



UKRAINIAN INSTITUTE

for 2020-2024

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Introduction

There is a good reason for the Ukrainian Institute's five-year strategy for 2020–2024 appearing not in the first months of the year, but on the eve of the second anniversary beginning our work. Any strategizing is a painstaking and lengthy process, especially for an institution that develops cultural diplomacy, a relatively new dimension of Ukraine's public policy.

Cultural diplomacy is an activity at the intersection of many disciplines and interests; in addition to the Ukrainian Institute, it directly or indirectly involves many actors both in Ukraine and abroad. Among them are cultural, educational, and scientific institutions, diplomats, civil society organisations, foreign Ukrainians, media, scientists, artists, businesses, public authorities, and experts. This is why we understood that the strategic goal and content of Ukraine's new cultural diplomacy should be created inclusively, taking into account as many positions and opinions as possible.

This document is the result of a series of public and internal strategic sessions, open discussions, reconnaissance tours, desk research, as well as hundreds of meetings, talks, and consultations. It concentrates the practical and diverse experience of the Ukrainian Institute's team. An ambitious and bold vision of cultural diplomacy embedded in this strategy appeared during the training of the Institute's management at the annual programme School for Strategy Architects of the Kyiv-Mohyla Business School. Although we have thoroughly studied the experience of similar institutions in other countries, we are not copying any of the existing models, but suggesting our own way that takes into account the specifics of the geopolitical, cultural, and economic context of today's Ukraine.

It is worth keeping in mind that the strategy is a document that outlines the broad activities of the organisation and provides answers to the questions "Why do we need the Ukrainian Institute?", "What and whom do we work for?", "What are the challenges of cultural diplomacy in today's Ukraine?" and "How do we plan to solve them?" This remains relevant even during the global COVID-19 pandemic. Circumstances lead us to adjust our daily activities, but do not change our ultimate goal: to strengthen Ukraine globally as a subject using the tools of cultural diplomacy.

Volodymyr Sheiko,
Director General, Ukrainian Institute

About the Ukrainian Institute

The Ukrainian Institute is a state institution acting in the field of cultural diplomacy. The institution's activities are aimed at improving the understanding and perception of Ukraine in the world and the development of its cultural ties with other countries. Established by the Government of Ukraine, the Institute operates under the administration of the Ministry of Foreign Affairs.

The context of the Ukrainian Institute's founding and formation

The Revolution of Dignity of 2013–2014 and the demand for qualitatively new state-building changes caused by mass civil protests, the collective social trauma from the deaths of the Heavenly Hundred and the partial occupation of the country, the external threat and Russia's armed aggression, the mobilisation of the intellectual resource of government and civil society to find ways to develop and reinvent the country in the most difficult period of its modern history became the impetus for the institutionalisation of cultural diplomacy in Ukraine at the state level.

When one is faced with a direct military threat, a hybrid war, and a total lack of systematic steps to form a relevant image of Ukraine abroad, it becomes obvious that the country's international capacity as a factor in its national security is formed not only through military power, the economy, or its geopolitical positions (hard power), but also through humanitarian and cultural potential (important components of soft power). The marginal presence of Ukraine on the cultural map of the world, the post-colonial experience and traumas of the past, the ever-changing state policies in the humanitarian sphere are just a few of the factors that determine the predominant "object" role of Ukraine in global cultural processes, and thus weaken its political and cultural sovereignty.

At the same time, Ukraine's cultural diplomacy is developing against the background of a significant rise in the cultural sector and creative industries, strengthening of the capacity of people and institutions to work internationally, growing interest in Ukraine from foreign communities, and the activity of the diaspora and Ukrainians abroad.

The founding of the Ukrainian Institute coincided with the emergence of a number of other new state institutions belonging to the humanitarian sphere: the Ukrainian Cultural Foundation, the Ukrainian Book Institute, the National Research Foundation of Ukraine, the Ukrainian Institute of National Memory, as well as the strategic "reset" of existing institutions and competitive appointment of new heads of the State Film Agency of Ukraine, Mystetskyi Arsenal, the Dovzhenko Centre, national and municipal museums, theaters

6 | and other cultural institutions, the establishment of reform offices in a number of central executive bodies, the significant expansion of programme activities of foreign cultural institutions (the Goethe-Institut, British Council), the Delegation of the European Union to Ukraine, and international technical assistance agencies.

The “post-Maidan” state institutions are just beginning to form Ukraine’s new institutional field. They appear within the conditions of an archaic system of public administration, out-dated budget legislation, low levels of trust in state institutions, and high expectations from the professional environment. However, many of their work models are already radically new. New institutions declare and implement openness and transparency in their work and reporting, pay considerable attention to communication, form well-founded medium-term strategies with the involvement of a wide range of specialists, focus on the best international experience, and intensify horizontal cooperation.

Cultural diplomacy is not a new practice for Ukrainian state institutions, but only after 2016 did it begin to acquire the characteristics of a systemic state policy. Back in 2006, the Cabinet of Ministers in pursuance of a decree of the President of Ukraine established cultural and information centres (CICs) within 31 foreign diplomatic missions. Currently, most CICs do not de facto exist¹ or lack the resources and expertise to fully operate. In 2016, the Ministry of Foreign Affairs created a department of cultural diplomacy within the Public Diplomacy Department, which developed mechanisms and a methodology for the development and annual competitive selection of projects implemented by Ukrainian embassies and consulates abroad. These developments also laid the foundation for the concept of the Ukrainian Institute as a specialized state institution for cultural diplomacy.

As a systemic policy, cultural diplomacy is formed at the intersection of sometimes opposing or unarticulated interests, needs and expectations, as well as the image-building policy of Ukraine fragmented between many power wielders.² Understanding cultural and public diplomacy as a professional discipline, which should be strengthened by professional analytics, theoretical and applied research, implementation of educational programmes in educational institutions, training and public communications is crucial for this process.

The development of international cultural ties also requires active public discussion on the content of Ukraine’s foreign representation. The strategy of the Ukrainian Institute is a tool that, in particular, formulates our answers to the questions “What kind of Ukraine do we represent in the world?”, “What dialogue can Ukraine have with other communities?” and, finally, “Who are we?”

1 Generalized conclusions on the activities of the CICs were prepared by the Ukrainian Institute in December 2018 on the basis of information received from 37 of Ukraine’s foreign diplomatic missions (FDMs). The Institute’s inquiries were sent to 89 FDMs. Information on CICs was provided by 19 FDMs.

2 Powers of public authorities in the field of positioning the country abroad (European Union countries and Ukraine): <http://euinfocenter.rada.gov.ua/uploads/documents/29239.pdf>



8 | *“Culture is at the core of our foreign policy, and for quite some time now, the development of a strategic approach to international cultural relations is one of our priorities. Indeed, as in today’s world cultures are bound to meet, we have a duty to make the most out of this encounter. And this direction must go beyond the simple teaching of our culture: cultural diplomacy is about learning, listening, sharing new ideas, and making them grow together.”*

Federica Mogherini

High Representative of the European Union for Foreign Affairs and Security Policy
Vice-President of the European Commission 2016.
Cultural Diplomacy Platform

Cultural Diplomacy: Theory and History, Models, and Examples

Cultural diplomacy is a type of public diplomacy and an integral part of soft power policy, which includes “the exchange of ideas, information, works of art and other components of culture between states and peoples in order to strengthen mutual understanding.”¹ The distinction of cultural diplomacy as a direction of foreign policy is associated with understanding culture as a source of the state’s strength and capacity in the international arena. Culture embodies and represents the values of society. Through culture, we share our values and experiences with others and achieve better understanding and active co-operation between countries. In this context, culture is to be regarded broadly and include not only art, but also science, education, intangible heritage, values, mentality, language, and experience in civil society building.

According to research,² trust in a country increases its economic performance. The growth of trust is largely influenced by cultural diplomacy, which has been called the “foundation of trust”³ based on contacts between people.

Cultural diplomacy plays an important role in strengthening national security. In 2016, Federica Mogherini, EU High Representative for Foreign Affairs and Security Policy, called cultural diplomacy an effective tool of the security policy in the European Union.⁴ In addition, cultural ties are becoming the basis for overcoming crises and conflicts between countries and contribute to the resumption of cooperation.⁵

Cultural diplomacy is focused on achieving long-term effects, not on resolving situational political issues. In particular, it is known that changes in people’s attitudes and behaviour take a long time to happen,⁶ but also take deeper roots in their behavioural patterns.

Cultural diplomacy is a part of soft power, a term first coined by Harvard University professor Joseph Nye in 1990, as opposed to “hard power,” e.g. economic or military power. Globalisation processes, including high levels of migration and the development of technology, have contributed to soft power gaining more weight in international relations. It is no coincidence that this concept was coined at the end of the twentieth century, because in the era of the information revolution it became clear that “power is possessed not

1 “Cultural Diplomacy, Political Influence, and Integrated Strategy,” in *Strategic Influence: Public Diplomacy, Counterpropaganda, and Political Warfare*, ed. Michael J. Waller (Washington, DC: Institute of World Politics Press, 2009), 74.

2 For example, https://www.britishcouncil.org/sites/default/files/the_value_of_trust.pdf

3 U.S. Department of State, “Cultural Diplomacy: The Linchpin of Public Diplomacy,” September 2005

4 <https://www.cultureinexternalrelations.eu/about-us-2/>

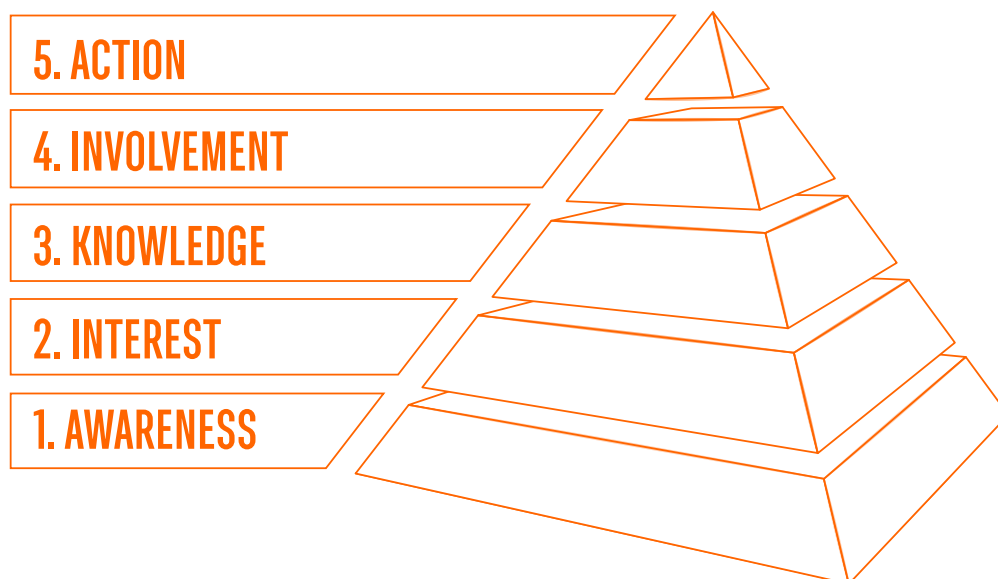
5 <http://www.interarts.net/descargas/interarts673.pdf>

6 <http://www.publicdiplomacy.org/45.htm>

10 | only by those whose army wins, but also by those who know how to persuade.”⁷ Soft power has a broad meaning: this concept includes cultural potential, media, science, education, sports, tourism, and even national cuisines. **Thus, cultural diplomacy is a key tool for such influence.**

The ultimate goal of cultural diplomacy is not only to inform, but to change the attitudes and behaviour of citizens of other countries towards Ukraine. According to the communication theory, the influence on behaviour is the result of cumulative activities. The first stage is informing the audience (“we are talking about Ukraine”). Then we need to pique their interest in history and culture. An informed audience can be involved in joint projects. Only following the experience of successful cooperation do people change their attitudes and become supporters and advocates of Ukraine.

Traditional information and communication campaigns are the most visible and obvious tools, but they operate at the first, lowest level of the pyramid. While the upper levels can be reached using the tools of cultural diplomacy, it takes more time and effort to get the results.



The influence of cultural diplomacy on attitude changes

Note: Cultural diplomacy influences attitude changes that occur by reaching the upper levels of the pyramid. The audience is largest closest to the base of the pyramid. Cost and duration of contact increase as you scale to the top of the pyramid. Each subsequent level is based on the previous one: a person must be aware in order to develop an interest in learning more, and must become an advocate in order to start acting.

⁷ The author made this statement specifically in the context of Russia's war against Ukraine: <https://glavcom.ua/publications/113741-dzhozef-naj-jakshcho-u-susidiv-ukrajini-rizne-bachennja-politiki-dosit-vazhko-pidibrati-shljah-jakij-zatsikavit-vsih.html>

Developing Models of Cultural Diplomacy

There are **several stages in the formation** of cultural diplomacy in the world. **The first one** began in the late 19th to the early 20th century, when the great powers used culture to spread influence and expand the domains of their national languages. This approach was characterised by a one-sided presentation of national culture abroad and setting their one's own agenda through cultural ties.

After the countries of Central and Eastern Europe gained independence at the turn of 1980–1990, many of them later established their own institutions designed to develop cultural ties, to present the outstanding achievements of national cultures, to demonstrate the continuity of their development. Their activity should be viewed **through the optics of decolonisation**, and the acquisition and establishment of political sovereignty through the potential and opportunities of culture.

In the 2010s, Western European countries moved away from the traditional understanding of the concepts of cultural diplomacy and soft power and proposed the concepts of **cultural cooperation** and **international cultural relations**.¹ The EU Strategy for the Development of International Cultural Relations 2016² provides for:

- supporting culture as a driver of sustainable social and economic development;
- promoting culture and intercultural dialogue for the sake of peaceful relations between communities;
- strengthening cooperation in the field of cultural heritage.

Unlike unilateral promotion or even propaganda by means of culture, the principle of cultural relations is based on **awareness of the values of diversity, balance of world cultures, the need for cooperation to achieve a common agenda**.

The Ukrainian Institute focuses on current models of cultural diplomacy already implemented in Europe and North America, taking into account the characteristics of the Ukrainian context. Thus, **our activities are based on cultural dialogue, exchange, cooperation, and co-creation**.

¹ <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52016JC0029&from=EN>
<http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52016JC0029&from=EN>

² <https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52016JC0029&from=EN>
<http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52016JC0029&from=EN>

12 | Examples of cultural diplomacy institutions

The term «cultural diplomacy» came into use only at the end of the 20th century, although the focused activities of some countries in this area date back more than a century. In many countries of the world, the functions of cultural diplomacy are assigned to a specialized institution that is either government-operated or affiliated with a government body (such as the Ministry of Foreign Affairs or Ministry of Culture).

In developing the strategy of the Ukrainian Institute, we studied the experience of similar organisations in other countries. The list shows some features of their activities and organisational models that the Ukrainian Institute may (or may not, depending on the purpose and circumstances) take into account in its further institutional development.

International cultural diplomacy institutions



The French Institute

Foundation year: 1907
Number of branch offices: 96
Active in: over 120 countries
Annual budget: \$45 million

Declared mission: To promote French culture and language, as well as to promote effective long-term cultural cooperation.

The Institute reports to the French Ministry of Foreign Affairs. It aims to promote French culture and language, as well as to promote effective long-term cooperation with cultural institutions abroad. Typically, local offices are units of the culture and cooperation departments in French embassies.



British Council

Foundation year: 1934
Number of branch offices: about 100
Active in: over 120 countries
Annual budget: \$1.22 billion

Declared mission: To build friendly relations based on understanding and trust between the people of the United Kingdom and other countries.

Although the organisation receives a grant from the government through the Foreign and Commonwealth Office, it enjoys operational and programme independence (at an arm's length). The activities of the British Council in the fields of arts, education, society, and the English language are based on the political priorities of the Foreign and Commonwealth Office and other government agencies, as reflected in the planning and reporting processes.



*The Austrian Cultural
Forum*

Foundation year: 1935

Number of branch offices: 30

Active in: 25 countries

Annual budget: \$3.1 million (allocated for projects)

Declared mission: To establish a cultural and scientific dialogue with artists and scientists in the country of activity.

The Cultural Forum focuses on the special needs of local partners and develops its own program of activities. It operates under the Department of International Cultural Relations of the Austrian Ministry of European and International Relations.



The Swedish Institute

Foundation year: 1945

Number of branch offices: 1 (Paris)

Active in: over 40 countries

Annual budget: \$47 million

Declared mission: To promote interest and trust in Sweden through the dissemination of information, capacity building, development of cultural ties, and project funding.

The main narrative is the achievements of today's Sweden in the fields of innovation, sustainable development, social values, and creativity. Although the institute has only one foreign branch office in Paris, it is active through Sweden's network of diplomatic missions, for which it creates standard "package" projects, minimizing the resources required at the local level. Much of the portfolio are digital projects and communication campaigns.



Goethe Institute

Foundation year: 1951

Number of branch offices: 159

Active in: 98 countries

Annual budget: \$398 million

Declared mission: To promote the study of the German language abroad and to develop international cultural cooperation.

In 1970, cultural relations and educational policy were proclaimed the "third pillar" of the foreign policy of the Federal Republic of Germany. Thus, the modern state of Germany has cemented the priority and importance of cultural diplomacy at the legislative level.



The Czech Centres

Foundation year: 1993
 Number of branch offices: 25
 Active in: 22 countries
 The Czech Centres

Annual budget: \$9 million

Declared mission: To promote Czech culture and education.

Projects and formats are developed by a local office independently based on the overall strategy of the institution, 2–3 key topics identified by the head office in Prague for the current year, and resources available to the organisation. Preference is given to projects that involve joint development and funding with partners.



Adam Mickiewicz
 Institute

Foundation year: 2000
 Number of branch offices: none
 Active in: 70 countries
 Annual budget: \$13 million

Declared mission: To promote international cultural exchange.

The Institute does not articulate the unilateral promotion of Polish culture, but seeks opportunities for cultural dialogue through the cultural context of other countries. It operates without foreign branch offices, relying on the capacities of partner institutions outside of Poland. It should be noted that the Adam Mickiewicz Institute operates within the Ministry of Culture of Poland. At the same time, there is a parallel network of Polish Institutes under the Polish Foreign Ministry.



Confucius Institute
 (China)

Foundation year: 2004
 Number of branch offices: 530
 Active in: in most countries of the world
 Annual budget: \$145 million

Declared mission: To promote the Chinese language and culture, to support the diaspora and promote cultural exchanges.

The developer and direct manager is Hanban (International Bureau of the Chinese Language Council). The institutes collaborate with local colleges and universities around the world. Funding comes from both Hanban and the local institutions that house the Institute's offices. They cooperate with local secondary schools under a separate program.



Rossotrudnichestvo

Foundation year: 2008
 Number of branch offices: 98
 Active in: 81 countries
 Annual budget: \$130 million

Declared mission: To implement the state policy of international humanitarian cooperation, to promote the objective presentation of today's Russia abroad.

The organisation conducts cultural, educational, outreach, research, and methodological activities aimed at promoting the Russian language and encouraging citizens of other countries to study it, as well as at improving the level of Russian language teaching in the host countries.

Activities also include work to maintain and preserve burial sites and monuments abroad that have historical and memorial significance for Russia.



The Lithuanian Culture Institute

Foundation year: 2014
 Number of branch offices: none Active in: 14 countries
 Annual budget: \$910 thousand

Declared mission: To promote Lithuanian culture abroad and present Lithuania in the world through culture.

The Institute effectively uses the tool of study tours to Lithuania for foreign cultural figures to establish lasting cultural ties and launch projects, as well as ensures Lithuania's presence at important cultural events in priority countries (festivals, biennials, book fairs).

Ukraine's Image and Brand

Cultural diplomacy is a part of the **strategic communications** of a nation, which aim to form its image at the international level and secure its reputation and its brand.

A brand is the sum of all expressions by which an entity (person, organisation, company, business unit, city, nation, etc.) intends to be recognized.¹

Reputation is a subjective opinion, a collective (aggregate) judgment about the effectiveness of a company/organisation/nation; comparison of its past actions and predictions of future behaviour based on a certain logic in the social context.²

Image is a person's instant impression of an organisation/nation [whereas reputation is a stable set of images about an organisation/nation in real time].³

Ukraine does not have a unified communication strategy, a state image management policy or tools to regularly and thoroughly measure its reputation in different countries. The few studies conducted have shown that Ukraine is mainly associated with negative images abroad. According to the TNS survey⁴ commissioned by the Institute of World Politics in 2015, the three key associations with Ukraine are war, Russia, and poverty. Much has been done over the past five years to establish Ukraine's historical and cultural identity in the world, but this is actively opposed by Russian propaganda.

The main problems in the way of forming a favourable image of Ukraine:

- Lack of cultural and historical associations with Ukraine (as a subject, Ukraine is excluded from the world history and culture);
- Mostly false imposed negative associations with Ukraine (nationalism, collaborationism, anti-Semitism, etc.);
- Lack of a proactive Ukrainian voice in cultural and scientific circles, as well as the media;
- Ukraine being a constant source of "bad news."

The brand of Ukraine. In a globalized world, a national brand is an effective communication tool that reflects the identity and promotes the implementation of national development strategies. In the ratings of national brands,⁵ **Ukraine is either completely absent**

1 "What is a Brand?" <https://www.interbrand.com/views/what-is-a-brand/>

2 Dr. Charles Fombrun. Reputation: Realizing Value from the Corporate Image, 2018

3 Stephen Wilkins and Jeroen Huisman (UGent). Corporate images' impact on consumers' product choices: the case of multinational foreign subsidiaries // (2014) JOURNAL OF BUSINESS RESEARCH. 67(10). p.2224-2230

4 <https://glavcom.ua/media/o-00332306-a-00031988.pdf>

5 For example, the Anholt-Ipsos Nation Brands Index <https://www.ipsos.com/sites/default/files/anholt-ipsos-nation-brands-index.pdf>, FutureBrand Country Index <https://www.futurebrand.com/uploads/FBI/FutureBrand-Country-Index-2019.pdf>, Brand Finance Nation Brands <https://brandirectory.com/download-report/brand-finance-nation-brands-2019-preview.pdf>, Global Soft Power Index <https://brandirectory.com/globalsoftpower/>, The Good Country Index <https://www.goodcountry.org/index/results>, Country RepTrak <https://www.reprtrak.com/country-reprtrak/>

17 | (not among the top 50), or occupies a very low position. The first places are occupied by developed countries: the USA, Germany, the UK, and also France, Canada, Japan, Italy, Switzerland, Australia, and Sweden. Despite this, Ukraine has risen to a slightly higher position in the rankings over the past few years, and **this positive trend is related to culture**.⁶



Tourist brand of Ukraine. From 2002 to 2014, three variations of Ukraine's tourist brand were developed.⁷ None of the brands was widely distributed or supported by the state.

Ukraine NOW.⁸ In 2017, the Ministry of Information Policy of Ukraine initiated the creation of the Concept of Ukraine's popularisation in the world, which provided for the creation of a single brand to promote Ukraine. Ukrainian experts and creative specialists worked on its development. The selected concept, Ukraine Now, was developed by Kyiv's Banda Agency. The brand was approved at a meeting of the Cabinet of Ministers on May 10, 2018. It is open to use and used by a number of public authorities and in the public sector, mainly as a visual identity.

Together with cultural diplomacy, the work on the image, brand and reputation is **a component of a nation's strategic communications**. The effectiveness of each element depends on the coordination of the overall strategy and goals at the highest level. In the absence of a unified concept of communication, cultural diplomacy can contribute to the common goal, **but cannot compensate for the lack of work with other elements**.

The image of Ukraine, in particular its negative connotations, are formed by various factors, political and social problems within the country, the realities of the society in the post-Soviet period, the partial occupation of the territory. The negative impact on the image and reputation of the country due to these factors can be offset only by solving such problems. And here the means of cultural diplomacy can be influenced only to a very limited extent, even with unlimited resources. Cultural diplomacy, on the other hand, suggests focusing on explaining even the most complex phenomena and positive achievements.

Challenges and opportunities for Ukraine

The strategy of the Ukrainian Institute takes into account the challenges that Ukraine faces with regard to its perception by the countries belonging to priority geographic areas, and which can be influenced using the tools of cultural diplomacy; as well as opportunities to introduce the world to Ukraine through culture.

The biggest **challenges** for Ukraine are Russia's military aggression and the annexation of a part of its territories, coupled with information losses in the hybrid war, in particular, due to destructive propaganda and disinformation by Russia. Ukraine's position is also weakened by high political, security and macroeconomic instability within the country.

6 For instance, in the Good Country Index rating, Ukraine occupied places 99, 73, 54 and 76 between 2014 and 2018. The increase in standing was due to a gradual increase in the categories Science and Technology (from 13 to 1) and Culture (from 75 to 55). Countries were assessed in 7 categories overall.

7 Brandbook (conceptual part): http://wikicitynomica.org/wp-content/uploads/2014/03/ukraine_tourist_brand_brandbook_UKR_web.pdf

For more details on creation, see: <http://wikicitynomica.org/teoriya/turisticheskij-brend-ukrainyi-soderzhanie.html#more-1033>

8 <https://www.slideshare.net/Piter234903/ukraine-now-brandbook>

In such circumstances, Ukraine, as a subject, must form its own position and information agenda. It is culture, education, and science that have the potential to offer a powerful alternative to negative narratives about Ukraine.

One can hardly overestimate the importance of work in the academic and scientific spheres, which shapes international narratives and rationales that affect the perception of Ukraine by millions of foreigners. Ukraine is virtually absent as a subject of study in the international humanitarian discourse. To make the Ukraine-related topics viable, it is necessary to make use of the interest of the scientific community in the history of Eastern Europe, the heritage of modernism, and postcolonial studies.

In its activities, the Ukrainian Institute abides by its Charter and regulatory acts that outline the principles of Ukraine's foreign policy, in particular, in terms of cultural diplomacy.

Cultural Diplomacy and Foreign Policy of Ukraine

Law of Ukraine On Principles of Domestic and Foreign Policy України «Про засади внутрішньої і зовнішньої політики»

Paragraph 2 of Art. 11: Basic principles of Ukraine's foreign policy:

- establishment of the leading place of Ukraine in the system of international relations, strengthening of the nation's international authority;
- use of international potential for the establishment and development of Ukraine as a sovereign, independent, democratic, social, and legal state, its sustainable economic development;
- support for Ukraine's integration into the global information space;
- creation of favourable foreign policy conditions for the development of the Ukrainian nation, its economic potential, historical consciousness, national dignity of Ukrainians, as well as the ethnic, cultural, linguistic, and religious identity of citizens of Ukraine of all nationalities.

Regulations on the Ministry of Foreign Affairs of Ukraine в частині основних завдань МЗС regarding the main objectives of the MFA:

3.3) implementation of Ukraine's foreign policy course aimed at the development of political, economic, cultural, humanitarian, scientific, and other relations with foreign nations and international organisations;

3.6) promoting the establishment of Ukraine's international prestige, improving its global image as a reliable and predictable partner.

Decree of the Cabinet of Ministers of Ukraine No. 430-p dated 21.06.2017 On the Establishment of the State Institution the "Ukrainian Institute"

No. 430-p dated 21.06.2017 On the Establishment of the State Institution the "Ukrainian Institute" enacted through Order of the Ministry of Foreign Affairs of Ukraine No. 103 dated 28.02.2018.

MISSION
VISION
STRATEGIC
GOALS

MISSION

Strengthening Ukraine internationally and domestically as a subject using the tools of cultural diplomacy.

The Ukrainian Institute is an expert, sustainable, and respectable organisation with a systemic role in the international representation of Ukraine using the potential of culture.

VISION

Strategic goals



IMPROVE THE UNDERSTANDING AND VISIBILITY OF UKRAINE AMONG FOREIGN AUDIENCES

The Institute disseminates knowledge about Ukraine in foreign societies, involves a wide range of citizens of other countries in discussion and dialogue, provides for the visibility of the country in the media space, and offers Ukrainian narratives about Ukraine.



ENSURE A STABLE DEMAND FOR PROFESSIONAL INTERACTION WITH UKRAINE

The Institute develops a proactive interest in cooperation with Ukraine in the international professional and expert environment, as well as provides mediation and expert support.



BUILD THE CAPACITY OF UKRAINIAN ACTORS IN CULTURE, EDUCATION, AND SCIENCE SPHERES, AS WELL AS CIVIL SOCIETY FOR INTERNATIONAL COOPERATION

By involving the sphere of culture in international cooperation, the Institute develops the competencies and capabilities of its participants, which improves the quality and effectiveness of Ukraine's representation in the world.



INCREASE UKRAINE'S INVOLVEMENT IN CURRENT GLOBAL CULTURAL PROCESSES

The Institute's programs strengthen Ukraine's role in international cultural dialogue and exchange, as well as ensure Ukraine's permanent presence in the world's key cultural, scientific, educational, and political platforms.



WIDEN THE USE OF THE UKRAINIAN LANGUAGE IN THE WORLD

The Institute raises the profile of the Ukrainian language in public space and its use in professional environments. Інститут посилює присутність української мови в публічному просторі та її використання у професійному середовищі.

Values and Principles

Our activities are based on the values and principles formulated by the Institute's team with the help of external moderators and experts in organisational management. Values and principles are embedded in the daily activities of the Institute's team, the principles of project selection and implementation, communication with partners, internal policies, and work standards.

The Ukrainian Institute's values determine the team's daily behaviour and shape its organisational culture.

The operational principles of the Ukrainian Institute are the basic norms that help determine the legitimacy of our actions.

values

Responsibility

We make informed decisions and carry out our activities while being aware of their possible consequences.

Openness

We act transparently, work in dialogue, share experiences, and provide feedback.

Resilience

We adapt quickly to change and are ready for the challenges of our work.

Professionalism

The future of cultural diplomacy lies with strong institutions, so we are building a strong, strategically focused organisation with a professional team.

Purpose

Our mission to create a public good can only be achieved through the joint efforts of many people.

principles

We don't discriminate

We respect and support the diversity of world cultures, forms of self-expression, and manifestations of human individuality.

We don't tolerate corruption

We create not an individual, but a public benefit, and are not guided by personal preferences.

We don't support any political power

We stand for the interests of the state, not in favour of individual political powers.

We don't do propaganda

We neither manipulate human consciousness, nor spread unreliable, false, or unverified information.

We never cease to learn

We believe in constant self-improvement, learn from our own experience, and are open to dialogue and discussion.

Thematic Framework

In its activities, the Ukrainian Institute is guided by the question **“What kind of Ukraine do we represent to the world?”** The answer is not set or unambiguous, because Ukrainian society continues to develop its identity, especially in dialogue with other cultures and communities.

The Ukrainian Institute rejects simplified, stereotypical cultural images, which are still mechanically reproduced both in Ukraine and abroad.

We perceive Ukraine inclusively, as a multinational community and a set of identities, the geography of which extends far beyond the borders of the Ukrainian state of today. In this way, the work of the Institute relays the values, voices, and aspirations of both the residents of Ukraine and Ukrainians living abroad¹.

Ми не обмежуємо зміст своєї діяльності окремими темами, культурними явищами, історичними періодами чи політичними наративами. Натомість ми сформулювали **три тематичні рамки**, які, на наш погляд, відображають поступ українського суспільства до самоствердження як європейської політичної нації. Ці рамки визначають зміст проєктів та програм Українського інституту.

CHALLENGES OF THE PAST

Ukraine is facing the challenges of the past and re-evaluating its history and heritage in a global context, including but not limited to the following areas:

- elaboration of significant events in Ukrainian history and culture;
- experience of living through and understanding of social traumas of the past;
- re-reading, modernisation, re-appropriation of cultural heritage, in particular, through the optics of decommunisation and decolonisation;
- inclusion of Ukraine in the world historical and cultural discourse.

THE EXPERIENCE OF TODAY

The perception of today's Ukraine as an effective democracy, a dynamic civil society, in particular through the following aspects:

- stories about the present of Ukraine told in the language of modern culture;
- identity formation of the Ukrainian political nation;
- devotion to humanistic and democratic values;
- upholding the cultural independence and territorial integrity of Ukraine.

VISIONS OF THE FUTURE

Development of society's potential in capacity and innovation. Among other things, the following issues are important:

- search for answers to global challenges the humanity is faced with;
- the ability of society to self-organisation and high efficiency, even with limited resources;
- development of entrepreneurship and innovation culture;
- search for new forms of intercultural dialogue.

¹ The concept for the development of the Ukrainian Institute submitted by V. Sheiko with his application for the position of Director General of the Ukrainian Institute: <http://www.ui.org.ua/dokumenty>

Communication Activities. Key Stakeholders and Target Audiences

The Ukrainian Institute as a state institution is called to form and implement a policy of cultural diplomacy and is part of a broad ecosystem of entities that present Ukrainian culture in the world. This includes:

- structural subdivisions of the Ministry of Foreign Affairs;
- foreign diplomatic missions of Ukraine;
- national and local institutions in the spheres of culture, education, and science;
- NGOs;
- central executive bodies, local self-government;
- diaspora and foreign Ukrainians;
- business;
- individual actors;
- foreign institutions and communities;
- mass media, etc.

Stakeholders are those upon whom the activities of the Institute and the realisation of its mission depend. **Target audiences** are those toward whom its activities are directed. Target audiences are divided into groups:

- professional audiences (diplomats, representatives of authorities, the cultural community);
- wide audiences;
- media.

A detailed analysis of the target audiences and stakeholders, as well as the main channels of interaction with them, will be given in the Ukrainian Institute's communication strategy to be published separately.

The Ukrainian Institute's communication activities are designed to perform much broader tasks than simply informing the public about the activities of the organisation. This is a key component in building institutional reputation, communicating its mission and values, and achieving the organisation's strategic goals. As a strategic function of the Institute, communications are integrated into the planning of its programme activities; this is an important element that is taken into account when developing the architecture of all projects.

The Ukrainian Institute's main foci of communication

Abroad: the main focus of communication is now on the countries belonging to priority geographic areas. Taking into account the context and peculiarities of attitudes toward

26 | Ukraine in different countries, it is necessary to develop individual communication strategies for each country. The communications goals of the Ukrainian Institute, depending on defined target audiences, range from providing information to implementing behaviour changes (through dialogue and persuasion).

The Ukrainian Institute's tools of international communications include media campaigns around the Institute's activities in these countries, personal meetings with opinion leaders, sector experts, and decision-makers, the initiation of joint special projects with foreign media, as well as large-scale online information campaigns that can reach a wider geographic audience.

In Ukraine: Ukrainian society is the main beneficiary of the Institute's activities as a state institution. Acting on the principles of transparency and accountability, the Ukrainian Institute comprehensively informs the public through its own communication channels: the official website, the institution's social media profiles, as well as indirectly through mentions in the media, presentations at professional events, etc.

The Institute's communications face the task of forming an understanding of cultural diplomacy in society as an important tool for Ukraine's international security and achieving its foreign policy goals, and to provide knowledge about the role of the Ukrainian Institute in this process. As a state institution, another important component of the Ukrainian Institute's communications is its participation in the public debate on what kind of Ukraine we represent to the world, and the implementation of this vision in our daily activities.

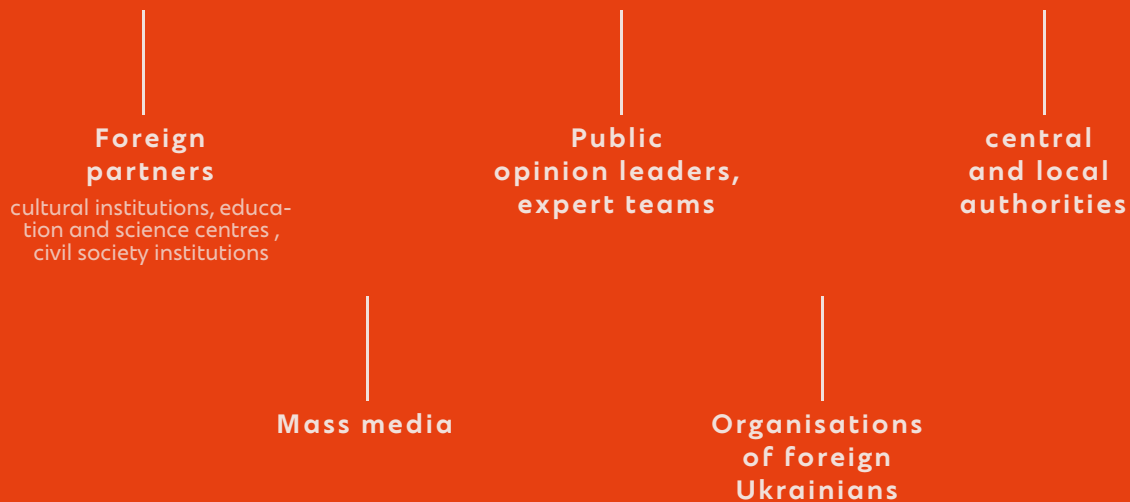
“Soft power, the ability to achieve goals through attraction and persuasion, is a critical tool for effective foreign policy.

Soft power allows small countries, who would never use coercion to influence others, to involve other actors to follow their position and persuade them to take collective action.”

Stakeholders

(interested parties)

Abroad



in Ukraine



Target Audiences

Foreign

Ukrainian

w i d e a u d i e n c e

Audience
interested
in culture

Audience
interested
in culture

Audience
interested
in Ukraine

p r o f e s s i o n a l a u d i e n c e s

Institutional
and individual
representatives
of culture,
education and
science, civil
society

Institutional
and individual
representatives
of culture,
education and
science, civil
society

representatives
of authorities,
the diplomatic
corps of foreign
countries in the
country of
activity

Representatives
of authorities,
the diplomatic
corps of foreign
countries in
Ukraine

m e d i a

Partnerships

The Ukrainian Institute can only be effective in cooperation with a large number of Ukrainian and foreign partners. **Mutually beneficial partnerships are the strategic basis of the Institute's programme, communications, and research work.**

This approach allows us to focus on a common agenda, to scale up the results, and achieve an impact that by far exceeds the Institute's own capabilities and resources.

In developing partnerships within its projects, the Ukrainian Institute is guided by the following criteria:

1. INSTITUTIONALITY.

It is through cooperation at the institutional level that the permanence and systematic influence of cultural diplomacy is achieved.

3. EXPERTISE.

The Institute's partners are carriers and producers of expertise in the relevant field, which reflects both local and international contexts.

2. CAPACITY.

The partner invests its own content, contact networks, reputation, infrastructure, financial and human resources, and communication capabilities into the cooperation.

4. ABILITY TO BOOST INFLUENCE.

The social weight, credibility, audience reach, and partner resources enhance the impact of joint projects, which can continue without the participation of the Institute.

Geography of Activities

The geography of the Ukrainian Institute's activities is determined by taking into account Ukraine's foreign policy priorities, as well as existing and potential opportunities for the development of bilateral cultural relations. In particular, the "strategic course of the Ukrainian state to gain full membership in the European Union and the North Atlantic Treaty Organisation" was formalised in the Constitution of Ukraine in 2019. In addition, we are guided by the current regional strategies of the Ministry of Foreign Affairs of Ukraine. In all geographical regions, countries are categorised as **priority** or **important**.

Priority countries: activities are carried out on a larger scale; projects are aimed at achieving all or most of the Institute's strategic goals.

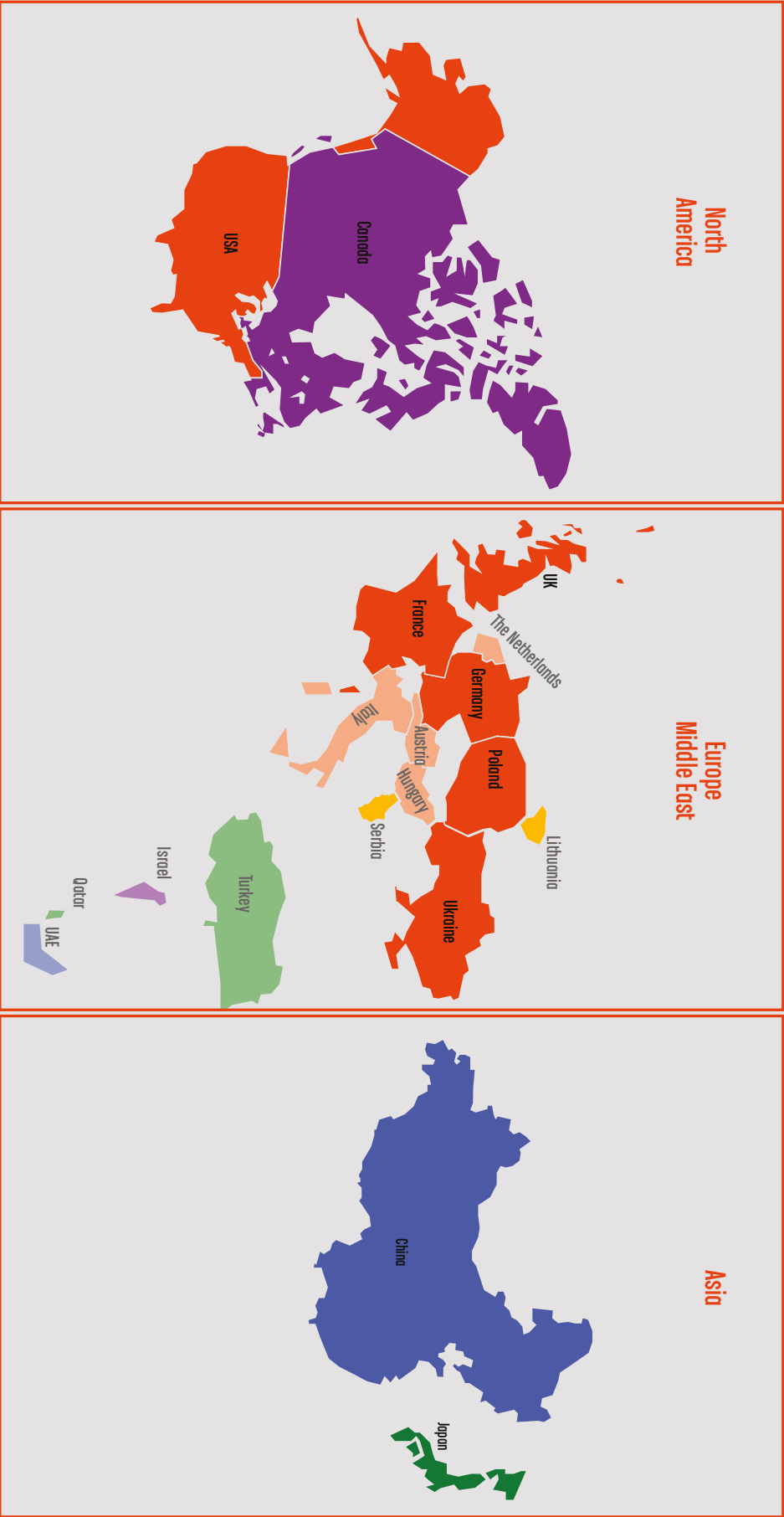
Important countries: activities are aimed at achieving at least one of the Institute's strategic goals.

The ability to effectively cover both categories of countries directly depends on the level of funding of the Ukrainian Institute and staff, as well as on the presence of the Institute's permanent representation in a particular country.

Regardless of the level of priority, the Ukrainian Institute follows the principle of **systematic work** in each country. The expansion of activities to a new country or region requires a corresponding level of resource allocation, as well as a preparatory stage (context study, analytics, securing partnerships, preliminary development of projects and programmes).

The Institute can adjust the geography of its activities in accordance with Ukraine's foreign policy priorities, available resources, and practical tasks of cultural diplomacy. The Institute may implement individual projects in countries that are not included on this list.

Geography of activities and the stages of its expansion



* Each year, the Ukrainian Institute's geography of activities expands to include new countries

Representation Abroad

For the Ukrainian Institute to work effectively and achieve its strategic goals, it is important and necessary to have **offices in the countries of activity**. The possibility of establishing foreign representative offices (branches) is provided for in the Charter of the Institute.

The presence of representation abroad will boost the visibility of the Ukrainian Institute and its activities in the country, increase the volume and quality of contacts with stakeholders, establish and implement longer-term partnerships, and increase trust in the Institute as a cultural diplomacy agency. This will simplify the management of individual projects and risks, as well as add flexibility to the programme activity planning.

Having analysed models of activity from other institutions of cultural diplomacy alongside Ukraine's regulatory sphere and the priority countries of activity, we have singled out several possible work models for the representation of the Ukrainian Institute abroad.

1. A **branch** or a **representative** office of the Ukrainian Institute state institution could be established in accordance with the legislation of the host country. As a rule, such an organisational and legal form would not be an independent legal entity.
2. A **non-profit organisation** registered abroad could receive the status of a representative office and the right to carry out programme activities on behalf of the Ukrainian Institute in accordance with a framework agreement and an agreed budget. Preference shall be given to organisations that deal with Ukraine-related topics, have relevant experience in cultural diplomacy, relevant institutional capacity, and a solid reputation.
3. **Employees of a foreign diplomatic mission of Ukraine** could perform the functions of representatives (managers) of the Ukrainian Institute and be directly subordinated to the Institute in programme and communication issues.
4. **Individuals**, residents of the host country, could enter into employment contracts with the Ukrainian Institute and be authorised to carry out relevant activities abroad.

Since the geography of the Ukrainian Institute's medium-term activities covers about 20 countries, models **1 and 2** are proposed for work in priority countries, while models **3 and 4** are better suited to **important** countries.

Prerequisites for the establishment of foreign representations of the Ukrainian Institute are:

- the transition to three-year budget planning in Ukraine;
- a guaranteed positive funding dynamic for the Institute for the next three years;
- the adoption of a regulatory framework for selected models in conjunction with the Ministry of Foreign Affairs of Ukraine;
- the establishment of a pilot office in Poland to test the model's effectiveness and apply this experience to other countries.

Programme Activities

To achieve its strategic goals, the Ukrainian Institute carries out programme activities, which include of events, projects, and other initiatives.

Strategic goals

Programme objectives

What objectives need to be met to reach the strategic goals?

IMPROVE UNDERSTANDING AND VISIBILITY OF UKRAINE AMONG FOREIGN AUDIENCES

- ◆ Consolidate knowledge about today's Ukraine and its culture among a wide audience abroad. Ensure constant communication flow about current Ukrainian culture in the world.
- ◆ Spread knowledge about the significant phenomena of Ukrainian culture in the world.
- ◆ Broaden the perception of Ukrainian culture in the world with the help of foreign figures of Ukrainian origin or with a Ukrainian identity.

ENSURE A STABLE DEMAND FOR PROFESSIONAL INTERACTION WITH UKRAINE

- ◆ Ensure visibility, stable representation, and recognition of Ukrainian experts in the international professional community.
- ◆ Form and consolidate Ukraine's reputation as a reliable professional partner in the sphere of culture.
- ◆ Strengthen cultural ties and cooperation between Ukraine and the world at the institutional level.
- ◆ Broaden the current limits of planning and implementation of cultural diplomacy projects.

Strategic goals

Programme objectives

**BUILD THE CAPACITY
OF UKRAINIAN
ACTORS IN CULTURAL,
EDUCATIONAL, AND
SCIENTIFIC SPHERES
AS WELL AS CIVIL
SOCIETY FOR
INTERNATIONAL
COOPERATION**

- ◆ Provide Ukrainian and foreign actors in the sphere of culture with mediation and professional expertise in matters of cultural diplomacy.
- ◆ Create new opportunities for cooperation between Ukrainian and foreign cultural figures.
- ◆ Consolidate public understanding of cultural diplomacy and its impact on strengthening the political and cultural independence of Ukraine.

**INCREASE THE
INVOLVEMENT OF UKRAINE
IN THE CURRENT GLOBAL
CULTURAL PROCESSES**

- ◆ Strengthen the international exchange of experience and establish professional contacts.
- ◆ Proactively promote the positions of Ukrainian scientists, cultural figures, experts in the media, scientific, expert, cultural environment.
- ◆ Ensure the stable participation of Ukraine in key cultural events of the world.

**EXPAND THE USAGE
OF THE UKRAINIAN
LANGUAGE IN THE WORLD**

- ◆ Create tools for learning and using the Ukrainian language around the world.
- ◆ Increase the recognition of the Ukrainian language as an important component of the identity of the Ukrainian state

Main Areas of Programme Activities

After analysing the current state of cultural diplomacy, the experience of Ukraine and cultural diplomacy institutes of the UK, Germany, France, the USA, the Czech Republic, Lithuania, Spain and others, the needs and opportunities of Ukraine in representing its own culture in the world, inquiries from Ukrainian and foreign stakeholders, and the dynamics of cultural processes in Ukraine and abroad, the **Institute has identified the following main areas of programme activities:**

1. Artistic programmes

Artistic programmes represent Ukrainian culture through film, music, literature, and the performing and visual arts.¹

¹ The list of art sectors with which the Institute works with is subject to expansion in view of the emergence of new opportunities and the availability of relevant resources.

**Why?**

Art is an extremely effective tool for intercultural communication and dialogue. Due to its versatility, the language of art transmits the cultural, political, social processes of modern Ukraine, helps communities get to know each other, understand important topics together, and reach understanding.

Contemporary Ukrainian art is a field of opportunities for the formation of an image of Ukraine as a creative, active, dynamic state that has potential and prospects, looks to the future, rethinks the past, speaks a modern and relevant language, and is open and interesting to the world. Art is an important element of Ukraine's international prestige and recognition, consolidating its role as an equal and capable actor on the global cultural map.

>> Examples and formats >> *Representing Ukraine at international art events, art residencies, concerts of classical and contemporary music, the staging of Ukrainian theatre performances, catalogues of Ukrainian art, awards and prizes, creation and support of joint projects between Ukrainian and foreign culture actors, presentation of content on online platforms, studio visits for culture professionals, individual mobility and exchanges, etc.*

2. Cross-Sector Programmes

Cross-sector programmes are developed at the intersection of several areas and sectors of culture; they can be targeted at a wider audience and provide for the representation of Ukraine at professional international high-profile events.

**Why?**

The implementation of projects at the intersection of several disciplines or spheres of culture provides a diverse, comprehensive representation of Ukraine abroad. Such projects can have a strong communication component, reach out to a wider foreign audience, and offer non-standard curatorial concepts.

>> Examples and formats >> *Communication and information campaigns about Ukrainian culture, interdisciplinary festivals, participation in international summits, professional forums, and political events.*

3. Academic Programmes

Academic programmes are aimed at strengthening the Ukrainian voice and representation in the international scientific and expert community; they support research on Ukraine-related topics, as well as strengthen Ukrainian studies abroad.

**Why?**

The tasks to be solved by Ukrainian cultural diplomacy require: the active involvement of Ukraine in international academic discourse; the formation of a proactive position in socio-political, historical, and cultural discussions; avoiding situations in which Ukraine is discussed without its participation. Scientific and expert knowledge has a decisive influence on the positioning and perception of Ukraine in the world. This knowledge is manifested at different levels: in history textbooks, which form the public opinion of foreign communities starting from a very young age; cultural science subjects; compilations principles of museum collections; narratives in foreign media; processes of developing and adopting political decisions by other countries' governments. The academic and expert environment directly influences the formation of the «mental geography» of the world and Ukraine's place therein.

37 | >> Examples and formats >> Scientific and expert research on Ukraine-related topics; scientific conferences; support for publications and translations; public lectures and discussions, cooperation with research centres and think-tanks abroad; and support for Ukrainian studies in universities around the world.

4. Civil Society

The area that represents Ukraine's experience in building democracy and civil society, articulates issues relevant to the international agenda; strengthens the representation of Crimea and the Crimean Tatar community in the field of cultural diplomacy.



Why?

While forming the modern political nation, Ukraine has gained significant experience transforming and strengthening of civil society. It can be valuable and unique to other countries in the context of the 21st-century global challenges that the entire world is facing. Important components of this experience are a commitment to European values; social activism and volunteering; a culture of entrepreneurship and innovation; life under conditions of an armed conflict; issues related to internally displaced persons; reintegration of occupied territories; multiculturalism; and the integral role of Crimean Tatars in the political and cultural identity of Ukraine.

>> Examples and formats >> Presentations and public discussions, participation of relevant experts in international forums and summits, interdisciplinary projects, and information and media campaigns.

5. Ukrainian Language

Promotion and increased visibility and usage of the Ukrainian language in the world.



Why?

Ukrainian is the eighth most widely spoken language in Europe. However, its sphere of use is quite narrow, as the need to learn or use Ukrainian mostly exists among foreign Ukrainians, foreign students who plan to study in Ukraine, professionals in certain circles (diplomats, media workers), the scientific community, and so on. Ukrainian is not always perceived as a separate or full-fledged language—both due to a lack of visibility and stereotypes and disinformation actively perpetuated by Russia.

The low representation of the Ukrainian language in the world creates additional barriers to getting to know Ukraine and Ukraine-related studies and research, as well as places Ukraine in the Russian-speaking cultural and geopolitical space. As a key element of national identity, the Ukrainian language should be defined abroad as a self-sufficient language of an independent country.

>> Examples and formats >> Creation of Ukrainian-language audio guides in museums abroad, information campaigns about the Ukrainian language, and the promotion of cultural content in Ukrainian

6. Development of Cultural Diplomacy

This area of activity strengthens the potential and builds the capacity of the cultural diplomacy sphere of Ukraine and its participants (people and institutions).



Why?

The ecosystem of cultural diplomacy has a large number of actors and participants whose activities shape the image of Ukraine in the world. As this is a relatively new professional discipline, it can be effective only under conditions of constant professional development, exchange of experience, synergy of actors, and the establishment of cultural diplomacy as an integral part of Ukraine's foreign, humanitarian, and security policy.

As a specialized state institution, the Ukrainian Institute works to ensure that the potential and opportunities of cultural diplomacy are better understood by society and the authorities that form the relevant state policies; to strengthen the competencies of people and organisations that develop cultural relations between Ukraine and the world; as well as the introduction of world best practices in all aspects of the Ukrainian Institute's activities.

>> *Examples and formats >> Creation of educational materials and courses on cultural diplomacy; holding forums, lectures, trainings, conferences, and networking events for cultural diplomacy specialists.*

7. Research and Analytics

This area involves the collection and analysis of data and the creation of the theoretical and practical knowledge necessary for the effective implementation of cultural diplomacy projects by the Ukrainian Institute and a wide range of stakeholders.



Чому?

Understanding the baseline, context, and environment parameters; tracking the dynamics of impact; verified data processing, professional analytics, and performance assessment are the prerequisites for strategy-building, policy-making, and decision-making in any organisation. Analytical and research work cement these principles in the activities of the Ukrainian Institute as a data-driven organisation.

>> *Examples and formats >> Research, analytics, surveys, the creation, and dissemination of information and analytical materials, along with educational and networking events.*

Principles of Programme Activities

1. EXPEDIENCE

The programme is always aimed at achieving the mission and specific strategic goals of the Institute.

2. RELEVANCE

The programme works with contemporary Ukrainian culture and/or modern and professional interpretations of cultural heritage.

3. EXPERTISE

The team of the Institute makes independent, informed, and reasonable programme decisions, guided by expertise and experience in the relevant field, as well as through constant interaction and consultation with external experts.

4. BILATERALISM

The programme is aimed at building international cooperation, exchanges and dialogue, and not only Ukraine's unilateral representation abroad.

5. RELEVANCE

The programme meets the expectations of foreign partners, the demands of the target audience, and the local context of the countries of activity

6. SUSTAINABILITY

The programme includes long-term models of cooperation, as well as projects suitable for scaling and further development.

7. EFFICIENCY

The programme provides for the optimal ratio of required resources and expected impact.

40 | Risk Management

Risks	Possible Consequences	Risk Management Strategy
REDUCTION OF BUDGET FUNDING	Institutional consequences: inability to achieve goals, reduction of activities, institution inactivity, cancellation of projects, breach of agreements, reputational losses.	Development and implementation of GR-strategy. Improving reputation among stakeholders, increasing the Institute's social capital. Fundraising.
	Ecosystem consequences: loss of partners, reputational losses for Ukraine, frustration and loss of trust in state institutions.	Use of the whole-budget/ realistic planning. Promoting the idea that culture is an important factor in national security. Raising awareness of the importance of cultural diplomacy.
ESCALATION OF HOSTILITIES, TRANSITION OF WAR INTO A HOT PHASE	Reduction of funding, threat to the personal security of the team, irrelevance of the current strategy, need to reformat activities, work in a constant crisis (threat to sustainable development), vanishing of cultural diplomacy from the agenda.	Promotion of the idea of culture in society as a factor of national security. Development of an action plan in case of a critical situation. Warning stakeholders about the risk and its consequences.
ECONOMIC CRISIS IN UKRAINE	Curtailment of the Institute's activities, impossibility of achieving its goals, reduction of funding, non-priority of the Institute for key stakeholders, threat to sustainable development.	Development of flexible formats that can be adapted with minimal resources. Development of sustainability and increase in loyalty to the Institute on the part of stakeholders. Internal expertise increase. Fundraising.

Possible
ConsequencesRisk Management
Strategy**CONTINUATION
OF THE PANDEMIC,
QUARANTINES**

Closure of borders, the impossibility of implementing many of the activity formats, reduced efficiency due to quarantine restrictions, threat to the personal safety of the team.

Formation of an alternative action plan in the absence of mobility and under quarantine restrictions. Search for solutions in online formats.

**CHANGE
OF GOVERNMENT**

The threat to sustainable development, complication of the implementation of the medium-term strategy due to changing expectations, changing priorities (geography, goals), reduced funding, stakeholders' orientation to short-term results.

Strengthening the reputation and social capital of the Institute among stakeholders and the general public. Strengthening the sustainability of the Institute and guarantee of long-term planning.

**ABSENCE OF QUALITY
CHANGES IN THE
REGULATIONS FOR STATE-
FUNDED INSTITUTIONS**

Reputational losses, limited formats of activities, lack of flexibility and speed, low efficiency and an increased input of administrative and time resources, slowing down the development of the institution, inability to meet the expectations of stakeholders.

Advocacy and preparation of legislative changes. Uniting the institutional field of state-funded institutions around this problem. Optimisation and standardisation of internal processes. Securing media support for the need of changes.

“Soft power ... is the cumulative, long-term bank of national assets — moral and cultural — which predispose people to listen to a country.

“Evaluations of the cultural sector are a complex challenge in a field strongly characterized by aesthetics, emotion and subjectivity.”

British Council On Evaluating Arts
& Soft Power Programming,
2018

Monitoring and Performance Evaluation

The approach to monitoring and performance evaluation of the Ukrainian Institute **is based on the practice and experience of international cultural and public diplomacy institutions**. In developing this evaluation system, we were also guided by concept papers, the findings of academic research, and practical recommendations commissioned by a number of public and non-governmental institutions in Europe and the United States.

Measuring the performance of cultural diplomacy is a **discipline that has begun to take shape fairly recently**¹, and has not therefore proposed an appropriate universal methodology yet. The object and tools of performance evaluation are the subject of constant debate among professionals. The main difficulties that arise in this process are related to the definition and selection of the object of study, the development of meaningful performance indicators, and the coordination of practical approaches to evaluation.

In developing our own evaluation methodology, we were guided by the following principles:²

- The direct **connection** between cultural diplomacy activities and the country's international reputation is **difficult to trace**, as reputations are shaped by many other factors that cultural diplomacy has no influence upon. A thorough monitoring of this connection would require tremendous effort and resources that do not guarantee an accurate or reliable result.
- The possibility of implementing a comprehensive evaluation system of the organisation directly depends on its institutional capacity, sustainability, and sufficient financial resources. The list of indicators that are evaluated over a period of time is the balance between available resources and the depth of evaluation.
- Cultural diplomacy is aimed at achieving a long-term effect (changes in perception, behaviour, attitude), and therefore cannot be measured only by quantitative data or in the short term.
- Although the need to assess the effectiveness of cultural and public diplomacy is becoming more evident, there is a clear lack of reliable or usable baseline data needed to measure progress towards certain goals. Collecting this data requires significant time and financial resources.

Thus, the monitoring and evaluation system is based on two types of indicators that can be directly attributed to the activities of the Ukrainian Institute:

- **Key performance indicators (KPI)**, which quantify the Institute's organisational and programme activities.

1 1 This process began in 2001 in the USA and in 2004 in the UK: https://www.uscpublicdiplomacy.org/sites/uscpublicdiplomacy.org/files/legacy/publications/perspectives/CPD_Perspectives_Paper%209_2011.pdf

2 A Resource Guide to Public Diplomacy Evaluation https://www.uscpublicdiplomacy.org/sites/uscpublicdiplomacy.org/files/legacy/publications/perspectives/CPD_Perspectives_Paper%209_2011.pdf

- **Key transformation indicators (KTI)** which facilitate the evaluation of the qualitative impact and cumulative effect of cultural diplomacy, as well as the extent to which the strategic and programme goals of the Institute have been achieved.

Evaluation System

LEVEL 1. Organisational indicators that demonstrate the overall scale and dynamics of the Institute in terms of strategic goals.

Examples:

- the number of events, countries covered, participants, partners, visitors, contacts through publications and materials in public dissemination channels; share of extra-budgetary financing; online coverage, etc.;
- the share of foreign audiences who gained a better understanding of Ukraine and its culture through the activities of the Institute; the percentage of participants in educational projects who have acknowledged an increase in their professional capacity.

LEVEL 2. The scope and quality of interaction with the audience in terms of programme activities.

Examples:

- the number of Ukrainian and foreign project participants by areas and type of audience;
- the number of foreign institutions the Institute cooperates with;
- the share of surveyed participants and partners who acknowledged they acquired new information about Ukraine or recognised the need for proactive learning of Ukraine.

LEVEL 3. Qualitative impact of the Institute's work in terms of programme activities.

Examples:

- increase of the scope of cooperation between Ukrainian and foreign actors in the fields of culture, education and science, and civil society;
- dynamics of understanding Ukraine abroad among certain segments of the target audience;
- dynamics of perception of Ukraine as a reliable and professional partner in the field of culture;
- dynamics of Ukraine's participation in key cultural events of the world.

The information and analytics obtained through the monitoring and evaluation system form the basis of the Ukrainian Institute's annual public reporting. If necessary, the Institute can prepare (order) intermediate analytics, e.g. by external request or based on the results of individual programmes. Evaluation of certain aspects of the Institute's activities may require long-term or retrospective research conducted in different financial periods.

According to international practice, multilevel systematic approaches to evaluating the performance of the organisation's work in a **test mode for 1 to 3 years** after implementation. During this time, the elements of the system will be verified in practice and adapted to the needs of the organisation and its ability to collect relevant data.

Indicators of Strategic Goals

Strategic Goals	Indicators of Strategic Goals	Monitoring Instruments
IMPROVE UNDERSTANDING AND VISIBILITY OF UKRAINE AMONG FOREIGN AUDIENCES	<i>The share of affirmative answers in surveys on the positive perception of Ukraine and Ukrainians, acknowledgement of acquisition of new information about Ukraine or the need to proactively learn about it among partners, direct participants, and attendees of the Institute's events, projects, and programmes.</i>	Surveys following events.
	<i>The share of positive associations with Ukraine and its culture among foreign audiences, estimated in comparison with the data for previous years.</i>	Biennial research on the perception of Ukraine abroad; data from other external studies devoted to the study of perception of Ukraine.
	<i>Inclusion of Ukraine in international indices, rankings, global studies (in which Ukraine was previously absent). Positive dynamics of the "culture," "cultural diplomacy," and "creative industries" indicators in international indices and rankings.</i>	Міжнародні індекси, рейтинги (наприклад, The Anholt Nation Brands Index/ The Good Country Index, FutureBrand Country Index, Brand Finance Nation Brands, Global Soft Power Index, Country RepTrak).
	<i>The share of answers in surveys of professional foreign audiences on awareness about the significant phenomena of Ukrainian culture, about Ukraine's involvement in known world-class cultural phenomena, estimated in comparison with the indicators for previous years.</i>	Base of significant phenomena of Ukrainian culture; biennial research on the perception of Ukraine abroad.

**ENSURE A STABLE
DEMAND FOR
PROFESSIONAL
INTERACTION WITH
UKRAINE**

The share of the answers about the definition of Ukrainians as reliable, professional partners in the fields of culture, education and science, and civil society.

Sustainability/recurrence of inter-institutional cooperation in the fields of culture, education and science, civil society, and cultural diplomacy.

Willingness/intention to again cooperate with Ukrainians on the part of the foreign professional audience.

Surveys following events; biennial research on the perception of Ukraine abroad.

Survey one year following the Institute's events.

Biennial research on the perception of Ukraine abroad.

**BUILD THE CAPACITY
OF UKRAINIAN
ACTORS IN CULTURAL,
EDUCATIONAL,
AND SCIENTIFIC
SPHERES AS WELL
AS CIVIL SOCIETY
FOR INTERNATIONAL
COOPERATION**

The share of interviewed direct participants and partners of projects and programs of the Institute who acknowledged the acquisition of new skills, opportunities, resources for international cooperation.

The number of Ukrainian representatives and institutions in the fields of culture, education and science, civil society, and cultural diplomacy, who participated in events, programmes, courses, etc. aimed at capacity-building (residency, educational activities), estimated in comparison with previous years.

Dynamics of proficient understanding of cultural diplomacy among agents belonging to the spheres of culture, education and science, civil society, and representatives of the relevant authorities.

Surveys following events.

Internal analytics; data from open sources and from event, programme, or course organisers.

Research among the Ukrainian professional audience; survey on the results of an event aimed at the development of cultural diplomacy.

INCREASE THE INVOLVEMENT OF UKRAINE IN CURRENT GLOBAL CULTURAL PROCESSES

Number of speeches, publications, participation of Ukrainian scientists, cultural figures, and experts, covered by media; promotion, organisation, support through Institute projects and programmes.

Dynamics of the citation index of Ukrainian experts on culture, science, education, and civil society.

The number of key cultural events in the world in which representatives of Ukraine regularly participate within the framework of the Institute's activities.

WIDEN THE USE OF THE UKRAINIAN LANGUAGE IN THE WORLD

Number of content/product publications in Ukrainian language abroad.

Number of people who used Ukrainian-language products abroad.

Number of people studying Ukrainian as a foreign language abroad.

Monitoring of the media; internal analytics.

For example, using the following sources: [ORCID](#) International Register of Scientists; [Web of Science](#) scientometric platform: Science Citation Index Expanded, Social Sciences Citation Index, Arts & Humanities Citation Index and Conference Proceedings Citation Index databases; [SciVerse Scopus](#) scientometric platform, etc.

Base of key world cultural events (priority countries); internal analytics.

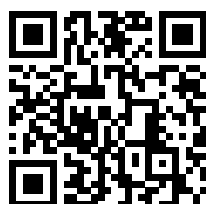
Internal analytics

Internal analytics; data from open sources and provided by the institutions where the relevant products are implemented; research (e.g. exit polls, etc.)

International language learning rankings; internal analytics.

Annex. List of References

In developing the strategy, the Ukrainian Institute team took a number of analytical reports, research results, and documents that determine the cultural policies of different countries into account. Different approaches to cultural and public diplomacy, the experience of other countries in building similar institutions, data on various ratings of image, brands, and reputation of countries, as well as a study of Ukraine's perception abroad, were analysed. Here are some of them.

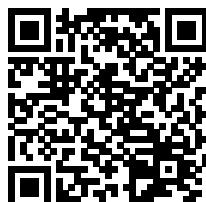


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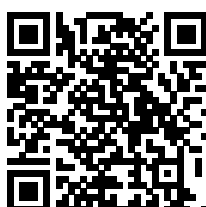
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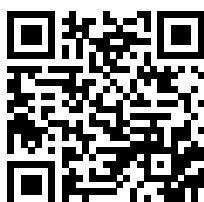


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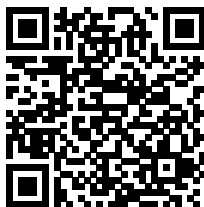


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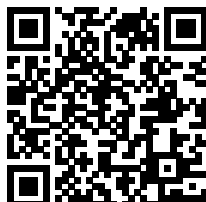


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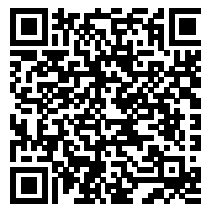


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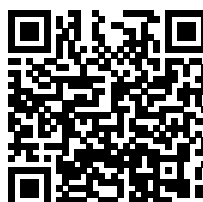
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