about it, but I do not know anything else about it	I know a thing or two about it	I am quite well-aware of it	Hard to say	Other countries only	Ukraine and other countries		
Oleksandr Dovzhenko	2	1		4			1	4	7
George Yurii Shevelov	3			5			5		8
"The Executed Renaissance"	2	1		4			5		7
Ahatanhel Krymsky	4			4			4		8
Serge Lifar	3		2	2		1	1	3	7
Kira Muratova	3	1	1	3			4		8
Maria Prymachenko	3	1	1	3			5		8
Valentyn Sylvestrov	4		1	3			4		8
Volodymyr Horowitz	3	1	2	2		2	3		8
"Earth" by Oleksandr Dovzhenko	3			2			2		5
Vasyl Stus	3			2			2		5
Boychukism	3	1	1	3			5		8
Vasyl Yermylov	5			3			3		8
Ivan Kavalieridze	4		1	2			3		7
Les Kurbas and Berezhil Theatre	4	1	1	2			4		8
Heorhiy Narbut	5		1	2			3		8
Davyd Burliuk	5		1	2		1	2		8
Anne de Kyiv	5	1		2			3		8
Jacques Hnizdovsky	6			2			2		8
Bronislava Nijinska	2	1	1	1		2	1		5
Oleksandr Murashko	4			1			1		5
Ukrainian avant-garde 1910-1920: visual arts, cinema, literature	1	1	3	1			5		6
Dziga Vertov	4		1	1			1	1	6
Kharkiv school of photography	2	3		1			4		6
Johann Heorhiy Pinzel	5			1			1		6
Serhiy Korolyov	3	1	2	1		1	3		7
Joseph Roth	3	2	2	1		3	2		8
Andriy Kurkov	5	1	1	1			3		8
Haytarma	6		1	1			2		8
Dmytro Bortniansky	3	4		1		1	4		8
Ukrainian modernist (non-official) art of the Soviet period (e.x. Alla Horska, Valerii Lamakh, Florian Yuriev, and others)	1	2	2				4		5
Solomiya Krushelnitska	3	2	1				3		6
Yuriii Kondratuk	4	3	1				4		8
Oleksandr Arkhypenko	3	1	1				2		5
Paul Celan	3	1	1			2			5
Oleksandra Ekster	4	1	1		1	1			6
Mykhaylo Semenko	4		1				1		5
Borys Lyatoshynsky	5		1				1		6
Sonia Delaunay	7		1				1		8
Oleksandr Bohomazov	3	2			1	1			5
Oleksandr Potebnia	5	3					3		8
Volodymyr Vernadsky	4	2				1	1		6
Tetyana Yablonska	6	2					2		8
PARCOMMUNE (e.x. Oleg Holosiy, Oleksandr Gnylytsky, Vasyl Tsagolov, Arsen Savadov and others)	5	1				1			6
VUFKU (All-Ukrainian Photo Cinema Management)	6	1					1		7

## 2. List of respondents who participated in research

**Daniel Muzyczuk**, Head of the Department of Modern Art, Museum of Art in Łódź

**Ola Hnatiuk**, Professor, National University of Kyiv Mohyla Academy and Warsaw University.

**Iza Chruścińska**, Polish Publicist and Public Activist, author of books dedicated to Ukraine.

**Prof. Marek Chołoniewski**, Composer, Sound Artist, Professor, Academy of Music in Kraków, Jan Matejko Academy of Fine Arts in Kraków; President, International Confederation of Electroacoustic Music.

**Bogumiła Berdychowska**, Head of the Scholarship Department (Gaude Polonia), National Culture Center (Narodowe Centrum Kultury).

**Aleksandra Chabiera**, Chief Specialist in Cultural Heritage Management, National Institute of Cultural Heritage.

**Prof. Jerzy Limon**, Director, Gdańsk Shakespeare Theatre; Professor, Gdańsk University.

**Dariusz Jabłoński**, Producer, Director; CEO, Apple Film Production; President, Polish Film Academy.

**Daniel Szeligowski**, Head of Eastern Europe Programme, Polish Institute of International Affairs.

**Andrzej Stelmasiewicz**, Councilor of the City of Gdańsk; Founder of Gdańsk Community Foundation.

**Tomasz Orlowski**, Titular Ambassador, Ministry of Foreign Affairs of the Republic of Poland.

**Henryk Litwin**, Ambassador Extraordinary and Plenipotentiary, Embassy of the Republic of Poland in Ukraine (2011-2016).

**Yana Kryvobok**, III Secretary, Embassy of Ukraine in the Republic of Poland.

**Respondent remains anonymous.**

**Dr. Gillian McCormack**, Internews Country Director, Chief of Party for USAID's Media Program in Ukraine.

**Oleksandra Iwaniek**, Lecturer, Warsaw University.

**Julia Wieliczko**, psychologist, Lublin Voivodship.

**Hanna Tiekućzewska**, Specialist in the Organization of Events and Administration, Gama, NGO "Gdański Archipelag Kultury"; Conductor, Vyrij choir, Gdańsk.

**Oleksandr Pustovyti**, Principal, Ukrainian Saturday School in Warsaw.

**Myroslava Keryk**, President of the Management Board, «Nasz wybor» Foundation, Warsaw.

**Nataliia Malyk**, Coordinator, Immigrants Support Center (Centrum Wsparcia Imigrantów i Imigrantek), Gdańsk.