

# ANNUAL REPORT 2022

UKRAINIAN  
INSTITUTE

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The Ukrainian Institute is a state institution of cultural diplomacy established to improve the understanding and perception of Ukraine and Ukrainians around the world. The Institute is affiliated with the Ministry of Foreign Affairs.

The Institute's activities aim to strengthen Ukraine's international subjectivity through cultural diplomacy, establish international cultural ties between people and institutions, and shape a positive international image of Ukraine.

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# INTRODUCTORY STATEMENTS



**Dmytro Kuleba**

Minister of Foreign Affairs  
of Ukraine

Last year, Ukrainian state institutions passed the toughest stress test ever. Having successfully withstood it, we defeated the arguments of sceptics who have been repeating mantras about the alleged weakness of Ukrainian institutions for years.

Instead, Ukraine has demonstrated unprecedented resilience in the face of enormous challenges. The Ukrainian Institute of the Ministry of Foreign Affairs, a key institution in the field of cultural diplomacy, is no exception. Despite the extremely difficult conditions of the all-out war, the Institute implemented a number of successful projects and even prepared the opening of its first representative office in Germany.

Ukraine has impressed the world not only with its successes on the battlefield but also with the effectiveness of its external communication. Opinion polls and rankings, including the Global Soft Power Index, show that Ukraine is winning the information war. Otherwise, mobilising military and other support would have been much harder. These are joint victories. Victories of President Volodymyr Zelensky, the First Lady, the Government, the Ministry of Foreign Affairs, MPs, activists, civil society and all Ukrainians who have become ambassadors of their country.

The Ukrainian Institute plays a significant role in this effort. Through culture, we tell the world who we are and form lasting deep-seated beliefs. Last year, Ukraine got the spotlight. Now it is time to give the world a better understanding of Ukrainians, to add a sense of charisma to the recognition.

There is another reason why preserving and promoting culture is crucial. The Russians are not only trying to conquer our land. Murdering Ukrainians simply for being Ukrainian, genocidal propaganda, shelling, deportation of children and other atrocities show that Russia's true goal is to exterminate Ukrainians as a national group. How can we counteract this dark disaster? With the power of our weapons and the power of our culture. Cultural diplomacy means resisting genocide.

Today, there is no more important goal than Ukraine's victory. Therefore, all daily efforts, all projects, and all small and large steps must serve this goal. I wish the team of the Ukrainian Institute to have resilience as well as new exciting projects and victories in the war against myths, in the war for reality and identity. For my part, I will not only rejoice in the success of the institution I was honoured to be directly involved in founding but will continue to make every effort to further strengthen it.



## Volodymyr Sheiko

Director General  
of the Ukrainian Institute

On 24 February 2022, the day Russia launched its full-scale invasion, the world suddenly (re)discovered Ukraine, the largest country in Europe, with its own language, history, culture and plans for the future. A country that, once again in its tumultuous history, has stood up to defend its right to life and self-determination.

Over the past year, the international community has learnt more about Ukraine than in the past century. I am confident that the world's perception of our country will never be reduced to a set of stereotypes and clichés. Having convincingly outlined the contours of Ukraine in the minds of foreigners, we must continue to add depth and meaning to them.

Culture plays a vital role in this mission. Through cultural diplomacy, we make qualitative changes in the image of Ukraine and its communities and defend our cultural and political subjectivity. The experience of 2022 proves that the voice of culture can convince even when other arguments have proved powerless.

Last year, the Ukrainian Institute organised, facilitated, and partnered with over 200 projects and events that enabled Ukrainian artists, scholars, activists, and cultural figures to speak to tens of millions worldwide. Some of the projects are the UK/Ukraine Season of Culture, the *Postcards from Ukraine project*, a historic concert at Carnegie Hall on the occasion of the Centennial of Shchedryk Premiere in the USA, membership in EUNIC (the European Union National Institutes for Culture), several large-scale communication campaigns, research and analysis, and representation of Ukraine at key events in the fields of cinema, music, theatre, literature, and visual arts.

Throughout this year, we felt we were not alone. I am grateful to our partners and supporters, the leadership and team of the Ministry of Foreign Affairs, Ukraine's diplomatic institutions abroad, and colleagues in the cultural sector. I am grateful to the team of the Ukrainian Institute, which has demonstrated incredible resilience, professionalism and dedication throughout the year. Finally, I want to thank the Armed Forces of Ukraine for the fact that we live and work on our own land.



## Julia Sinkevych

Head of the Supervisory  
Board

During the full-scale invasion, the Ukrainian Institute, as well as the Ukrainian state and society, faced unprecedented challenges – survival, resistance and defence of their own culture and statehood. Despite its short existence, the Ukrainian Institute became an important brick in building Ukraine's international image through cultural diplomacy and played a significant part in shaping the discourse on the place and role of Ukrainian culture for the international community.

Thanks to the professionalism and dedication of the team, the Ukrainian Institute faced the challenge with dignity, completely reoriented its programme activities, responded to all requests from international partners and initiated an indispensable decolonisation discourse at all levels.

Over the past year, we have better understood the importance of cultural diplomacy in the fight in the information field, rethought the place of our culture before the full-scale invasion and defined what needs to be done to ensure that it takes its rightful place in the European realm, where communicating a historically just narrative and context required extraordinary efforts.

One of the most ambitious projects of the Institute over the past year was *Notes from Ukraine*. The concert, which took place at the prestigious Carnegie Hall, will go down in history for a long time, just like Oleksandr Koshytsia's tour in which he conquered the American stage a century ago. In total, the Ukrainian Institute has implemented 205 events and projects in 24 countries which is something to be proud of.

The Ukrainian Institute has established a reputation as a professional entity with a high level of trust from partners and cultural figures, which is why the Ukrainian cultural community trusts UI to represent and advocate its projects and ideas abroad. In addition, an important indicator was the fact that in times of state budget cuts, the Ukrainian Institute was able to implement its programme activities and expand the geography of its representation: the *Printemps Ukrainien* in Paris, the opening of the Ukrainian Institute's representative office in Berlin, and is actively working on representative offices in two more countries. All of this became possible thanks to the Institute's proactive work with international partners before the full-scale invasion. That's why donors and partners later provided support, thus demonstrating confidence in the timeliness and necessity of continuing the strategic activities of the Ukrainian Institute.

We, the members of the Supervisory Board, are grateful for such support and cooperation. We hope it will contribute to our victory and allow the implementation of joint unique cultural projects!

# WARTIME CULTURAL DIPLOMACY

## Working in the Context of Russia's Full-scale Invasion of Ukraine

Like all residents of Ukraine, on 24 February 2022, the Ukrainian Institute team woke up to the sounds of explosions and sirens. However, we immediately began to apply the action plans we had prepared beforehand for cases of a state of emergency or martial law. As early as 9 a.m., the Institute made its first calls to the international community and partners to disseminate verified information about Russia's full-scale invasion of Ukraine and distributed a list of charitable foundations and volunteer organisations that support the Ukrainian Armed Forces.

We rescheduled the **Crimea, 5 am** demonstration in front of the Russian Embassy in Warsaw to support the Kremlin's political prisoners in Crimea from 25 February to 24 February. It became the beginning of **a rally in support of Ukraine**. On 26 February in the morning, we started **a rally in Berlin**, which also turned into a mass demonstration in support of Ukraine.

On 24 February, the Institute created and coordinated **a 24/7 information hub** that monitored and translated breaking news about the full-scale Russian invasion of Ukraine and the imposition of sanctions against Russia until 3 April. The information translated into English was used by **the Ministry of Foreign Affairs and Ukraine's foreign diplomatic missions** and published on [war.ukraine.org](http://war.ukraine.org) and the official social media pages of Ukraine.ua. The UI and volunteers carried out the work: a total of **52 people** were involved in the initiative.

Between 25 February and 3 March, at the request of the Ministry of Foreign Affairs, we created six analytical (daily) briefs in English containing information on the full-scale Russian invasion of Ukraine: the situation in the areas of hostilities, key political messages from the Ukrainian authorities, sanctions imposed and announced against Russia, as well as two documents with a comprehensive analysis of sanctions with explanations, description by categories, and details.

In February and April, we created textual and visual content for social media (Facebook and Instagram) of the official website **Ukraine.ua** (in the first two weeks, around the clock). During this period, the project's audience grew from 58 to 208 thousand people on Facebook and from 128 to 876 thousand on Instagram.

## Call to Suspend Cultural Cooperation with Russia

On 28 February, the Ukrainian Institute called on the international community to **suspend cultural cooperation with Russia**. Thanks to UI, Russian stands and performances at music festivals, film events and book fairs were cancelled. At the same time, Ukraine was represented more prominently, particularly at Praetorian Art and Health, The Great Escape, Liverpool Sound City, Sheffield DocFest (UK), Waves Vienna (Austria), and Jazzahead! (Germany), etc. During the year, UI appealed to **more than 600 influential cultural institutions**, festivals and international platforms to suspend cooperation with Russia.

**After the Institute's official appeal** to its partners, the opening film of the Cannes Film Festival, formerly titled 'Z', was renamed 'Final Cut', and the participation of Liudmyla Ulitska in the Svět knihy Prague Book Fair and Serhii Loznytsia in the Art history festival in Fontainebleau was cancelled, among others.

During this period, we also made public calls to cancel the participation of specific representatives of Russia and to stop cooperation with them. In particular, we issued public statements regarding **Timofei Sergeitsev's propaganda article on Ria.Novosti** (April) and the interview **with Mikhail Piotrovsky, Director of the Hermitage Museum, in support of the war in Rossiiskaya Gazeta** (June). Together with the professional communities of Ukraine, we called for the cessation of any cooperation with **representatives of the Russian music industry, academia, and scientific and R&D community** and prepared a memo for Ukrainian artists abroad **What's wrong with art 'for peace'?**

Photo: Maksim Levin for Reuters

# Funds Provided by Partners and Donors

The Ukrainian Institute has been systematically working with partner and donor institutions to fulfil its programme objectives during the full-scale Russian invasion of Ukraine. Since 24 February 2022, we have attracted direct and indirect support from partners and donors totalling **over UAH 75.937 million**:

- The **British Council** funded all UI events within **the UK/Ukraine Season of Culture** for over UAH 5 million (as the project runs until April 2023, the final amount will be indicated in subsequent reports).
- **The European Cultural Foundation**, in cooperation with the NGO Jam Factory (Lviv), allocated UAH 1.5 million to strengthen the UI's organisational, communication and analytical capacity. In particular, in June, trilateral agreements were signed to receive charitable assistance in kind (rent of office space, installation of furniture). The funds were also used to finance some of the UI's activities and to engage external consultants.
- **The Prague Civil Society Centre**, in cooperation with the NGO Jam Factory (Lviv), allocated UAH 1.5 million to hold the International Cultural Diplomacy Forum 2022 in Brussels (Belgium).
- The partners funded the projects that the UI had initially planned to implement at the expense of budgetary funds totalling UAH 3.87 million. In particular, the funds raised from **American partners** (about UAH 0.88 million) were used to hold the third edition of the Contemporary Ukrainian Music Festival in New York. In addition, **the Heinrich Böll Foundation** provided UAH 0.5 million to fund the preparation and premiere of the documentary performance **Ukraine, 5 am / Ukraine, 5 Uhr morgen** in Berlin on 23 May.
- On 4 December, a concert of Ukrainian music, **Notes from Ukraine**, was held at Carnegie Hall in New York to mark the centennial of Mykola Leontovych's Ukrainian carol 'Shchedryk' premiere in the U.S. The team of the **Razom for Ukraine** charitable foundation raised UAH 21.94 million to organise and hold the concert.
- **German Films, European Film Promotion, Göteborg Film Fund** and **Eurimages** financed the promotional campaigns of five film projects, participants of the **proMOTION** programme for the international promotion of Ukrainian films: (**Pamfir** by Dmytro Sukholytkyi-Sobchuk, **Luxembourg, Luxembourg** by Antonio Lukic, **Rock. Paper.Grenade** by Iryna Tsilyk, **Company of Steel** by Yuliia Hontaruk and **Mountains and Heaven in Between** by Dmytro Hryshko) for a total amount of about UAH 1.3 million.

- The United States Agency for International Development (**USAID**) supported:
  - a UAH 3.3 million information campaign on the destruction of Ukrainian cultural heritage, **'Postcards from Ukraine'**;
  - UAH 3.5 million communication campaign **'National Communities of Ukraine in the War against Russia'**;
  - **'The Wall'** project, initiated by the UI and implemented by the Port Agency to create murals by Ukrainian and foreign artists in 5 cities in Europe and Africa for UAH 4.88 million;
- In June, we launched a partnership with **the Open Society Foundation** and **the Goethe Institute** to establish the first **UI representative office in Germany** with a total budget of UAH 5.1 million for the team in Germany and UAH 7.8 million for cultural diplomacy projects. Furthermore, the partnership envisages an additional contribution of UAH 3 million for project activities made by **the Goethe Institute**.
- **The International Renaissance Foundation has supported the following:**
  - creation of the academic **online course on the history of Ukrainian culture** (developed in cooperation with the EdEra online education studio) for UAH 0.6 million;
  - **The Lysiak-Rudnytskyi Ukrainian Studies Programme** worth UAH 1.53 million.
- The Ukrainian pavilion public programme at the 59th **Venice Biennale** was supported by the **International Renaissance Foundation**, which provided UAH 1.46 million, as well as the EU **House of Europe** programme, having provided UAH 0.39 million;
- The **Printemps Ukrainien** project in Paris, an initiative of UI in partnership with the Embassy of Ukraine in France, with the support of the Dofa fund and USAID funding, received a grant for the period from 25 August 2022 to 25 February 2023 with a budget of UAH 8.079 million.

# Postcards from Ukraine

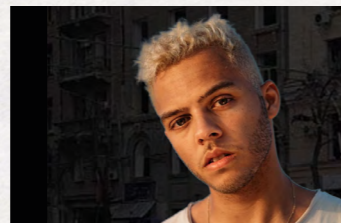
In early March, we launched the **'Postcards from Ukraine'** project to draw international attention to the widespread destruction of Ukrainian cultural heritage during the Russian invasion. As part of the project, we have prepared more than 80 postcards about cultural heritage sites from different regions of Ukraine in Ukrainian and English. Each postcard tells the story about a particular site and the circumstances of its destruction or damage.

Ukrainian and international stars became the **faces and voices** of damaged and destroyed **monuments and cities**:



## Hugh Bonneville

a British actor and star of the Downton Abbey TV series, spoke about the destruction of Kharkiv;



## Malik Harris

a German singer and participant in the Eurovision Song Contest 2022, drew attention to the house of the Koenig estate manager in Trostianets;



## Andriy Yarmolenko

a Ukrainian football player, spoke about the Haharin Stadium in Chernihiv;



## Monika Liu

a Lithuanian singer and participant in the Eurovision Song Contest 2022, became the voice of destroyed Mariupol;



## Samantha Power

USAID Administrator, spoke about the building of the School of Economics at V. N. Karazin Kharkiv National University;



## Tymofii Muzychuk

a musician and member of the Kalush Orchestra band, spoke about the Irpin House of Culture;



## Maksym Chmerkovskiy

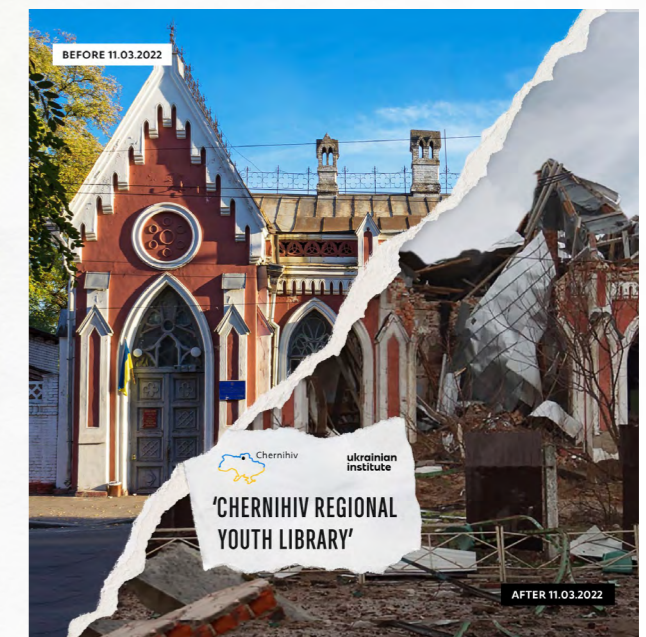
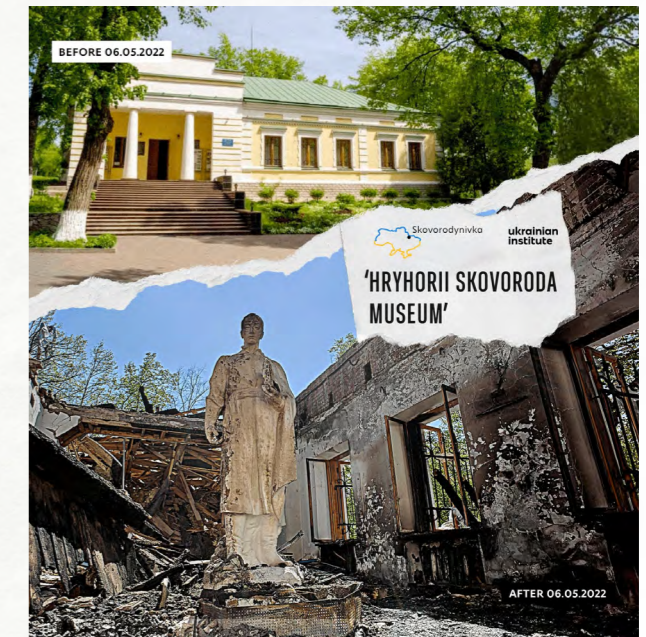
a Ukrainian-American choreographer, voiced the Chernihiv Regional Youth Centre;



## DakhaBrakha

members of the band talked about the Church of the Ascension in Lukashivka.

Ukrainian influencers Oleksandr Pedan, Olena Shoptenko, Alyona Alyona, KAZKA, musician Benjamin Stanford, known as Dub FX, Yevhen Klopotenko, Kateryna Pavlenko (Go\_A), Yaroslava Kravchenko and others joined the campaign.





The Postcards from Ukraine project was covered in **9 languages and 13 countries**. In particular, there were 31 publications in foreign media or organisations: the USA (**Bloomberg**), Italy (**Corriere Della Sera**), France (**Sciences Po**), the UK (**SkyNews**), Spain (**La Vanguardia**), Belgium (**De Standaard**), Germany (**Dresdner Neueste Nachrichten**), Greece (**Inside Story**), Czech Republic (**Tydenik Forum**). There was also active cooperation with the Ukrainian media: more than 160 mentions and stories in various media were recorded as part of the information campaign.

Some of the Postcards from Ukraine were adapted for **exhibitions in public spaces** and distribution during events. In total, in 2022 alone, **19 Postcards from Ukraine exhibitions** were held in Portugal, the United Kingdom, Japan, the Netherlands, Argentina, the United States (Washington, New York), Kazakhstan, Turkey (Ankara, Istanbul), India, North Macedonia, Israel, Bulgaria, Hungary, France, and Belgium, thanks to the Ukrainian embassies and partners.

**73 Ukrainian diplomatic missions abroad** actively joined the Postcards from Ukraine campaign and published postcards on their social media in 24 languages. Over 1,000 posts were published on social media thanks to their contribution.

The total audience reach of the campaign was **19,438,338 as of 31 December 2022**.

The project was developed with the financial support of the **USAID** project and in cooperation with the creative agency **Green Penguin Media**.



Brussels, Belgium



Tel Aviv, Israel



Almaty, Kazakhstan



# Decolonisation Programme

For several years now, we have been working on **decolonising** the discourse around the collections of European and North American museums, particularly concerning artists of Ukrainian origin who are identified as 'Russian'. Since the outbreak of Russia's full-scale war against Ukraine, the need for decolonisation has become even more urgent.

In 2022, the Institute **studied the collections of the world's leading institutions** to identify the most common mistakes in the descriptions of artists of Ukrainian origin. After a series of meetings with Ukrainian art historians, we selected seven artists and included their biographies in the list with recommendations for the correct description of these artists for Western museums. These are Sonia Delaunay, Oleksandra Ekster, Oleksandr Bohomazov, Oleksandr Arkhypenko, Kazymyr Malevych, Illia Riepin, and Davyd Burluk.

We donated a selection of books on Ukrainian art to the library of the **Museum of Modern Art in New York**, and the Art Institute of Chicago (USA) managed to amend the captions of works by **Oleksandra Ekster** and **Kazymyr Malevych** and add Ukrainian transliteration of the names of artists and Ukrainian cities.

## Decolonisation of art. Beyond the obvious

During the 59th International Art Exhibition **La Biennale di Venezia**, which took place in autumn, together with the Ukrainian Pavilion and with the support of the International Renaissance Foundation and the House of Europe programme, we had a broad agenda of public events: **4 series of discussions, speeches, presentations and professional meetings**. The programme focused on a decolonial view of Ukraine and Eastern Europe as a response to the ongoing Russian aggression in Ukraine and a broader view of the world's cultural life in the current geopolitical and cultural environment. The programme's overall goal **was to give the general public an insight into the imperial narratives about Ukraine** that Russia imposes through cultural practices and connections and to increase the visibility of Ukrainian art, which is still often overlooked.

All panels are available on the [Ukrainian Institute](#) website.

## ICOM Talks

The Ukrainian Institute, the ICOM UK, and the Ukrainian Institute London held **three online discussions** on preserving Ukrainian heritage during the war for British and Ukrainian experts. They discussed, among other things, the role of the International Council of Museums' **Red Lists** in the fight against illicit trafficking in cultural artefacts and **ways to counteract the illegal export of items**. They also discussed why Russian colonial narratives are still present in the West and how to create and identify original artworks.

All panels are available on the [ICOM UK](#) channel.



## National Communities of Ukraine in the War against Russia

In a **series of 11 videos**, foreigners and representatives of various national communities in Ukraine shared their experiences of helping during the war. In particular, **Zhan Beleniuk, Mark Wilkins, Paul Manandise, Alberto Cortez, Paolo Coia, Ayder Rustemov, Krisztián, Mukhammed Alii, Pavlo Khazan, Roman Nikitenko, Olga Solarz** spoke in the campaign in different languages.

The narrators recorded monologues in their native languages, including English, German, French, Spanish, Italian, Turkish, Hungarian, Arabic, Hebrew and Polish.

The campaign ran for eight weeks on YouTube, Facebook and Instagram and eventually reached 60+ million users in 14 countries: France, Germany, Turkey, Hungary, Poland, Greece, Austria, South Africa, UAE, Qatar, Israel, Spain, Italy, and the UK.

# 2022: LOOKING BACK ON THE YEAR

24 countries hosting UI events and projects

62 countries covered by UI communication campaigns

73 foreign diplomatic missions involved in UI campaigns

75,937 million UAH of donor and partner funds raised

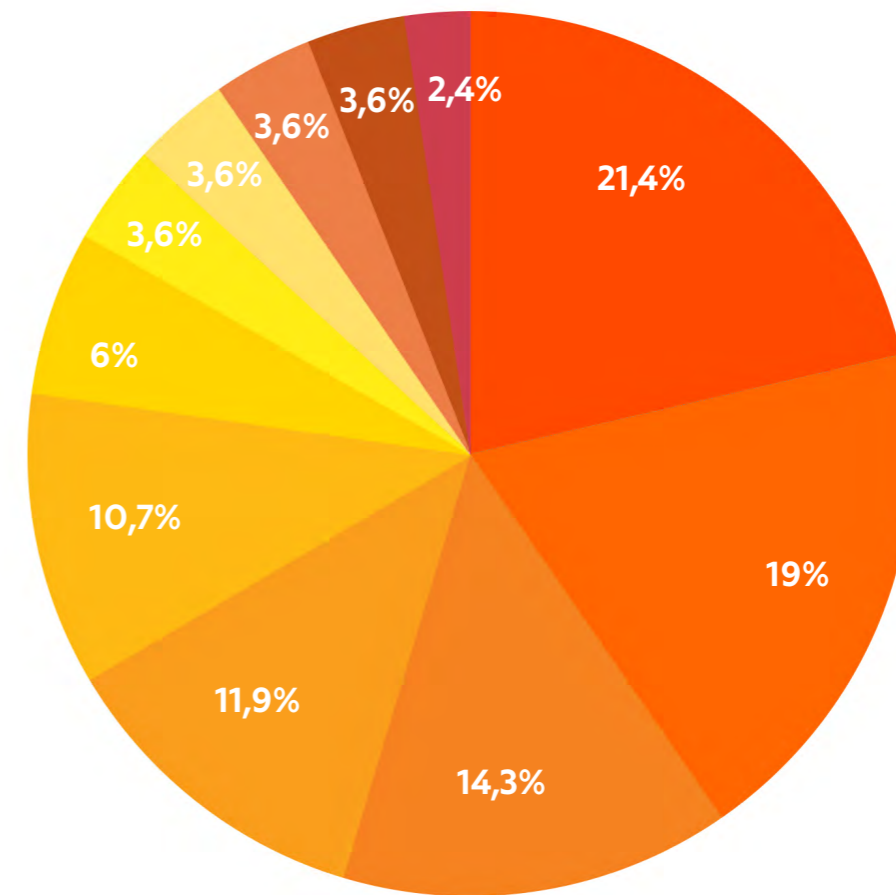
205 events and projects\*

EUNIC Becoming an Associate Member of the network

362 million audience reach in social media

56,4 million audience reach in media

7,000+ mentions in the media

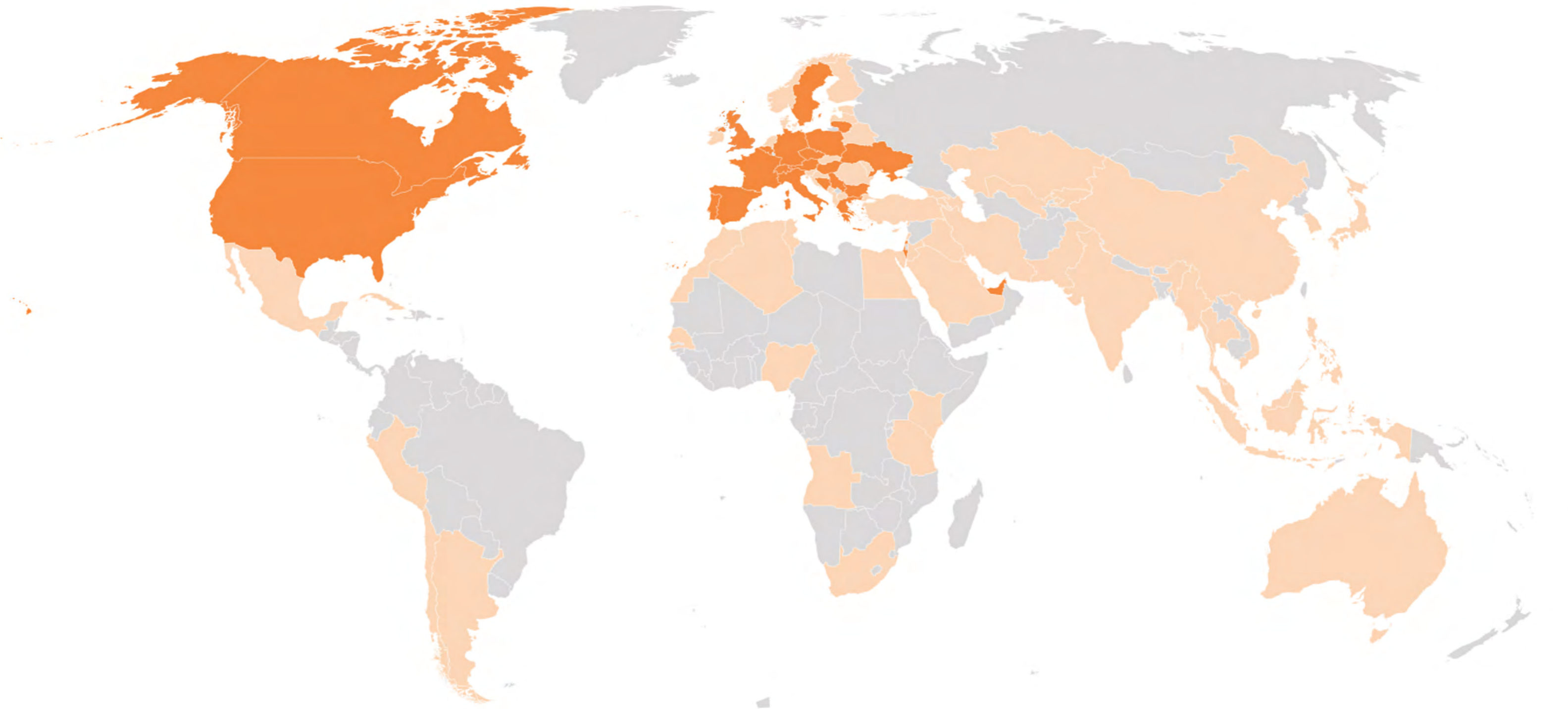


## Programmes and projects

- Film
- Music
- Cross sector projects
- Literature
- Visual arts
- Performing arts
- Civil society
- Research and analytics
- Academic programmes
- Information campaigns
- Cultural diplomacy

\*includes events and projects from the action plan and work plan of the Ukrainian Institute and separately the events of the Ukrainian Spring in France for 2022

# Geography of UI projects in 2022



- Countries where UI activities and projects took place (according to the UI action plan)\*
- Countries covered by communication campaigns and countries in which Ukraine's diplomatic missions abroad have joined UI information campaigns

\*UI's digital content has no geographical barriers and is available in almost every country.

# PROGRAMME AND COMMUNICATION ACTIVITIES



# UK/UKRAINE SEASON OF CULTURE

A year of great challenges was also a year of unity and cooperation. Together with the British Council, we launched and implemented the UK/Ukraine Season of Culture: a rich programme of art residencies, discussions, forums, film screenings, musical and literary events, performances and exhibitions. All of them are available on <https://ukuaseason.org/>.

The Season was planned back in 2019 and timed to coincide with the 30th anniversary of establishing diplomatic relations between the UK and Ukraine. Following Russia's full-scale invasion of Ukraine, the Future Reimagined theme took on a new meaning as we focused on the urgent needs of the Ukrainian cultural sector, allowing Ukrainian artists to have their voices heard worldwide.

The Season, which runs from early 2022 to April 2023, has brought together an incredible community of like-minded people. And partnership and mutual understanding are vital for the success of this story. The season is implemented in collaboration with the Ministry of Foreign Affairs of Ukraine, the British Embassy in Ukraine, and a host of organisations in both countries.

UK/Ukraine  
Season

Future  
Reimagined

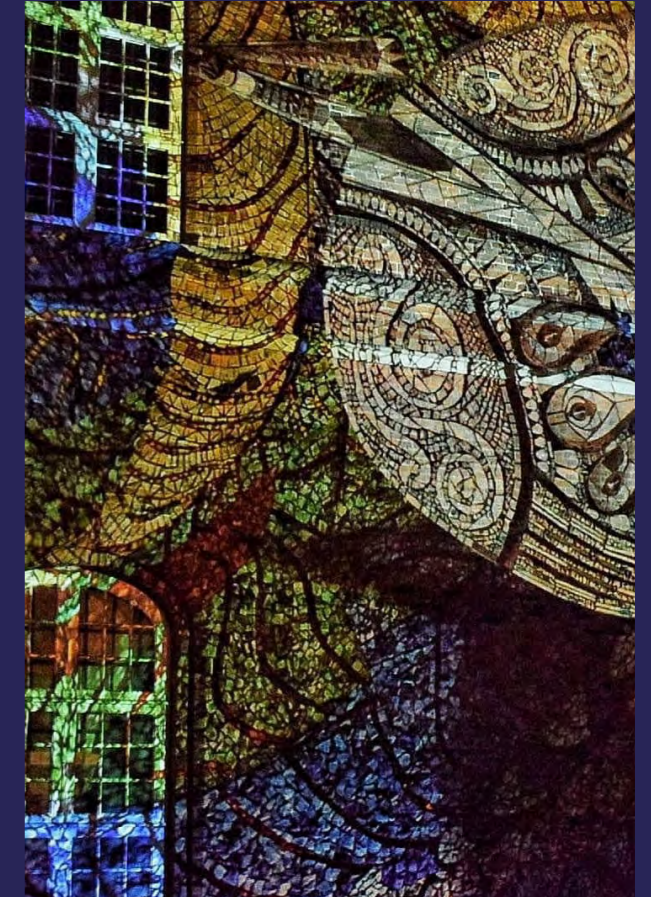


## Media

As a team, we actively worked with the British and Ukrainian media. The media in other countries also picked up the news. The coverage reached **67 million readers**, including The Guardian, The Times, Independent, The Sunday Times, Foreign Policy, La Presse, CBS News, Monocle 24, Telegraph, BBC, and others.

The most high-profile events were the opera *Chornobyl'dorf* at the Huddersfield Contemporary Music Festival, the installation of Ukrainian mosaics 'Discover Ukraine: Bits Destroyed' at the Greenwich + Docklands International Festival, as well as the 'Day of Ukraine' at the Cheltenham Literature Festival and Lviv BookForum.

# CROSS SECTOR PROJECT



## Ukrainian mosaics installation at the Greenwich+Docklands International Festival

This year, Ukraine was represented at the leading art event in London with the animated projection of mosaics **'Discover Ukraine: Bits Destroyed'**.

The audio-visual work was created in 2019 and has now been reimagined in the light of the present by the Ukrainian Institute and Rock' n' Light Studio. The project used images of 56 monumental mosaics from the 1960s and 70s, more than a quarter of which have been damaged or destroyed since the beginning of the full-scale Russian invasion of Ukraine.

The installation was shown with musical accompaniment by the duo Ptakh\_Jung on the Old Royal Naval College facade in Greenwich, a UNESCO World Heritage Site.

On the last day of the event, we featured [a lecture titled 'Between Two Fires: Monumental Art in Ukraine'](#) (in English), delivered by Lizaveta German, art historian and curator, together with Yevhen Nikiforov, photographer and researcher of monumental art.

National, local and industry publications in the UK widely covered the event. More than 150 stories, with a total reach of about 20 million people. Among the media that wrote about the project: The Independent, Sky News, ITV News, Daily Mail, The Art Newspaper and London Evening Standard.

# MUSIC



## Huddersfield Contemporary Music Festival

We contributed to the Ukrainian programme at HCMF, the largest international festival of new and experimental music in the UK. This project became one of the most successful projects of the Season.

A resounding performance of the multimedia opera *Chornobyl'dorf*, created by Ukrainian composers Roman Hryhoriv and Illia Razumeiko, opened the festival. The **BBC** called the opera 'one of the most stunning and important performances in the world today', and **The Times** called it 'A modern Ukrainian masterpiece everyone needs to see.'

The String Air Synthesis duo consisting of Volodymyr Voit and Solomiia Moroz introduced the British audience to compositions for the Kharkiv-style bandura, flute and live electronics.

The talented Riot Ensemble performed works by Ukrainian composers Anna Korsun and Maksym Shalyhin.

Partners: HCMF

## Bouquet Kyiv Stage in Oxford

Every summer, the Bouquet Kyiv Stage high art festival is an important highlight of Kyiv's cultural life. In 2022, it was for the first time held outside Ukraine – in Oxford.

Seven concerts of classical music, a celebration of the 85th birthday of the composer Valentyn Sylvestrov, a photo exhibition *War*, film screenings, musical performances, and discussions took place at various locations in the city.

The Bouquet Kyiv Stage's main message was Ukraine's gratitude to the UK.



## The Great Escape Festival

Ukrainian band Krapka;KOMA performed at the international festival The Great Escape Festival.

The Great Escape festival took place in Brighton in May 2022, presenting the best British and international music at various locations across the city – concert halls, theatres, pubs, bars and street stages.

The festival team chose the band Krapka;KOMA from the music catalogue created by the Ukrainian Institute to present Ukrainian artists abroad.

Partners: The Great Escape.





## FILM

### Ukrainian Film Month in the UK and Northern Ireland

Ukrainian films travelled to festivals in Belfast, Brighton, Leeds and Cornwall. At the same time, films from the famous collection of the All-Ukrainian Photo Cinema Administration (VUFKU) were screened in Cambridge. We organised this project in cooperation with the Dovzhenko Centre.

The film programme featured some of the best Ukrainian films of this year, including participants and winners of the world's top film festivals, as well as internationally renowned classics of Ukrainian film industry. In addition, director Antonio Lukić personally presented the British and Irish premieres of *Luxembourg, Luxembourg* at the Belfast Film Festival, and Solomiya Kyrylova, the actress of *Pamfir*, attended the Belfast and Leeds festivals.

The local premiere of *Luxembourg, Luxembourg* was covered by British and Irish media, including The Irish Times and ITV. And the tickets for the screenings of the archival films were sold out.

Partners: Dovzhenko Centre, Cambridge Film Projects, Belfast Film Festival, Leeds International Film Festival, Cinecity Brighton Film Festival, Cornwall Film Festival.







## Ukrainian documentary programme at Sheffield DocFest

At the UK's leading [documentary festival Sheffield DocFest](#), we presented, together with Docudays UA film festival, the Ukrainian focus programme 'Password: Palianytsia', opened by the One Day in Ukraine by Volodymyr Tykhyi. Attendees could see the Ukrainian focus in films in various festival programmes, media works at the Alternate Realities exhibition, industrial programme, and discussions.

In particular, four documentaries were screened as part of the festival's official programme, and four more films from the official competition of the Docudays UA festival were presented. At the *Alternate Realities* exhibition, Ukraine was represented by VR, artworks and TikTok videos. At the MeetMarket film market, five film projects in development were presented, and three more projects at the Works-in-Progress stage were presented in partnership with the Ukrainian Institute.

## Ukrainian films in the programme of the Edinburgh International Film Festival

The [Edinburgh International Film Festival \(EIFF\)](#) programme featured three Ukrainian films: *Reflection* by Valentyn Vasyanovych, *One Day in Ukraine* by Volodymyr Tykhyi, and *107 Mothers* by Peter Kerekes. The industry section of the festival, Works in Progress, featured a Ukrainian showcase, where four Ukrainian feature projects which are in production or post-production were presented to international sales agents, distributors and producers: *The Editorial Office* by Roman Bondarchuk, *La Palisiada* by Philip Sotnychenko, *Displaced* by Olga Zhurba and *Expedition 49 (aka We Will Not Fade Away)* by Alisa Kovalenko.



# LITERATURE



## UKRAINE LAB writing residency

During the online residency, six writers from Ukraine and the UK created texts in the genre of creative non-fiction about addressing global challenges through the lens of Ukraine. The residency and a series of workshops began in July and lasted six weeks.

In November, a public presentation was held in cooperation with The British Library, where the participants spoke about their work and writing experience. The authors' essays in Ukrainian and English were published in the media. Mstyslav Chernov created a powerful visual interpretation, and Nina Murray made bilingual versions.

Partners: Ukrainian Institute London and PEN Ukraine.



## Ukrainian stand at the London Book Fair

Together with partners, we presented a Ukrainian stand at the [London Book Fair](#), one of the largest book fairs in the world. The stand featured catalogues of Ukrainian literature, including non-fiction books that tell the story of an independent, unique Ukraine. Such books help to understand Ukraine, its ancient and modern history and culture, as well as the origins and reasons for Russia's war against Ukraine.

Visitors of the stand could also send money to support Ukraine or donate to print books for children of temporarily displaced Ukrainians.



## International summer school for translators from Ukrainian into English

The Literary Translation and Creative Writing Summer School at the British Centre for Literary Translation has been running for 23 years. This year's programme included the first Ukrainian-English online workshop.

Ten translators had an opportunity to develop their professional skills and meet writers, publishers and translators from all over the world. During the week, the participants translated an excerpt from the book *Who Are You?* by Artem Chekh. Translator Olena Jennings taught the class.

Partners: British Centre for Literary Translation, National Centre for Writing

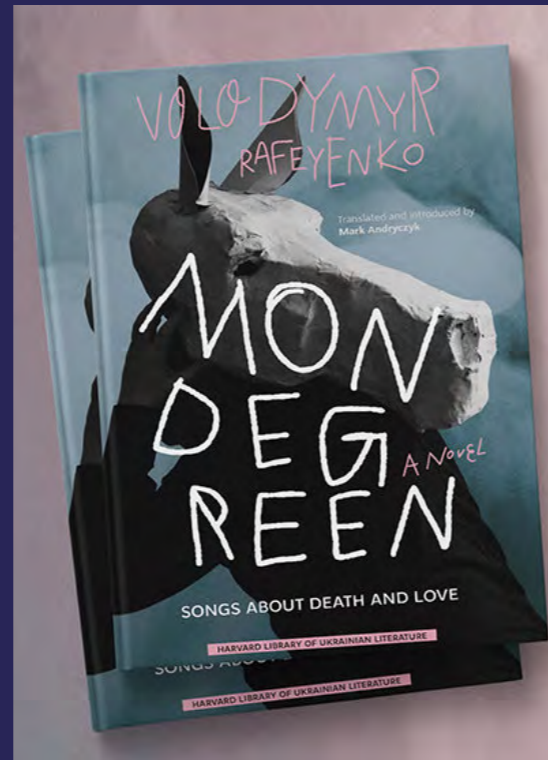


## Lviv BookForum

The 29th International BookForum became a platform for communication between the cultural intelligentsia of Ukraine and the world. The programme was partly offline and partly virtual thanks to a partnership with Hay Festival. Streaming in English and Spanish increased the forum's audience, reaching **11 million viewers**. Participants from **103 countries** listened to conversations about art in times of conflict, memory, gender equality, losses, corruption, imperialism and hope.

Recordings of the events can be viewed on the [Hay Festival website](#) and the [Book Forum](#) YouTube channel.

Partners: BookForum and Hay Festival.



## Online writing residency

In October, the University of Chichester, the Rathbones Folio Prize and the Stephen Spender Foundation launched an online writing residency.

Famous Ukrainian novelist Volodymyr Rafeienko participated in the residency. He shared his experience and knowledge with students and joined a series of online seminars and discussions at the University.



## Ukraine Day at the Cheltenham Literary Festival

This year's Cheltenham Literary Festival took place from 7 to 16 October and presented a 10-day programme of activities and events with leading figures from the world's literary scene.

Throughout the day, Ukrainian writers, musicians, poets and illustrators held a series of events that recreated the atmosphere of the Book Arsenal and told about modern Ukraine in the language of poetry, music and illustration.

Musician and producer Yurii Hurzhy, together with poets Hryhorii Semenchuk and Lyuba Yakymchuk, as well as writer Irena Karpa, presented the most daring soundtrack of the year – the album *Ukrainian Songs Of Love And Hate*.

Partners: International Book Arsenal Festival, Cheltenham Literature Festival

# PERFORMING ARTS

## ● Theatrical reading *Crimea, 5 am*

In London, the stories of 11 protagonists of *Crimea, 5 am* were voiced in a documentary performance based on the play by Ukrainian authors Nataalka Vorozhbyt and Anastasiia Kosodii. Josephine Burton directed the London reading.

The play draws attention to human rights violations on the peninsula after Russia's illegal temporary occupation of Crimea by telling personal stories and testimonies of love and struggles in today's Crimea.

Celebrities from all over the world attended the performance, including Ukrainian journalist Maria Romanenko, former British diplomat Alexandra Hall, Romanian-German actress Cristina Catalina, *Killing Eve* actor Calin Bleau and others.

Partners: Dash Arts, Kiln Theatre, Index on Censorship, YTC Dollmen.



## ● Translation of contemporary Ukrainian plays into English

The Ukrainian Institute's 'Transmission.ua: Drama on the Move' programme supports translations and productions of contemporary Ukrainian drama in European countries, including Poland, Germany and the UK.

The five Ukrainian plays selected at the 2021 competition were translated by some of the best translators from Ukrainian into English: Nina Murray (*Five Songs of Polissya* by Liudmyla Tymoshenko and the libretto to the opera *Penita La Tragedia* by Tetiana Kytsenko), Daisy Gibbons (*Pilates Time* plastic and poetic thriller by Olha Matusiupa), Rory Mullarkey (*Mother of Gorky* family saga by Lena Liahushonkova), Helena Kernan (*Tinderland* drama by Iryna Serebriakova).

Partners: The Royal Court Theatre and Birkbeck Centre for Contemporary Theatre, Birkbeck University of London.



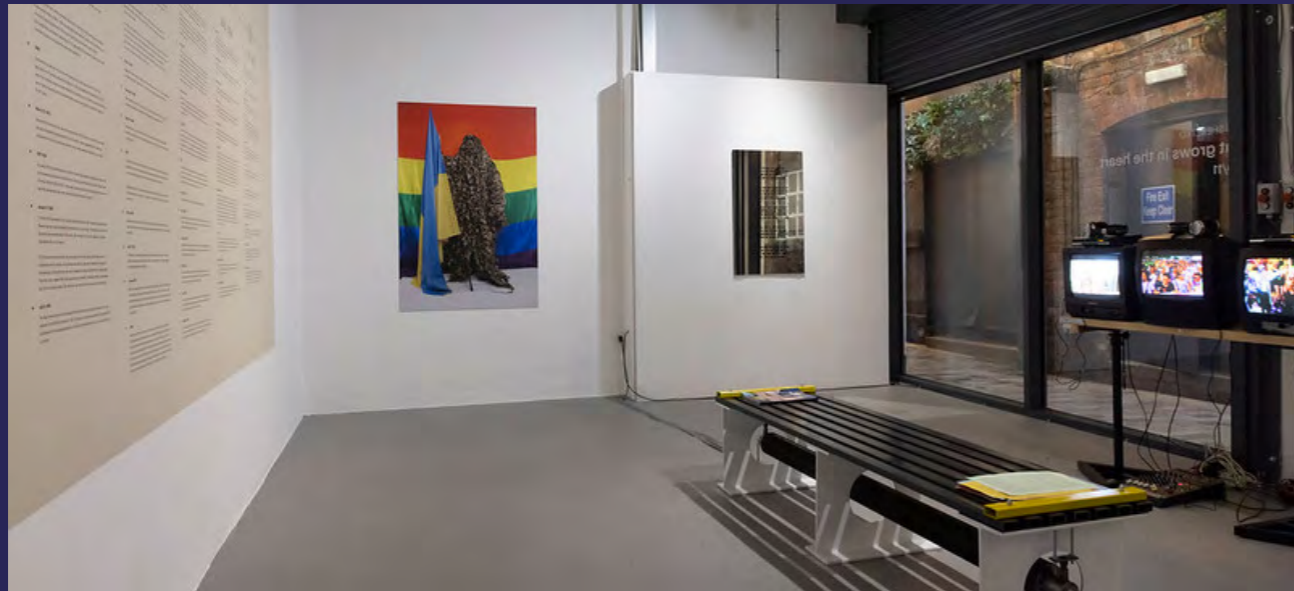
## ● Tour of the Bunker Cabaret show

Bunker Cabaret, which originated in the bomb shelters of Kyiv, travelled across Europe as part of an international tour by the Ukrainian theatre community Hooligan Art Community.

The performance combines music, poetry, dance and film and explores how love can stand up to totalitarianism and the personal conflicts associated with art in times of war. At times ironic, sharp, funny and devastating, this is a performance about the experience of fighting for life, love and freedom.

Partners: Hooligan Art Community, Mahogany Opera, imPOSSIBLE Producing.

# VISUAL ARTS



## Ukrainian programme at the Outburst Queer Arts Festival

Artist and filmmaker Anatolii Bielov presented his multidisciplinary project CYBELE, and Catalyst Art Gallery exhibited a selection of works by Ukrainian artist Anton Shebetko.



The **Advisory Board** of the UK/Ukraine Season of Culture includes cultural and civil society figures from Ukraine and the UK:

- **Oleksandr Tkachenko**, Minister of Culture and Information Policy of Ukraine
- **Melinda Simmons**, Ambassador Extraordinary and Plenipotentiary of the United Kingdom to Ukraine
- **Volodymyr Sheiko**, Director General of the Ukrainian Institute
- **Nicholas Thomas**, Director of the British Council in Ukraine
- **Tetyana Filevska**, Creative Director at the Ukrainian Institute
- **Keith Nicholl**, Head of Cultural Diplomacy within the UK Government Department of Culture, Media and Sport
- **Andrii Kurkov**, writer, President of PEN Ukraine
- **Olesia Ostrovska-Liuta**, Director of Mystetskyi Arsenal
- **Maryna Pezenti**, member of the Supervisory Board at the Ukrainian Institute
- **Rebecca Simor** and **Skinder Hundal**, British Council Directors in the UK
- **Volodymyr Vorobei**, Director and founder of PPV Knowledge Networks
- **Olha Zhuk**, Creative Director at the Oleksandr Dovzhenko National Centre

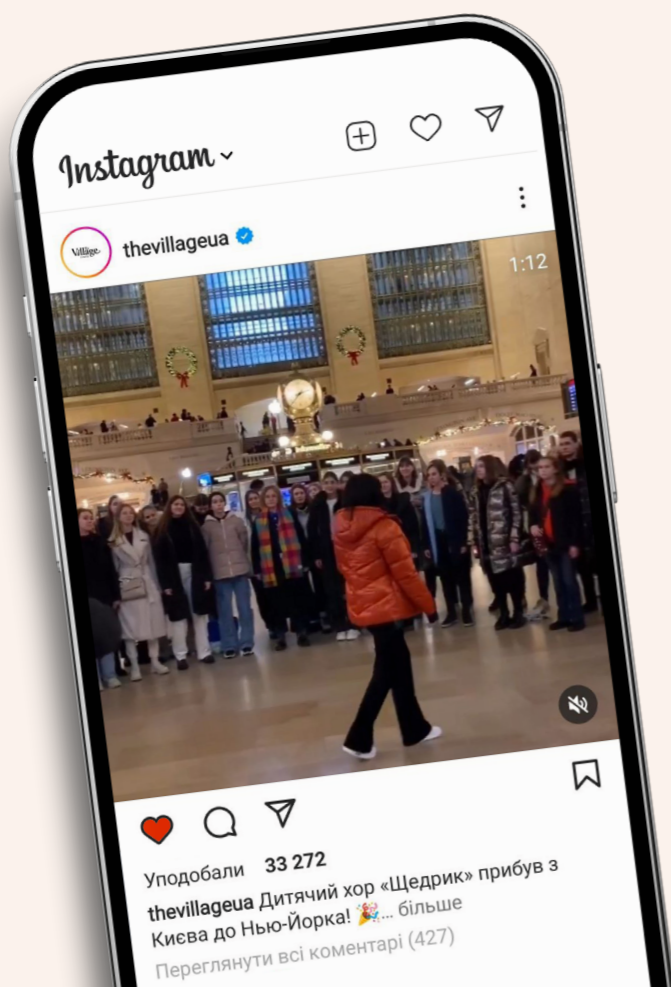
# NOTES FROM UKRAINE carol of the bells 100 YEARS

On 4 December, New York's Carnegie Hall hosted the **Notes from Ukraine** concert, which marked the 100th anniversary of the American premiere of the famous Ukrainian carol 'Shchedryk'. The Ukrainian children's choir Shchedryk flew from Kyiv to New York to perform in the concert; 56 boys and girls prepared for the performance **in bomb shelters**. Upon arriving in New York, the choir sang the famous carol at Grand Central Station. The **video** went viral, having millions of views on social media in the United States.

During the concert, the lights went out in the huge hall to remind the guests of the extremely difficult conditions millions of Ukrainians live in.

**2 800**  
attended the  
concert

**76 000**  
watched it **online**.



// I am addressing you, true friends of Ukraine. Those who will understand Ukraine by listening to Leontovych. We need your support! Every doctor who has to operate in the dark. Every father and mother who does everything to give their families what they need – even in the dark. To every Ukrainian who believes in freedom despite the darkness. Together we will stop this war!

*Volodymyr Zelenskyi, President of Ukraine* //

// Even a hundred years ago, our predecessors understood the importance of cultural diplomacy and presented Ukraine to the world at the highest level. It was a time of attempts to silence our voice, and these exact attempts continue today. But we will make every effort not only to resist but also to make the whole world hear what Ukraine is.

*Olena Zelenska, First Lady of Ukraine* //

American director Martin Scorsese and American actress of Ukrainian descent Vera Farmiga hosted the event.

// We gathered to support the Ukrainian nation, its people and its art. And I want to offer my deepest respect and gratitude to the Ukrainian people. Gratitude, because whenever someone stands up as bravely as they have to such extraordinary cruelty and indiscriminate terror, they deserve everybody's deepest thanks.

*Martin Scorsese, American film director* //

// Ukrainians love to sing. We love it. Ukrainians are a singing people. Our song tradition is ancient, and our melodies communicate across borders. Perhaps the greatest example of this is the song that brought us here today.

*Vera Farmiga, American actress of Ukrainian descent* //





## Participants of the concert:

- Ukrainian children's choir Shchedryk
- Ukrainian choir Dumka, New York
- Trinity Wall Street Choir
- Taras Shevchenko Ukrainian Bandurist Chorus of North America
- American opera singer Janai Brugger
- Ukrainian-Canadian folk singer Marichka Marczyk
- American composer Trevor Weston presented his new composition based on a sensual poem *Dovho* by Serhij Zhadan





Over **150** media mentions  
in Ukraine.

All Ukrainian TV channels covered the concert, and extensive interviews were published in major online media outlets.

**The New York Times** **CBS NEW YORK**

**MSNBC**

**abc NEWS**

**CNN**

**OPERA WIRE**

Over **200** media mentions  
in the United States.

In-depth stories **published** in leading media – The New York Times, CNN, Opera Wire, MSNBC, ABC News, CBS NY, and others.

The video of 'Shchedryk' performance went viral on English and Ukrainian-language social networks, gaining millions of views. An **explanatory video to the story of 'Shchedryk'**, developed in cooperation with Ukraïner, also became popular.

The concert was held in cooperation with Razom for Ukraine, the Ukrainian Contemporary Music Festival, the Ministry of Foreign Affairs of Ukraine, the Embassy of Ukraine in the United States and the Permanent Mission of Ukraine to the United Nations.



# Projects and Programmes

## FILM

In the absence of state funding for the film industry, UI's programmes focused on the presentation of Ukrainian films abroad, professional development of Ukrainian filmmakers, establishing partnerships, seeking co-financing for films at the final stages of production, and participation of producers in film markets. We organised screenings and presentations of over **100 Ukrainian films and projects** as well as participation of Ukrainian delegations (up to 50 film professionals) in **major film events** in France, Bosnia and Herzegovina, Austria, Poland, Serbia, Canada, Spain, Germany, and Sweden, including the Cannes Film Festival, Berlinale, DOK Leipzig, festivals in San Sebastian, Toronto, Sarajevo, Malmö, and Torun.

We supported Ukrainian producers' participation in leading film festivals' film markets. It allowed reaching agreements with foreign partners **on cooperation in completing the production of Ukrainian films, their promotion and distribution**. The completed films were subsequently screened in competition programmes at international film festivals.

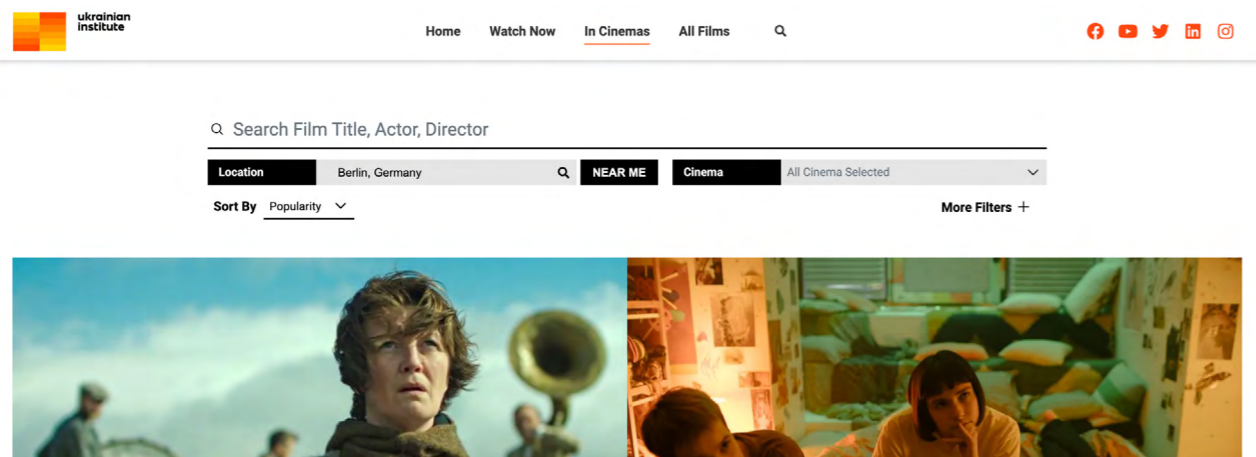


## ● proMOTION Programme

We managed to implement the 3rd cycle of the **proMOTION** programme of systematic support for the international promotion of Ukrainian films thanks to cooperation with **German Films** (Germany), the international network **European Film Promotion**, as well as the **Göteborg Film Fund** (Sweden) and **Eurimages**. In the first months of the full-scale invasion, we held a competitive selection process and selected five winners to receive up to UAH 300,000 from the state budget to fund their promotional campaigns abroad. The application process started in February, and in May, the winners were announced by a competition committee with independent experts involved: **Alina Gorlova, Maksym Nakonechnyi, Viktor Hlon** and **Lukian Halkin**.

Promotional campaigns abroad for the five winning films were funded, including the feature-length debut film **Pamfir** by **Dmytro Sukholytkyy-Sobchuk**, presented at the Cannes Film Festival in the Directors' Fortnight section; **Luxembourg, Luxembourg** by **Antonio Lukić**, which premiered in the Orizzonti section at the Venice Film Festival; and **Rock. Paper. Grenade** by **Iryna Tsilyk**, presented in the main competition at the Warsaw Film Festival. As part of the DOCU/UKRAINE national competition of the Docudays UA International Human Rights Documentary Film Festival, the film **Mountains and Heaven in Between** by **Dmytro Hreshko** was presented at the Krakow and Sheffield Film Festivals. In cooperation with the international film marketing agency NOISE Film PR (Germany), **Company of Steel** team developed a strategy and materials to promote the film during its international festival premiere, scheduled for 2023, and presented the film in the industry sections of international film festivals.

The participants of the **proMOTION** 2021 programme also presented their projects at top international festivals: **Butterfly Vision** by **Maksym Nakonechnyi** premiered at Cannes in Un Certain Regard and was released on the big screen in several French cities, and **How is Katia?** by **Christina Tynkevych** got two awards at the Locarno Film Festival.



## Website database of Ukrainian films

In August, together with Usheru company, we launched a [website database of Ukrainian films](#), where you can watch both archival Ukrainian films and modern releases by Ukrainian directors, get links for viewing on streaming platforms or find out about film theatrical distribution. The database currently contains over 600 films and is constantly updated.

The leaders in theatrical distribution of Ukrainian films in 2022 were the Netherlands, the UK and Germany. Films were screened most often in Amsterdam, Budapest and Berlin. On streaming platforms, Ukrainian films were most often watched by audiences from the US, Ukraine, and the UK.

## Showcases at the Cannes Film Market 2022

As part of the Producers Network professional networking programme at the Marché du Film – Festival de Cannes, we presented six Ukrainian producers to the international professional community: **Darya Bassel**, **Olha Beskhamelnytsina**, **Denis Ivanov**, **Nataliia Libet**, **Sashko Chubko**, and **Volodymyr Yatsenko**. [A video presentation](#) featuring above mentioned producers and their ongoing projects was screened at the Spotlight on Ukrainian Producers Day. Participants had the chance to attend Breakfast meetings, where they established professional contacts with potential partners to coproduce and promote their projects.

As part of the programme, **Cannes Docs** presented Ukrainian documentary projects in the **Ukrainian Showcase** to the most influential international film experts. The participants received professional feedback and recommendations from them and established professional contacts for further international cooperation. The European Documentary Association awarded the documentary project *Listening to the World* by **Liza Smith**.



## Ukraine at the Sarajevo Film Festival (Bosnia and Herzegovina)

We selected participants in film residencies for feature-length fiction and documentary projects and invited two Ukrainian film experts to organise the **28th Sarajevo Film Festival**. In May, we announced the [winners of the open selection](#), who got a chance to work on their film projects with leading local and international film experts.

Screenings of Ukrainian films and discussions with film experts were held during the Festival. The film *Fragile Memory* by **Ihor Ivanko** [won a special jury prize](#) in the documentary competition. Another award went to *Klondike* by **Maryna Er Gorbach**, which won the best director award in the main competition. In addition, the project *Cherry Blossoms* by **Marysia Nikitiuk** (a participant in the UI-funded Sarajevo Film Festival residency) won in the CineLink Co-Production Market industry section and received €20,000 for development.





## ● A retrospective of contemporary Ukrainian films at Filmarchiv Austria (Austria)

The largest audiovisual archive in Austria, [Filmarchiv Austria](#), presented a programme of 16 contemporary Ukrainian films. In May, the [retrospective Filmland Ukraine – Kino im Ausnahmezustand](#) ('*Filmland Ukraine – Films in a State of Emergency*') was screened at the historic **METRO Kinokulturhaus** cinema in the city centre. The award-winning Ukrainian film *The Tribe* was personally presented to the audience by its director Myroslav Slaboshpytskyi. In addition to the screenings, the Austrian Film Archive supported the Ukrainian struggle for independence by raising funds for the SOS-Kinderdorf emergency aid to Ukraine.

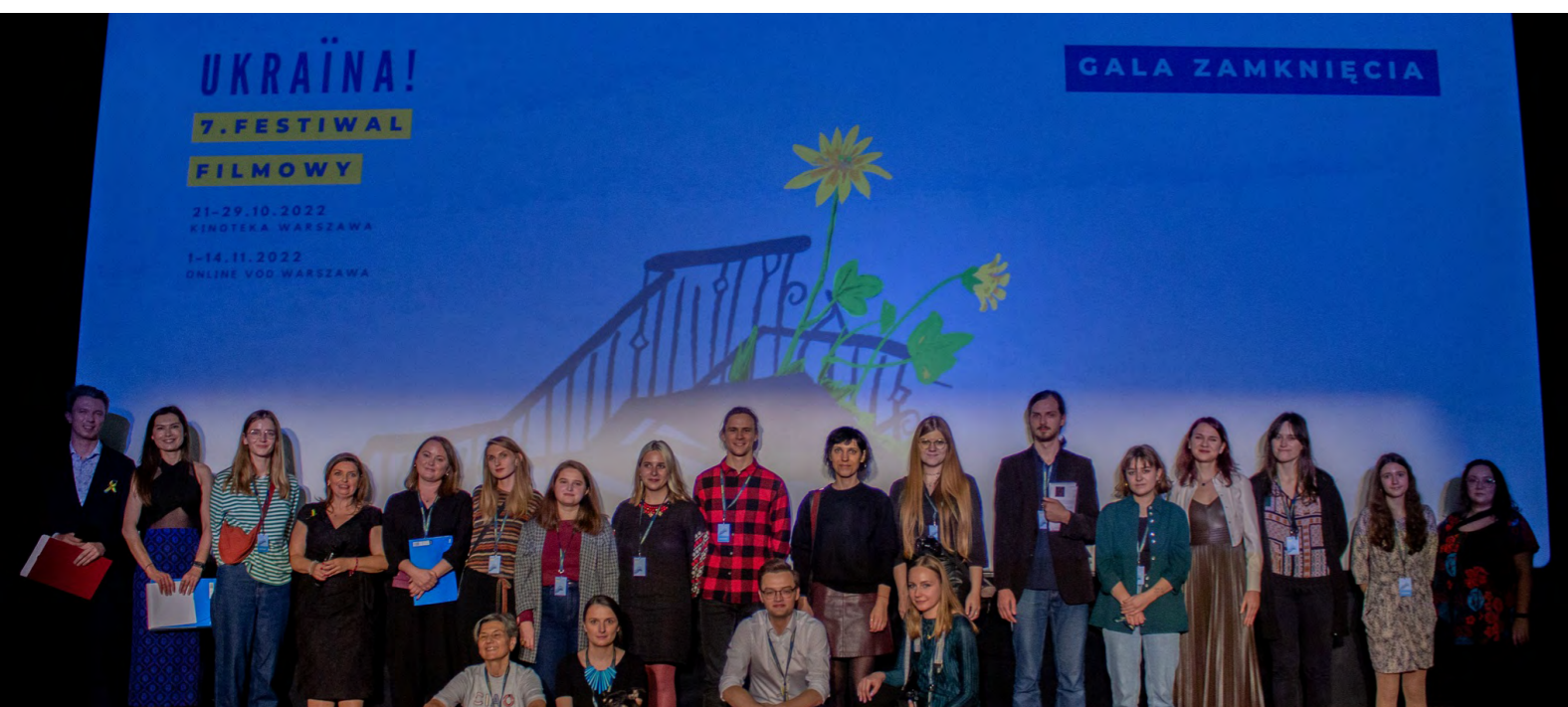


## ● Ukraine in focus at the European Film Festival in Palić (Serbia)

In 2022, Ukraine became the focus country of the 29th Palić Film Festival, one of the most important cultural events in Serbia. In cooperation with the [festival](#), which took place in July, we presented six new feature-length Ukrainian films in the Country in Focus programme: *This Rain Will Never Stop* by **Alina Gorlova**, *Bad Roads* by **Nataliia Vorozhbyt**, *Stop-Zemlia* by **Kateryna Gornostai**, *Rhino* by **Oleg Sentsov**, *Reflection* by **Valentyn Vasyanovych** and *Roses. Film-cabaret* by **Irena Stetsenko**, and one short film in the Young Spirit of Europe programme – *Leopolis Night*, by **Nikon Romanchenko**.

## ● Ukraina! Festiwal Filmowy in Warsaw

**For the third time, we became an institutional partner** of the UKRAINA! Festiwal Filmowy, which took place in Poland. In October, the audience could watch Ukrainian films at the Kinoteka cinema (Palace of Culture and Science) and in November – online on the [VOD Warszawa](#) platform. The festival programme named Przegląd Filmowy UKRAINA! was screened in other Polish cities, including Wrocław, Żywiec, Poznań, Gozów Wielkopolski, Białystok, Gliwice, Gdańsk, Płock, Toruń. The festival programme included 54 Ukrainian films selected in cooperation with the UI. After the screenings, the audience could discuss the films with their authors and participate in discussions with experts. The festival held a short film competition for Ukrainian films with a total prize fund of PLN 6,000 for the second time.





## Ukrainian film producers at the San Sebastian Film Festival

In partnership with the Cannes Marché du FilmProducers Network, we announced an open call and selected producers to participate in the industry section of the FIAPF **A category film festival in San Sebastian** (Spain). This is the main film forum of the Spanish-speaking world, with a powerful professional programme that covers the Latin American film market in addition to the European one.

Five producers were selected to participate: **Oleksandra Kostina, Iryna Kostiuk, Nataliia Libet, Valeria Sochyvets** and **Dmytro Sukhanov**. They received festival accreditation, attended all the events of the industry section (Europe-Latin America Co-Production Forum and Work in Progress activities), established warm contacts with other film professionals and arranged individual meetings with potential partners. A separate 'Meet Them' section on the film festival website presented the Ukrainian delegation.

## Ukrainian producers at the Toronto International Film Festival

In September, as part of the Industry Section of the **Toronto International Film Festival 2022** (TIFF '22), the largest public film festival in the world, we held a special event, **'Spotlight on Ukrainian Producers'**, in partnership with Arthouse Traffic. Four Ukrainian producers attended the event: **Darya Bassel, Egor Olesov, Igor Savychenko** and **Valeria Sochyvets**. The delegation told the international professional audience about current and future projects and met with potential partners.

## Ukrainian documentary film projects at the Nordisk Panorama International Film Festival, Malmö

For the first time, a large **professional delegation** represented Ukraine at the Nordisk Panorama Film Festival (Malmö, Sweden). Nordisk Panorama is a significant event in the Scandinavian and European film industry that has been offering the best Scandinavian short films and documentaries to the public and film professionals for the past 32 years. Teams of 7 Ukrainian documentaries, consisting of a director and a producer from each selected project, presented their films at the (post)production stage to European producers. The UI, the festival director and distinguished film industry professionals, including Oscar nominees and Emmy winners, selected the projects. Ukrainian projects were presented in partnership with the French company Newen Studios.





## Ukrainian delegation at the Camerimage Festival, Toruń, Poland

In November, we co-organised a special KINOKO programme at the Camerimage Festival, an international festival of the art of cinematography. The delegation from Ukraine held a seminar called 'Cinematographers at War', featuring Ukrainian documentary cinematographers with experience in shooting at the frontline. For the first time, two student camerawomen from the Kyiv National Karpenko-Karyi University of Theatre, Cinema and Television joined the delegation, an opportunity for the professional development of aspiring artists. The Ukrainian partner of the project was the KINOKO Cinematography Festival.



## Ukrainian filmmakers at the DOK Leipzig festival

In October, Ukrainian producers and directors, with the support of UI, [Goethe-Institut](#), [Goethe-Institut im Exil](#) and Docudays UA, took part in the professional events of the DOK Leipzig International Documentary and Animation Film Festival. This festival is a platform for establishing professional contacts and concluding co-production agreements. The delegation included producers [Karina Kostyna](#), [Ivanna Khitsynska](#), [Hlib Lukyanets](#), [Andrii Kotliar](#), [Anna Kapustina](#) and directors [Svitlana Lishchynska](#) and [Zhanna Maksymenko-Dovhych](#). Svitlana Lishchynska, the director of the film project *A Bit of a Stranger*, received The Saxon Award for the best project by a female director and a prize of EUR 5000.



## Ukrainian contemporary films at the ZINEBI festival, Bilbao, Spain

ZINEBI, the only Class-A international documentary festival recognised by the FIAPF in Spain, screened the programme 'Focus Ukraine: Once I Was a Filmmaker and Now I Am a Soldier' co-organised with the Docudays UA International Human Rights Documentary Film Festival. It featured three feature-length and three short documentaries about the Russian-Ukrainian war. They include *One Day in Ukraine* (directed by [Volodymyr Tykhyi](#)), *Mariupolis 2* (directed by [Mantas Kvedaravičius](#) and [Hanna Bilobrova](#)), *Overcoming the Darkness* by the [Kinodopomoha](#) Film Association, as well as *Letter to a Turtledove* (directed by [Dana Kavelina](#)), *Peace and Tranquility* (directed by [Myro Klochko](#) and [Anatoliy Tatarenko](#)), and *Liturgy of Anti-Tank Obstacles* (directed by [Dmytro Sukholytkyy-Sobchuk](#)). The screenings took place at the Solomon R. Guggenheim Museum. During the Ukrainian programme, the festival hosted a public discussion about the state of the film industry in Ukraine during the war, attended, in particular, by the head of the European Film Academy, Agnieszka Holland.



## Panel discussions at the Ukrainian Film Festival Berlin

In October, at the Ukrainian Film Festival Berlin, the UI, in cooperation with the [Goethe-Institut](#), [Goethe-Institut im Exil](#) and the [Ukrainian Film Festival Berlin](#) team, held two panel discussions on the decolonial view of Ukrainian film industry and the challenges that Ukrainian filmmakers face during the war. Ukrainian directors, producers and international experts in the field of film and human rights attended the event.

## MUSIC



### Ukrainian Contemporary Music Festival in New York

For the third time, the **Festival of Contemporary Ukrainian Academic Music** was co-organised to showcase **Ukraine's contribution to the world music culture**. The festival programme consisted of three concerts featuring music by Ukrainian composers performed by New York musicians. A total of 10 pieces by Ukrainian composers were performed, including *Nord/Ouest* by **Alla Zahaikevych**, *Air Music 1/ Wind Music* by **Ivan Nebesny**, *Carpathian Song* by **Zoltan Almashi**, *Hutsul Triptych* by **Myroslav Skoryk**, *Greenland* by **Oleksii Shmurak** and others.

### Showcasing Ukrainian jazz scene at Platforma Jazz Spain

We held an online presentation of the Ukrainian jazz scene for representatives of Spanish festivals as part of the **Jazz Punto Cero** programme organised by **Platforma Jazz Spain**. We presented possible cooperation formats between Ukrainian and Spanish festivals and jazz clubs.

### Residency for Ukrainian jazz artists in Poland

In cooperation with the **Katowice JazzArt Festival**, we organised a residency for two participants from Ukraine who had to flee to Poland. In addition to the residency, the Katowice JazzArt Festival organised networking sessions for the residents to get to know the local jazz community and a series of concerts in support of Ukraine featuring local and international musicians.

### Ukraine at the international jazz showcase festival jazzahead!

Ukraine was officially represented at the international jazz showcase festival and fair **jazzahead!** for the first time. During the festival, a panel discussion, **'Explore Ukrainian jazz scene: programmes, cooperation opportunities and exchange of experience'**, was held, and a catalogue of Ukrainian jazz music, **'Jazz from Ukraine'**, was presented. The delegation included directors of festivals, music agencies, musicians, and media journalists. Pianist and composer **Vadym Neselovskyi** with his ODESA-suite and **LELÉKA** jazz quartet performed at jazzahead! with great success, thus gained opportunities and invitations for a number of European festivals.





- **A series of concerts as part of the Listen Twice programme at KörberForum**

Two concerts were held in Hamburg with the support of the KörberForum in the **Listen Twice** format – with a discussion of what was heard and a second performance of the work.

In September, a **concert** dedicated to the **work of Borys Liatoshynskyi** took place. The Mriya orchestra, created by four musicians who had to leave Ukraine because of the war, performed a suite for string orchestra written by the composer during the Second World War. In December, a concert dedicated to the **work of Alla Zahaikevych** was held.

- **A concert of contemporary Ukrainian music as part of the Ear to the World programme**

In October, a **concert, 'Mannerheim Line' by Serhiy Zhadan's band**, took place in Hamburg. The concert was part of the Ear to the World concert series, an initiative of the Körber Foundation that brings together musicians who create cultural projects at the intersection of tradition and modernity, different genres and cultures.



- **Ukrainian bands at the event dedicated to the Day of Ukraine in Lithuania**

**Tonka** and **FO SHO** bands took part in the event dedicated to the **Day of Ukraine in Lithuania**, organised as part of the **Kaunas – European Capital of Culture 2022** programme. Ukrainian musicians created a fantastic atmosphere and expressed their gratitude to Kaunas 2022 for allowing the bands to join the programme and share the achievements of contemporary Ukrainian culture with Europe.





## **EXTRA SOUND.**

Representing Ukraine  
at music showcases around the world



### ● **Ukrainian musicians at Reeperbahn Festival 2022**

In 2022, four bands represented [Ukraine at the Reeperbahn Festival](#) in Hamburg: [Love'n'Joy](#), [Junket](#), [Krapka;KOMA](#), and [Tonka](#). Reeperbahn is one of the most influential European music showcases, bringing together more than 250 bands and artists from all over the world, as well as thousands of spectators, music jury, critics and other music industry representatives.

### ● **Ukrainian musicians at Waves Vienna 2022**

Three Ukrainian music bands, [Ragapop](#), [Kurs Valüt](#), and [Disappeared Completely](#), represented Ukraine, taking part in conferences and networking events at the Waves Festival 2022 showcase festival (Vienna, Austria) and playing to full houses. Waves Vienna is an annual international popular music festival with over 10 thousand visitors, including key industry representatives and influential music agents.



## ● Ukrainian musicians at WOMEX

For the first time Ukraine was officially presented at [WOMEX](#) (Worldwide Music Expo), the largest conference of the world music scene in Lisbon. The photo exhibition [Ukrainian jazzmen at war](#), a photo project initiated by the UI in cooperation with [jazzography.in.ua](#) about the stories of jazz musicians who joined the Armed Forces of Ukraine and the Territorial Defence, was presented at the event. Photos of jazz musicians from their pre-war concert life were contrasted with their current life at war. Professional photographers took the concert photos, and their comrades-in-arms took the photos of everyday military life.

The showcase featured a performance by the Ukrainian-Canadian band [Balaclava Blues](#), followed by interviews with the world's leading music media and a screening of the film [Roses. Film-Cabaret](#) by Irena Stetsenko about the seven members of the Ukrainian band Dakh Daughters, it was followed by Q&A. Representatives of Ukrainian delegation – music experts and musicians – also participated in public discussions as part of the conference programme.

## ● 'Jazz on the Dnipro' on the Road

This year, because of the war in Ukraine, the 'Jazz on the Dnipro' festival couldn't be held, so the Polish festival Szczecin Jazz, which has a long-standing partnership with the festival, initiated a special project [Jazz on the Dnipro on the Road](#) and invited festival director Anna Ruskevych and jazz soloists from Dnipro. The concert was streamed online on the largest jazz streaming platform [JazzCorner](#) on 22 September. The [concert](#) in the Łagów Landscape Park in Poland exemplifies the cooperation and partnership between the two festivals.

## ● International Music Festival 'Days of Ukrainian Music in Warsaw'

The musical event of the Warsaw Foundation Pro Musica Viva, which has been presenting the achievements of Ukrainian musical art for Polish listeners for several years, was held this year with the support of the UI. The concerts featured works by [Valentyn Sylvestrov](#), [Leonid Hrabovskyi](#), [Oleh Bezborodko](#), [Yurii Laniuk](#), [Oleksandr Shchetynskyi](#), [Oleksandr Shymko](#), [Zoltan Almashi](#), and [Bohdana Froliak](#).

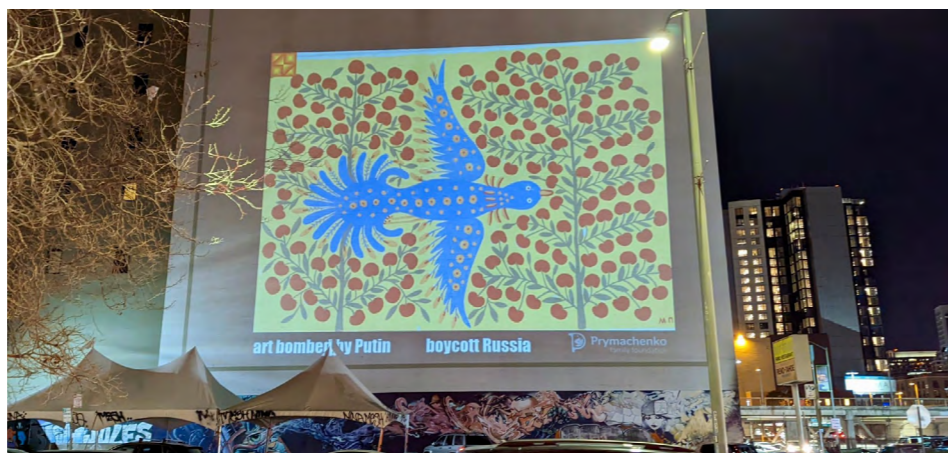
## ● Ukrainian jazz musicians at the European Jazz Conference 'Breaking new ground'

[The Ukrainian duo](#) consisting of electronic musician [Koloah](#) and trumpeter [Dennis Adu](#) took part in the official opening of the European Jazz Conference at the National Palace of Culture in Sofia. It was a statement of European Jazz Conference, an annual event that brings together leading professionals from the jazz sector in Europe, including promoters, cultural managers, agents and representatives of national and regional support organisations. Ukrainian musicians thus gained new contacts and further cooperation possibilities for 2024.

## ● Ukrainian Scores

In early February, together with the Lyatoshynsky-Club initiative group, Ukrainian Live Classic and the Lviv Organ Hall, we prepared and launched the [Ukrainian Scores](#) database of Ukrainian scores, which contains more than 1200 pieces of music. The database provides foreign musicians with free access to scores by Ukrainian composers. Music professionals can obtain the scores and perform them in their city in support of Ukraine, as well as include them in concert programmes, as a sign of solidarity with the Ukrainian people.

## VISUAL ARTS



### Projection of Mariia Prymachenko's works in Oakland and San Francisco (USA)

On 5 March, in support of Ukrainian culture, the American art group **Justice Murals**, in partnership with the UI, recreated the works of Ukrainian artists Mariia Prymachenko and Ivan Prymachenko using light projection at **The Great Wall of Oakland**, the famous location for exhibiting digital and video art.

### Catalogue and exhibition about artists of Kyiv during perestroika and the first years of independence

On 16 April, together with the Shevchenko Scientific Society (USA), we held an online presentation of the catalogue **Painting in Excess: Kyiv's Art Revival, 1985-1993**, which contains analytical texts about Ukrainian art of the perestroika period. We also became one of the partners of the **exhibition of Ukrainian art Painting in Excess: Kyiv's Art Revival, 1985-1993 at the Coral Gables Museum**. In November 2021, this exhibition was presented at the **Zimmerli Art Museum, Rutgers University**.

Partners: Rutgers University Press, Zimmerli Art Museum, Rutgers University

### Visualise Programme

On 3 May, the third call for proposals was announced as part of the **Visualise** programme to support Ukrainian exhibition projects abroad. The programme provides opportunities for co-creation, co-financing and information support for international exhibitions promoting Ukrainian art worldwide and establishing institutional cooperation.

In December, an exhibition project by the winner of the Visualise art competition, **You Know that You are a Human**, was opened in Berlin. The exhibition was a joint project of Ukrainian and German artists and curators, which tells the story of 50 years of Ukrainian photography through different genres, schools and creative approaches. About 5000 people visited the exhibition, and a number of German and European art media wrote about the event.

Partners: Goethe-Institut and Goethe-Institut im Exil, IZOLYATSIA, a platform for cultural initiatives, and Momentum.

### Animated projection of Ukrainian mosaics at Kult ros naktis / Culture night Vilnius (Lithuania)

On 17 June, during the **Kultūros naktis/Culture night Vilnius** festival, the National Art Gallery in Vilnius featured an animated projection based on 56 Ukrainian mosaics from the 1960s and 70s called **Discover Ukraine: Bit by Bit** with music by the duo **Ptakh\_Jung**.





## Ukrainian visual books at the I Never Read Artbook Fair (Switzerland)

We organised a Ukrainian stand and presented over 60 Ukrainian visual publications at the *I Never Read* art book fair, which is held annually during the *Art Basel* art fair. Publications about contemporary culture and artists' art books illustrate Ukrainian visual culture and publishing practices to the international community.

## Ukrainian artist in the curatorial programme of Verein K (Austria)

As part of the spring curatorial programme, the screening of a film *Geographies and Infrastructures of Post-Socialism in the Context of War* by Oleksii Radynskyi followed by a discussion with the author Oleksii Radynskyi, curator Oleksii Borysenko, and artist and researcher Ruth Jenrbekova was held.

Partners: «Verein K», Vienna Academy of Arts Spring Curatorial Programme 2022: Art *Geographies*, MUMOK Kino

## Ukrainian video programme 'How are you?' on the Ikono TV platform (Germany)

As part of the *Points of Resistance: Skills for Peace* art programme on the *Ikono TV* platform, a Ukrainian video programme curated by Kateryna Filyuk was presented. In the audiovisual works, artists ask and answer the most common question in Ukraine today – 'How are you?'.

## Ukrainian artists in the Lithuanian art residency Rupert

In September-November, we supported the participation of artists Yaryna Shumska and Olena Subach in the *Rupert Art Residency*. The residency aims to establish close cooperation between artists, intellectuals, researchers and other cultural figures through interdisciplinary programmes.

The artist Yaryna Shumska delivered lectures for students of art academies in Lithuania and the Czech Republic. In October, Yaryna Shumska held an open studio session at the *Tech Arts* gallery and its premises, including a performance titled *Kita stotelė* (Next Stop).

The photographer and curator, Olena Subach, worked with her archive, accumulated new photographic material, started a new project, and prepared for the opening of exhibitions in Vienna, Warsaw, and Tel Aviv. In October, the photographer presented the *HIDDEN* book about preserving cultural heritage.





- **Collaboration with the travelling biennial of contemporary art Manifesta**

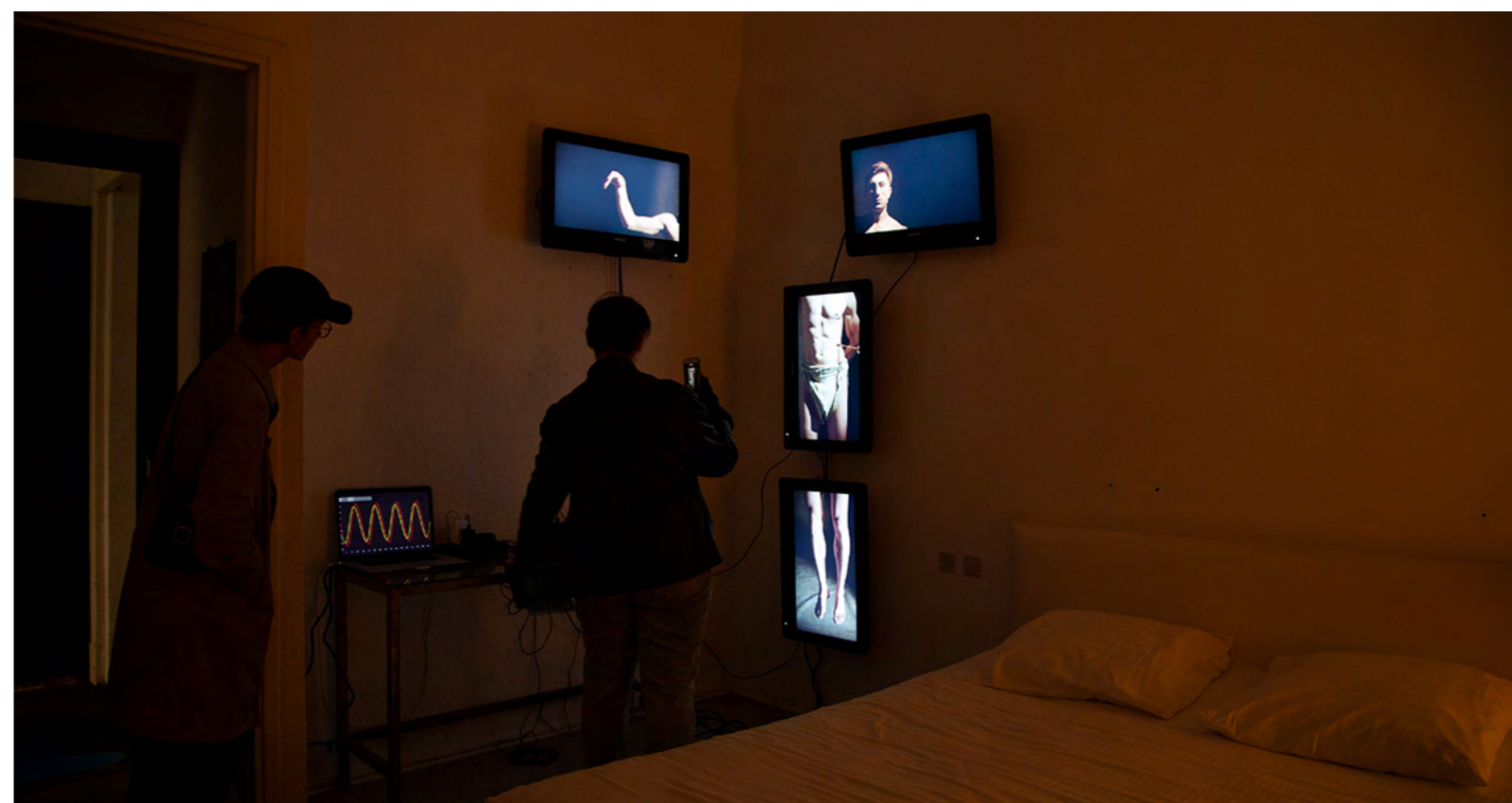
In August, we announced the intention to hold [the 17th European Biennial Manifesta in Ukraine in 2028](#). We had previously approached the Biennial's management with a proposal to hold it in Ukraine and expressed our readiness to become a partner during its preparation and hosting. The initiative was supported, and during the opening of the 14th Biennial in Kosovo, its founder and director, Hedwig Fien, publicly announced the plans.

- **Ukrainian artist at the OVNI festival (Nice)**

In December, we supported the participation of Ukrainian artist Mykhailo Barabash in the [OVNi](#) – Objectif Vidéo Nice festival in France. The artist presented an interactive 4-channel installation, [Saint Sebastian](#). In total, 4500 people attended the festival, and 980 visitors visited the Windsor Hotel, which hosted Mykhailo Barabash's installation.

- **Ukrainian artists at AIR\_Frankfurt**

In July-December, we supported the participation of artists Daniil Nemyrovskiy, Oleksandr Sirous and Bohdan Bunchak in the AIR\_Frankfurt residency. As part of the residencies, [artist talks](#) were held. As a result of the residency, Oleksandr Sirous and Daniil Nemyrovskiy opened a joint exhibition in September, and Bohdan Bunchak opened an exhibition called Delivering a message: mercy in December. The artists took part in the residencies thanks to scholarships from the [AIR\\_Frankfurt](#) artist support programme in partnership with UI, [basis e.v.](#), and the [Goethe-Institut in Ukraine](#).



## CEC ArtsLink Assembly

In December, a conference on the future of cultural life in Ukraine, [ArtsLink Assembly 2022](#), was held at Ujazdowski Castle Centre for Contemporary Art in Warsaw. The conference was entitled 'Greener Grass? Cultivating Transborder Connections Between Ukrainian Cultural Communities'. Independent artists, curators, and representatives of cultural organisations discussed how to work with cultural communities in times of crisis and uncertainty and what strategic decisions are needed for culture in the future. 916 viewers from 43 countries watched the online conference. 176 people attended the live conference.



## 'Zappravka' inter-institutional initiative aimed to support art residencies

Zappravka initiative launched a newsletter with information about residency opportunities for Ukrainian cultural professionals. We monitored the situation of Ukrainian residencies during the full-scale invasion and held meetings with 12 art residencies representatives from different Ukraine cities.

## Public discussions on Ukrainian culture in cooperation with the Centre for Museum Cultures, Birkbeck College, London

On 20-21 October, together with Birkbeck College, University of London and the British Council, as part of the UK/Ukraine Season of Culture, we held a series of online discussions, 'Mapping Ukraine in Museums: Collections and Practices', which brought together international experts to discuss Ukraine's place in the decolonisation processes of museum institutions.

Discussions are available on the [UI's YouTube](#).



## Ukrainian art on the Res Artis platform

We created a separate section dedicated to the war in Ukraine on the [Res Artis](#) platform. The section is regularly updated to include information about opportunities for representatives of the Ukrainian artistic community, official statements of the co-organisers, and ways to provide or receive assistance. [Res Artis](#) is an international network of art residencies founded in 1993 and based in Australia.

# PERFORMING ARTS



## ● Theatrical reading *Ukraine, 5 am / Ukraine, 5 Uhr morgens*

A theatrical reading about the war and political prisoners, *Ukraine, 5 am / Ukraine, 5 Uhr morgens*, was held in Berlin. The texts for the reading were based on the documentary play *Crimea, 5 a.m.*, by Ukrainian playwrights Nataliia Vorozhbyt and Anastasiia Kosodiy. The reading ended with an excerpt from the play *Diary of Survival of a Civilian Urbanite in Conditions of War* by Ukrainian theatre playwright Pavlo Arie. The performance was followed by a panel discussion on the significance of the events in Crimea and Russia's full-scale invasion for Ukraine and the world.

Partners: the Heinrich Böll Foundation, Deutsches Theater Berlin, Dokumentartheater Berlin, the European Academy in Berlin and the Dollmen Theatre Company.



## ● Ukrainian pavilion at Avignon La Manufacture

We presented the Ukrainian theatre pavilion and the '*Pavillons du Futur*' programme at the Avignon La Manufacture international theatre festival in Avignon, France. The programme focused on the topics of war, social interaction, undermined values of European humanism and the possible future of the world. The programme took place on 9-16 July in a hybrid format, which included live performances and video versions of the following performances: the *WE* media theatre, the post-documentary play *H-Effect*, the film-ballet *VODURUDU*, the media opera *Chornobyldorf*, the musical performance *Imperium delenda est*, and others.

Partners: Avignon La Manufacture off-festival.

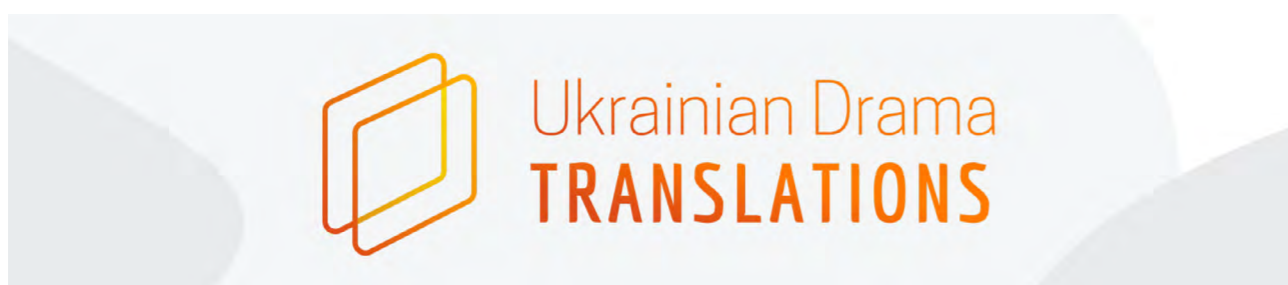


CRIMEA  
5  
AM



## Ukraine in the focus of the international theatre festival URBÄNG! (Germany)

On 5-8 October, [the URBÄNG! festival in Cologne](#) presented four theatre projects: the documentary performance *Crimea, 5 am*, the international music and theatre performance *Songs for Babyn Yar*, the post-documentary project *Chronicles of War, Hatred and Love* by **WE: Media Theatre**, and the performance *Imperium delenda est* (The Empire Must Fall) by Lesia Ukrainka Drama Theatre.



## Collection of translations of contemporary Ukrainian drama

We created a digital library of contemporary Ukrainian drama, [Ukrainian Drama Translations](#), an online platform featuring contemporary Ukrainian plays translated into different languages. The library will help foreign directors and producers find high-quality translations of Ukrainian plays and the rights holders' contacts to stage the plays.

Partners: Worldwide Readings Project, Birkbeck Centre for Contemporary Theatre, UKRDRAMA HUB, Theatre na Zhukah NGO with the financial support of the International Relief Fund of the German Foreign Office and the Goethe-Institut in Ukraine within the project 'Theatrical Windows. Work in Progress'.



## Every Minute Motherland documentary project

Body language: Ukrainian refugees co-authored a performance by Polish choreographer Maciej Kuzminski. In partnership with ZAK/Gdańsk, Materia/Łódź and the Creators for Ukraine Foundation in Poland, the performance [Every Minute Motherland](#) premiered in the Polish cities of Gdańsk and Łódź. *Every Minute Motherland* explores war as a powerful force that leads to a rethinking of values, identities, and notions of security and home.



## Translation of contemporary Ukrainian plays into Polish

Anna Korzeniowska-Bihun translated three plays into Polish: *Save the Light* by Polina Polozhentseva, *Night Devours Morning* by Oksana Savchenko, and *The Insect* by Lena Kudaieva. The plays were translated as part of the [Transmission.UA: drama on the move](#) programme to support the translation and production of contemporary Ukrainian drama in Europe.

Partners: UKRDRAMA HUB, the Stabilisation Fund for Culture and Education of the German Federal Foreign Office, and the Goethe-Institut.





## ● 'Polish Cinema: A2 Level': Ukrainian-Polish Performative Readings

Ukrainian artists living in Poland **read contemporary Polish dramas** translated into Ukrainian. The idea of the project is to familiarise the Ukrainian professional theatre community with the possibilities of new Polish drama and to forge relationships through the rapprochement of Ukrainian and Polish cultures. This is a combination of Polish drama and the reflections of refugees from Ukraine who are trying to understand the new world they found themselves in because of the war. **The script was written by playwright Lena Lagushonkova and directed by Rosa Sarkisian.**

Partners: Instytut Adama Mickiewicza and Instytut Teatralny im. Zbigniewa Raszewskiego.



## ● Performance Lullaby for Mariupol at the Triennale Milano art festival

We presented **the musical performance Lullaby for Mariupol by the Ukrainian music and theatre company Opera Aperta** at the **Triennale Milano** in Italy. Ukrainian composers Roman Hryhoriv and Illia Razumeiko wrote the composition **Mariupol** for the microtonal bandura just before 24 February 2022. And in March and April, together with the Opera Aperta artists, they transformed it into a vocal and instrumental video performance that combines microtonal string instruments with traditional Ukrainian lullabies from different country regions. This version has been performed in Vienna (WUK, Musiktheatertage Wien), Rotterdam (O. Festival, Schouwburg) and Linz (Arc Electronica, Theatre of Knowledge).



## LITERATURE



### ● Presenting the Ukrainian stand at book festivals in the UK and France

We presented the Ukrainian stand at the [Festival du Livre de Paris](#), the largest book festival in France. The festival is mainly aimed at French readers and features works published in France, including translations of Ukrainian literature. The slogan of the stand was 'Ukraine: Europe's beating heart'.

During the largest British book fair, the London Book Fair, Ukrainian writer Andriy Kurkov and researcher Ola Hnatiuk took part in panel discussions. The Ukrainian stand focused on popular science literature that helped to understand Ukraine, its ancient and modern history and culture, as well as the causes of the current war.

Partners: Book Forum, the International Book Arsenal Festival, PEN Ukraine, Ukrainian Book Institute.

### ● Ukrainian manifesto stand at the Bologna Children's Book Fair

We joined the preparation of the national stand at the [Bologna Children's Book Fair](#), one of the largest book fairs in the world. The Bologna Children's Book Fair was among the first to announce its support for Ukraine and to ban Russia from participating in the fair. Ukraine was represented by an empty manifesto stand, a way of the Ukrainian book community to appeal to colleagues from other countries for support to return to the fair next year.

Partners: the International Book Arsenal Festival, PEN Ukraine, Ukrainian Book Institute, Book Forum.

### ● Ukraine's participation in the European Festival of the First Novel

Ukrainian writer Yevheniia Kuznetsova represented Ukraine at the [European Festival of the First Novel](#) in Kiel (Germany), taking part in author readings and an online discussion. The Ukrainian participant was also welcomed at the festival's opening on 26 May. After the event, the festival collection was published and distributed to foreign cultural institutions and publishers in the EU and the UK.



## Book World International Book Fair and Literary Festival

We coordinated the national stand and the Ukrainian programme at the **Book World** international book fair and literary festival in Prague. The festival featured daily morning and evening readings; presentations of books by contemporary Ukrainian authors translated into Czech; discussions between Ukrainian authors and their Czech colleagues; a talk about war reporting and journalism in times of war; a presentation of the Czech translation of the book **Crimean Tatar Cuisine** and a discussion about Crimea, its history and culture. Writers Yevheniia Kononenko and Kateryna Mikhalitsyna received the Jiri Tainer Prize for Freedom of Speech, which they extended to all Ukrainian writers on the frontline. The monetary award (**USD 1,000**) was donated to the Hospitallers volunteer medical battalion.

Partners: Embassy of Ukraine in the Czech Republic, the International Book Arsenal Festival, Ukrainian Book Institute, PEN Ukraine.

## The Drahoman Prize 2021 award ceremony

In August, a **shortlist of nominees** for the 2021 Drahomán Prize for translators from Ukrainian into other languages was announced. The award ceremony was held in October, and in 2022, for the first time, it was abroad, at the Literaturhaus Berlin. The winner of the Prize, Bohdan Zadura, received a statuette made by Ukrainian sculptor Anna Zvyahintseva and a cash prize of EUR 3,000.

Partners: PEN Ukraine, Literaturhaus Berlin, Goethe-Institut im Exil



## The Drahoman Prize 2022 competition

In December, the nominees for the Drahomán Prize 2022 were announced. The long list includes 15 translators. Most of the nominees are translators working from Ukrainian into English. The long list also includes translators into Finnish, Italian, Portuguese, Romanian, Belarusian, French, Lithuanian, Armenian, Polish, Macedonian, Bulgarian and Georgian.

Partners: PEN Ukraine, Ukrainian Book Institute



## Presenting Ukrainian authors and works at the Literature Night in Prague

In September, [contemporary Ukrainian literature](#) translated into Czech was read in Prague as part of the 16th Noc literary Festival for the third time. The collection of essays [Absolute Zero](#) by Artem Chekh represented Ukraine. [Absolute Zero](#) is a book written in 2017 based on diary notes made by the author during his time on the 'zero line' in the Armed Forces of Ukraine in 2015-2016. The reading took place in the basement of the Ministry of Culture of the Czech Republic.

Partners: Czech Centres, Representation of the European Commission in the Czech Republic



## Presenting Ukrainian programme at the Frankfurt Book Fair

We were involved in representing Ukraine at the Frankfurt Book Fair, including during discussions on the activities of cultural organisations engaged in cultural diplomacy in times of war and the role of Gastronomy publications in disseminating information about Ukrainian history and culture. The Ukrainian Institute's book [Ukraine: Food and History](#), published in German, was presented.

## The book Ukraine: Food and History

The book published by the Ukrainian Institute in cooperation with [izhakultura](#) was shortlisted for two Gourmand Awards. Launched in 1995, the award selects the best books about the cultural dimensions of eating and drinking around the world. The organisers note that there is only a 1% chance of being shortlisted for the [Gourmand Awards. Ukraine. Food and History](#) has been nominated in the Culinary History and Eastern Europe categories.



## CROSS-SECTORAL PROGRAMMES AND PROJECTS



### ● Slava Ukraini concert at the Southbank Centre

We helped to organise the **'Slava Ukraini'** concert at the **Southbank Centre** in London in solidarity with the Ukrainian people. The evening of music, poetry and readings featured 16 artists from Ukraine and the UK. Writers Andrii Kurkov, Serhii Zhadan and Olesia Khromeichuk; musicians John Hopkins and Leo Abrahams, Yurii Yurchuk, Kseniia Nikolaieva, Dinara Clinton, and others participated in the event. In addition, the programme included readings by actors Ben Whishaw, Jonathan Pryce, Juliet Stevenson and Maisie Williams, as well as a performance by the **London Contemporary Orchestra**.



### ● Un week-end à l'Est festival dedicated to Odesa in Paris

The sixth **Un week-end à l'Est** festival was held in the French capital with the support of the UI. This is one of the most important festivals in Europe that promotes Eastern European culture through the prism of cities. In 2022, the festival will focus on the Ukrainian dimension and local culture of Odesa.

For six days, artists presented contemporary Ukrainian culture at 20 of the most prestigious venues in Paris: film screenings, charity concerts, thought-provoking discussions, lectures on Ukrainian art, exhibitions, literary readings and presentations.

### ● The Wall. Creation of murals in three European cities: Vienna, Berlin and Marseille

'The Wall' symbolises resistance, stability and protection that shields Europe from war. Famous Ukrainian and international artists were invited to create the murals to speak about freedom, democracy and unity in a common language. This symbolic co-creation highlights the alliance and mutual benefits of Ukrainian-European cooperation at all levels: between individuals, communities, businesses and countries. The artists created murals in Vienna, Berlin, and Marseille to show unity and resistance to the aggressor country.

The project was implemented by the Port Agency and the Ukrainian Institute with the support of the USAID, the Ministry of Foreign Affairs of Ukraine and the Embassies of Ukraine in Austria, Germany and France.





## ACADEMIC PROGRAMMES

- ### Ukrainian Culture: Understanding the Country and Its People online course

A free online course on Ukrainian culture, [Ukrainian Culture: Understanding the Country and Its People](#), was launched in English. History, philosophy, and literature scholars created the video lectures, including Volodymyr Masliuchuk, Vakhtanh Kebuladze, and Svitlana Biedarieva. The course covers **ten topics** that focus on the most important aspects of Ukrainian culture: dignity and solidarity in Ukrainian culture, the avant-garde in Ukraine and the legacy of the Executed Renaissance, Ukrainian art and war. The course was created together with the EdEra online education studio with the financial support of the International Renaissance Foundation and is available on the international educational platform [Udemy](#).

- ### Lysiak-Rudnytskyi Ukrainian Studies Programme

Given the full-scale invasion of Ukraine by the Russian Federation, in October 2022, we [launched a new call](#) for proposals for educational, scientific, cultural institutions, and think tanks. The winning projects will be implemented in 2023. The programme has been continued thanks to a partnership with the Democratic Initiatives Foundation with the support of the International Renaissance Foundation.

- ### Ukraïnica: a new platform for academics and researchers of Ukraine

In partnership with the Ukrainian Research Institute at Harvard University (USA), a beta version of the Ukraïnica platform for academics and researchers in Ukraine has been launched. [Ukraïnica: The Primary Database of Ukrainian Studies](#) is a platform that provides access to a constantly updated database of high-quality English translations of Ukrainian literary works, historical documents, and films. The site has a curriculum tool: you can create and upload editable reading lists for students, including links to primary and secondary sources. The database already contains more than 200 primary and secondary sources.

- ### Crimea: History and People online course

A free online course in English [Crimea: History and People](#). The course explores the past and present of the Crimean peninsula through the lens of Ukraine's indigenous people, the Crimean Tatars. Ukrainian and Crimean Tatar researchers talk about the unique culture of the Crimean Tatars and explain the challenges independent Ukraine faces due to Russian policy towards the peninsula, as well as the circumstances and devastating consequences of Russia's temporary occupation of the peninsula in 2014. The course was developed with the EdEra online education studio with the support of the International Renaissance Foundation. To take the course consisting of 12 video lectures, you need to register on the international educational platform [Udemy](#).



# FOSTERING CULTURAL DIPLOMACY

## ● Ukraine in focus at the Edinburgh International Culture Summit

During the **Edinburgh International Culture Summit**, the Scottish Parliament presented a separate programme, Culture and Freedom, dedicated to Ukraine. The programme began with a closed session, the Cultural Leadership Dialogue, which was devoted to the issue of Ukraine, in particular, the recovery of the cultural sector after the war and the need to rethink the world order. Ministers of culture, representatives of the cultural sector of Ukraine and the UK government attended the event.

At the official part of the Summit, **Oksana Zabuzhko** delivered a keynote speech, and bandura player **Maryna Krut** performed her original songs. During the Summit, delegations from all over the world met with members of the Scottish Parliament, including Speaker Alison Johnston, Deputy First Minister John Swinney and Member of the House of Lords Stephen Parkinson. Following the events, the organisers issued a **joint communiqué**.



## ● Salzburg Statement on the Future of Cultural Diplomacy

The Salzburg Global Seminar organisation held a session entitled 'Currents of Change: Redefining Cultural Diplomacy for the Future We Need'. The event brought together more than 60 artists, diplomats, politicians and academics from 30 countries. Together, they explored the potential of art as a force for a better world and provided recommendations for rethinking the global role of cultural diplomacy. Following the session, the participants and the Director General of the Ukrainian Institute, Volodymyr Sheiko, prepared the **Salzburg Statement on the Future of Cultural Diplomacy**.



## ● International Cultural Diplomacy Forum

On 7 December, the third [International Cultural Diplomacy Forum](#), organised by the Ukrainian Institute, took place in Brussels. The main topic of this year's forum was practical steps to strengthen cultural relations between Ukraine and the EU.

Twenty-three experts from different countries, including Germany, France, Denmark, Belgium, Hungary, Poland, the UK and the USA, shared their views on the future of European cultural ties after Russia's full-scale invasion of Ukraine and sought practical solutions to support and restore the country's shattered cultural ecosystem.

The recording of the entire forum is available on the [Ukrainian Institute's](#) channel.



## ● Cultural diplomacy course for the Ukrainian Catholic University

We delivered a four-month academic course on cultural diplomacy specially designed for students of the [Ukrainian Catholic University](#). The course covers the following topics: the emergence and development, conceptual and political foundations of cultural diplomacy, specifics of different countries' approaches to cultural diplomacy, and the importance of expanding and understanding the social and political role of culture.



## CIVIL SOCIETY



### Series of online events 'Dialogues about War'

Since the beginning of Russia's full-scale invasion of Ukraine, the UI and PEN Ukraine have organised **a series of online talks between Ukrainian and foreign intellectuals**. As part of the project, the participants discuss their wartime experiences, analyse the reasons for the invasion, and reflect on how the war changes Ukrainians and the international community. In 2022, 32 episodes of the series were broadcast.

### Conference 'War Aftermath: Reconsidering the Future of Civil Society'

We became a partner and organised panel discussions and art events at the international conference **'War Aftermath: Reconsidering the Future of Civil Society'**, held on 27-29 April in Warsaw, Poland. The three-day event featured discussions on media during the war, civil society and inter-sectoral cooperation in the wake of Russian aggression against Ukraine. The conference aimed to identify current priorities and priority steps for the reconstruction of Ukraine and the development of civil society.

## COMMUNICATION CAMPAIGNS



### Ukraine's Cultural Diplomacy Month

**#UkraineEverywhere** was the slogan of the information campaign aimed at updating and creating new articles about Ukraine and Ukrainian culture in Ukrainian and other languages on Wikipedia. This was the only project of the Ukrainian Institute that was not suspended due to the outbreak of a full-scale invasion. Instead, it became a space for the consolidation of efforts to support Ukraine. **253 participants** joined the campaign, wrote **3,813 new articles** and improved 262 existing ones in **60 different language sections of Wikipedia**, which exceeded the first year's figures by five times. The campaign was held for the second time in cooperation with the Ministry of Foreign Affairs and Wikimedia Ukraine.

# The Institute's Representative Offices Abroad

## France

France is one of the priority countries for the Ukrainian Institute according to the 2020-2024 Development Strategy and is an important European partner of Ukraine. The appointment of Olha Sahaidak as the UI representative in France has significantly boosted the establishment of contacts with French institutions, the elaboration of joint projects and long-term programmes, and the search for partner funding.

The Ukrainian Spring (Printemps Ukrainien) in September 2022 – March 2023 introduced the French public to the Ukrainian context, examined the historical context and presented contemporary Ukrainian artists in France. **A total of 47 events took place in 2022, in particular:**

- The **Georges Pompidou Centre**, in partnership with the **Crédac** Centre for Contemporary Art, hosted a performance by Alevtyna Kakhidze and Oleksii Ananov entitled **The Method of Constructing Political Truth** (in Ukrainian), where they talked about the Russian invasion of Ukraine and examined controversial issues related to the war;



- On 23 September, at the **Ukrainian Cultural Centre in Paris**, artist Alevtyna Kakhidze spoke about her exhibition **Generation of Women and Plants**, in which she uses graphics, video, textiles, herbarium and art book to reflect on identity, various forms of violence and women's lives in society;
- On 27 September, the Centre's visitors met with Nataliia Ivanova, director of the **Yermilov Centre** in Kharkiv. She spoke about the functioning of the largest contemporary art institution in eastern Ukraine. Since 24 February, the Yermilov Centre has become a shelter for Kharkiv's cultural figures, where the sandbox and other art installations have been transformed into playgrounds for children;
- On 29 September, the **Société d'Encouragement pour l'Industrie Nationale** opened an exhibition **Underground and on the Ground** by the Kharkiv-based art studio **Aza Nizi Maza**, which works with painters from the age of 8. The works were created by children in Kharkiv metro, under constant shelling by Russia;



- On 4 October, the **INALCO National Institute for Oriental Languages and Civilisations** hosted a lecture by **Yaryna Tsybal**, a researcher of Ukrainian avant-garde literature, on Kharkiv literary avant-garde of the 1920s. She spoke about the short period of independent Ukrainian culture when Ukrainian artists aligned with global trends and gained international recognition;
- On 14 October, the Ukrainian ethno-jazz band **Grozovska Band** performed in the large Salon Honorat at the **Cité internationale universitaire de Paris**, and the audience called for an encore;
- In November-December, the city's Jardin Villemin Park along the Canal Saint-Martin hosted **an exhibition called Postcards from Ukraine**. Passers-by could see postcards showing Ukrainian cultural monuments destroyed due to Russia's full-scale invasion. The exhibition was supported by the City of Paris and the City Hall of the 10th Arrondissement.



**Oksana Zabuzhko** took part in discussion with French historian Daniel Beauvois at Sorbonne University. She delivered a lecture, '**Ukrainian Story: Getting Out of the Shadow**', at the INALCO National Institute for Oriental Languages and Civilisations, where a conference on the history of Ukraine and its postcolonial identity was held.

The Ukrainian Spring project in Paris was launched at the initiative of the Ukrainian Institute in partnership with the Embassy of Ukraine in France, the Dofa Fund, and the United States Agency for International Development (USAID).



## Germany

In 2022, the team continued to work diligently to launch a transitional model of the UI's representative office in Germany. Thus, in June, in cooperation with the **Embassy of Ukraine in Germany**, the team developed and submitted the concept of the UI's representative office in Berlin to the Ministry of Foreign Affairs.

The UI signed a **memorandum of cooperation with the Goethe Institute** to launch a representative office in Germany to be funded by the **Open Society Foundations**. The representative office was opened on 29 March 2023.

# RESEARCH AND ANALYTICS

- **Study of the cultural diplomacy institutions of the Russian Federation**

Russia is making active use of Russian culture and cultural diplomacy to disseminate narratives and perceptions favourable to the Kremlin among foreign, particularly Western, audiences. The study resulted in three papers published over the year, revealing Russia's strategies and tools in this task. The study focused on the three largest Russian state-owned or state-affiliated organisations that aim to spread the Kremlin's geopolitical and cultural narratives and maintain communication with Russians and Russia's supporters abroad.



Based on publicly available information about the activities of the ‘Russkiy Mir’ (‘Russian World’) Foundation, its key figures, ideological foundations and financial indicators, as well as reports on events it held and financed, we attempted to draw a fairly detailed image of this organisation in the broader context of ideological legitimisation of the Russian regime’s foreign policy and its transformations in recent years.

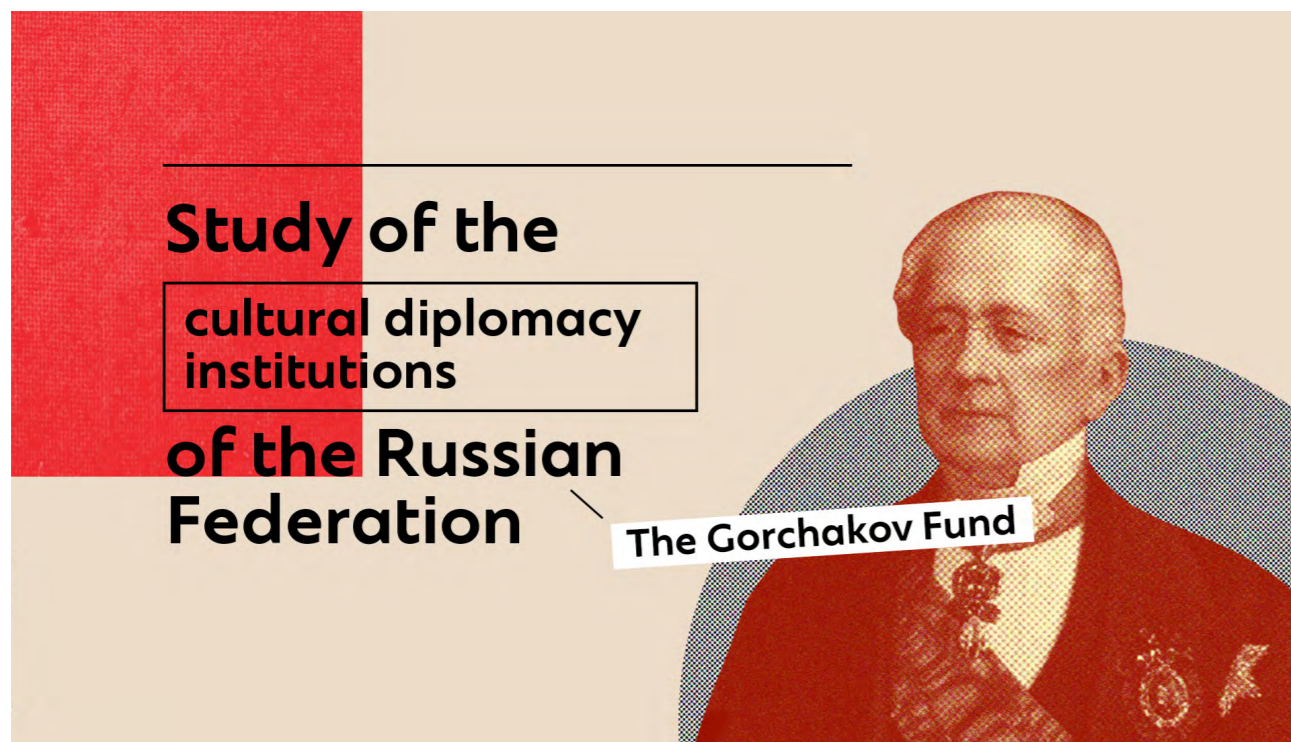
Although established as a ‘non-governmental’ organisation, the ‘Russkiy Mir’ (‘Russian World’) Foundation is strictly subordinated to the Russian regime: its founders and, in fact, its only sponsors are the Russian Ministry of Foreign Affairs and the Ministry of Education. Moreover, since 2021, all the Foundation’s management has been appointed by presidential decrees, and its governing bodies include representatives of the Russian presidential administration, parliament, and government. Between 2015 and 2020, the Foundation had a budget of 460-580 million rubles, nearly all of it coming from the federal budget.

Full text of the study: [The Russian Flag Will Be Flown Wherever Russian Is Spoken: ‘Russkiy Mir’ Foundation](#)

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## Study of the cultural diplomacy institutions of the Russian Federation





Using open sources – the official website and social media of the Gorchakov Fund and its partner organisations, as well as media materials about their activities in Russia and abroad – we have specifically analysed the history of this organisation, its place in the (eco)system of other similar Russian state or pro-government institutions that spread foreign policy narratives favourable to the Kremlin. We have also looked closely at the Foundation’s events and activities in distributing grants for public diplomacy projects, and tracked the Fund’s main narratives since the outbreak of the full-scale Russian-Ukrainian war on 24 February 2022.

The Fund undertakes projects of varying scopes: at the lower level, it distributes relatively modest grants, while at the medium level, it organises summer schools or conferences. There are also several large-scale projects at the highest political level, such as the **Potsdam meetings** (suspended in March 2022) involving Russian and German parliamentarians, pursuing the logic of revising the global ‘security architecture’ and engaging the European counterpart.

Full text of the study: [First Roubles, Then Guns: The Alexander Gorchakov Public Diplomacy Fund](#)

Rosstrudnichestvo is the largest, best-funded and most historically rooted institution of Russian cultural diplomacy. In this case study, we have analysed its (Soviet) historical roots, its place in the internal Russian hierarchy and geographical representation in the world, as well as the conceptual foundations and practical dimensions of its activities in three main areas: extending Russia’s (cultural) influence in the world, working with the so-called ‘compatriots’ and providing international humanitarian aid. The authors also examined the active military and propaganda activities of Rosstrudnichestvo after the start of the full-scale Russian invasion, its pseudo-humanitarian activities in the temporarily occupied territories of Ukraine, and its efforts to combat ‘Russophobia’ and campaigns for ‘cancelling’ Russia abroad.

Full text of the study: [Rosstrudnichestvo: The Unbearable Harshness of Soft Power](#)

We shared the study at the event of the Permanent Representation of the Republic of Poland to the EU, ‘Russian World – Ideology in the Service of Dictatorships’, and at the International Cultural Diplomacy Forum in Brussels.

## Ukrainian and Crimean Tatar studies abroad

### Research on the current state and needs of Ukrainian and Crimean Tatar studies in the world

Throughout the year, we conducted and completed in-depth research on the current state and needs of Ukrainian and Crimean Tatar studies in the world, covering educational programmes, think tanks, and other academic and analytical activities related to the study of Ukraine, Ukrainian and Crimean Tatar studies. The research resulted in creating an [interactive map](#) of more than **160 centres of Ukrainian and Crimean Tatar studies in more than 30 countries** and **an online database of studies** with descriptions.

There is an extensive network of Ukrainian studies centres around the world that provide expertise on Ukraine abroad. Historically, the emergence of new Ukrainian studies coincided with either major emigration waves from Ukraine or the periods when Ukraine established its political subjectivity (declaration of independence, revolution, war) when demand for knowledge about our country increased dramatically. Today, support for Ukrainian studies is an indispensable tool of cultural diplomacy that affects public and professional opinion and government policies towards Ukraine.

To learn more, see the study: [Ukrainian and Crimean Tatar Studies in the World: Problems, Needs, Perspectives.](#)

### Analytical papers on opportunities for the advancement of Ukrainian public diplomacy in certain countries of the Global South

In April-May, we prepared five analytical papers for the Ministry of Foreign Affairs of Ukraine on the possibilities of advancing Ukrainian public diplomacy in certain countries of the Global South (Nigeria, Ethiopia, South Africa, India, China), as well as a consolidated analytical paper with proposals for **Ukrainian strategy of cultural and public diplomacy in Sub-Saharan Africa.**

## Perception of Ukraine Abroad. The United Kingdom

### Research on the perception of Ukraine in the United Kingdom of Great Britain and Northern Ireland

In February, we held an online public presentation of the 2021 [Survey results](#) on UK professional perceptions of Ukraine (in Ukrainian), attended by Ukrainian and foreign experts and diplomats. We finalised preparations for the presentation in English, which we had to cancel due to the start of Russia's full-scale invasion of Ukraine.



### Study on the history of Ukraine in European countries' textbooks

In 2022, we finalised and translated into English four [analytical](#) papers summarizing the results of the study of European textbooks and manuals in four European countries (France, Germany, Poland, and Great Britain) regarding their presentation of the history of Ukraine in the 20th century. The study was commissioned by UI in 2021. In 2023, the UI plans to present this research abroad.

# INSTITUTIONAL PERFORMANCE

## Use of Public Funds

On 6 January 2022, the Ministry of Foreign Affairs of Ukraine provided the Ukrainian Institute with budgetary allocations under the budget programme 1401110 'Financial support for maintaining a positive international image of Ukraine, ensuring the activities of the Ukrainian Institute, measures to maintain relations with Ukrainians living outside Ukraine' at the expense of the general funds of the state budget in the total amount of **UAH 74,516.9 thousand**, including **UAH 34,189.6 thousand** for the implementation of activities and projects.

Given the redistribution of state budget expenditures after the start of Russia's full-scale invasion according to the resolution of the Cabinet of Ministers of Ukraine of 1 April 2022, as well as the statement of the Ministry of Finance of Ukraine of 7 April 2022, the UI's expenditures were **reduced** by **UAH 9,409.6 thousand**, including for the implementation of activities and projects worth **UAH 5,266.8 thousand**.

In addition, based on the results of the expenditures analysis made by the UI under the legal regime of martial law in January-October 2022, taking into account the requirements of the Resolutions of the Cabinet of Ministers of Ukraine of 28 February 2022 No. 169 'Certain Issues of Defence and Public Procurement of Goods, Works and Services Under Martial Law' and of 09 June 2021 No. 590 'On Approval of the Procedure for Exercising Powers of the State Treasury Service Under Special Regime in Martial Law', as well as the attraction of extra-budgetary funds for programme activities, we sent proposals to the Ministry of Foreign Affairs of Ukraine to reduce the approved budget allocations in the total amount of **UAH 36,024.32 thousand**, including **UAH 28,781.8 thousand** for the implementation of activities and projects.

After considering the proposals, in November 2022, the Ministry of Foreign Affairs of Ukraine made changes to the figures of the consolidated budget estimate under the budget programme 1401110 and reduced the budget allocations to the UI by a total of **UAH 5,646.1 thousand**, including **UAH 5,399.4 thousand** for the implementation of activities and projects. Thus, considering the amendments, the amount of budget allocations to the UI amounted to **UAH 59,461.2 thousand**, including the amount of allocations for the implementation of activities and projects – **UAH 23,523.4 thousand**.

In 2022, the UI actually used budget funds totalling **UAH 28,515.65 thousand**, or **48%** of the planned figure, given the amendments. There are no accounts payable for budget obligations. For the implementation of activities and projects, the UI used only **UAH 47.18 thousand** of budget funds, or **0.2%** of the planned amount, as it attracted **a significant amount of extra-budgetary funds** from partners and donors.

## In 2022, the UI signed 30 contracts, in particular:

- 2 contracts based on the results of simplified procurement;
- 6 contracts concluded without using the electronic procurement system (in accordance with Article 3 of the Law of Ukraine 'On Public Procurement' and Order of the Ministry of Economy of Ukraine No. 708 of 15 April 2020);
- 11 contracts concluded without using the electronic procurement system (in accordance with Resolution of the Cabinet of Ministers of Ukraine No. 169 of 28 February 2022 'Some Issues of Defence and Public Procurement of Goods, Works and Services under Martial Law');
- 11 contracts concluded without using the electronic procurement system (in accordance with the Resolution of the Cabinet of Ministers of Ukraine No. 1178 of 12 October 2022 'On Approval of the Specifics of Public Procurement of Goods, Works and Services for Customers Provided for by the Law of Ukraine 'On Public Procurement' for the Period of Martial Law in Ukraine and within 90 days from the date of its termination or cancellation').

As of 1 January 2023, there were no pending (unfinished) procurements.

## Cooperation with the Ministry of Foreign Affairs and Foreign Diplomatic Missions

In 2022, we worked closely with the Ministry of Foreign Affairs and foreign diplomatic missions of Ukraine (hereinafter referred to as FDMs). In particular, we prepared 8 information campaigns and information events implemented through the communication channels of the FDMs:

- **UA View: Oleksandra Exter** (14 January);
- **Concert of the Vienna Radio Symphony Orchestra** (25 January);
- information campaign **Ukraine's Cultural Diplomacy Month** (February);
- information campaign **Open Ukrainian Culture: top 10** (April);
- **Easter in Ukraine** (23 April);
- information campaign **Crimea: History and People** (5-8 July);
- information campaign **Postcards from Ukraine** (July-December);
- information campaign **Christmas in Ukraine** (23-25 December).

The most successful among them in terms of audience reach and public response in the first six months of the year were the **Open Ukrainian Culture: Top 10** campaign

and **Ukraine's Cultural Diplomacy Month** campaign on Wikipedia, and in the second half of the year – **Postcards from Ukraine**, resulting in more than 1,000 posts on the FDMs' social media. The post of the Embassy of Ukraine in Canada received the largest number of likes (7,400).

As a follow-up to the Postcards from Ukraine campaign, FDMs, in partnership with the UI, organised **exhibitions** of printed materials. The exhibitions were held in Argentina, Kazakhstan, Bulgaria, Israel, Hungary, France, Belgium, India, the USA, and North Macedonia.

Throughout the year, at the request of the Ministry of Foreign Affairs and some embassies, the Institute provided **expert advice** on Ukrainian programmes of international events, as well as contributions to publications. In particular, with the support of the Embassy of Ukraine in Bulgaria, a special issue of the UNESCO magazine Living Heritage was published in Bulgarian with materials from the Postcards from Ukraine project. At the request of the Embassy of Ukraine in Finland, UI film experts recommended Ukrainian films for the European Film Weeks programme in Helsinki.

In November-December, we arranged the opening of murals by Ukrainian artists in Marseille, Berlin, and Vienna as part of **The Wall** project, in cooperation with the Embassies of Ukraine in Germany, Austria, and France, which facilitated communication with local authorities.

Together with some FDMs, we appealed to international institutions to **cancel the participation of Russian and/or pro-Russian artists** in art events (for example, appeals regarding the participation of Russian director Kirill Serebrennikov in the Netherlands National Opera programme, as well as the participation of a Ukrainian pianist Valentyna Lysytsia who holds a passport of the so-called 'DPR' in the International Music Festival in Istanbul).

We developed operational guidelines for the FDMs staff to carry out cultural diplomacy in the context of a full-scale invasion. Also, at the request of the FDMs staff, there are regular consultations on the presentation of the colonial nature of Russian culture, its role in the current war, and Ukraine's positioning at international art events.

## Planning and Reporting

In February 2022, the UI prepared a report on the institution's activities in 2021 and submitted it to the Ministry of Foreign Affairs of Ukraine. In July, it submitted a report on the results of its activities in the first six months of 2022. In June, the report was finalised in accordance with the system of monitoring and evaluation of the UI's performance in 2021.

In addition, in 2022, the UI submitted the annual report for 2021 and 3 interim reports for 2022 on the use of budget funds, 37 monthly reports on the use of budget funds in 2022, 4 reports on the implementation of the action plan, etc.

On 28 December 2021, the Supervisory Board approved the Action Plan for 2022 (Minutes

No. 55). On 11 January 2022, the MFA approved it, and the UI adopted it by Order No. 3 of 11 January 2022 (the Action Plan was amended six times during the year). In 2022, Yulia Sinkevych was elected Chairwoman of the Supervisory Board of UI.

At the end of the year, the **Institutional Development Plan** (in Ukrainian) for 2022-2023 was finalised and approved. It envisages the development of a role map, updating job descriptions and regulations on structural units, electronic process automation, development of a code of conduct, updating strategies for certain programme areas, conducting a series of training sessions, implementing a competency assessment system for employees, as well as approving and implementing a communication strategy and policy.

## Regulations Development

We finalised and sent two draft regulations to the Ministry of Foreign Affairs for approval:

- **Draft Order of the Ministry of Foreign Affairs of Ukraine on Approval of the Procedure for Organising and Holding Art Competitions of the Ukrainian Institute** (after updating and analysing the regulatory impact) was approved by the State Regulatory Service of Ukraine. After the Minister of Foreign Affairs signs the order, it will be forwarded for state registration to the Ministry of Justice of Ukraine);
- **Draft Regulation on the Procedure for Providing Grants for the Implementation of Activities and Projects of the Ukrainian Institute**, which is approved by order of the Ministry of Foreign Affairs of Ukraine (after working on the comments of the Legal Department of the Ministry of Foreign Affairs of Ukraine, the document is currently awaiting the signature of the Minister of Foreign Affairs, and will then be submitted for approval to the State Regulatory Service of Ukraine).

## Corruption Prevention and Detection

In June, the UI created a working group on corruption risk assessment, which began preliminary work on researching the environment and determining the scope of corruption risk assessment, identifying, analysing and determining the levels of corruption risks as required by the Order of the National Agency for the Prevention of Corruption of 28 December 2021 No. 830/21 'On Improving the Process of Corruption Risk Management', registered with the Ministry of Justice of Ukraine on 17 February 2022 under No. 219/37555.



# UI Team Development

In February, 17 UI employees participated in a **workshop on diplomatic protocol and etiquette** delivered by the Hennadii Udovenko **Diplomatic Academy of Ukraine** under the Ministry of Foreign Affairs of Ukraine.

On 11 February, 12 employees completed a training course on **first aid skills** taught by the **Ukrainian Red Cross Society**.

On 13 October, **tactical medicine training** took place at the **Koleso** Tactical Medicine Training Centre. 30 employees of the Ukrainian Institute were trained together with their colleagues from the Ministry of Foreign Affairs.

In 2022, the Institute engaged several partners (**American Councils, French Institute, Polish Institute, Yunus Emre Institute**) to develop its employees' language skills. The learning programme was open to all employees of the Institute at different levels. Six employees studied Polish (A1-A2 levels), four employees studied Turkish (A1 level), three employees studied English (financial, A2 level), and five employees studied French (A1 level).

We held an internal **webinar on legislative changes** introduced during martial law.

In July, UI Deputy Director General Alim Aliev attended the **CPD Summer Institute** of the University of Southern California's Center on Public Diplomacy (as part of the Ukrainian Public Diplomacy Enhancement Programme).

Furthermore, in December, 23 UI employees completed a **training course in business Ukrainian** delivered by Professor Svitlana Bronikova.

With the support of the American Councils, we developed **a training programme aimed at improving the internal management processes** at UI. The training is provided by Maryna Starodubska, Managing Partner of TLFRD consulting company and KMBS lecturer. The programme runs from November 2022 to March 2023 and covers the following topics:

- customer-oriented communication within and outside the organisation;
- effective communication in teams and between divisional teams;
- building a feedback culture;
- management of employees of different generations (Generation Y, Millennials, etc.);
- cultural differences in management and communication (with a focus on the UI's priority countries).

# International Professional Networking

On 8 December, the UI became an associate member of the European Union National Institutes for Culture (EUNIC) network. **EUNIC** is a strategic partner of the EU, a key network of cultural diplomacy in Europe and a platform for joint initiatives and exchange of experience. The path to associate membership in EUNIC was opened when Ukraine became a candidate country for EU membership. Joining the network opens up vast opportunities for cooperation, funding for UI projects, and direct dialogue with the EU on cultural diplomacy.

This year, the Institute continued to work within the International Cultural Relations Research Alliance (ICRRA) framework. In particular, UI representatives were involved in developing the programme and ensuring Ukrainian participants' representation at the annual conference of the network **'Culture In Security. International Cultural Relations as an Enabler of Peace through Engagement'** (26-27 September 2022, online).



# UKRAINIAN INSTITUTE TEAM IN 2022

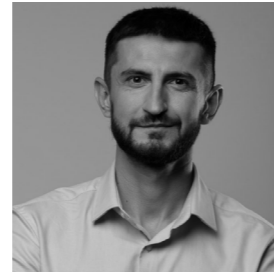
A professional and efficient team is the backbone of any institution.



**Volodymyr Sheiko**  
Director General



**Tetyana Filevska**  
Creative Director



**Alim Aliev**  
Deputy Director



**Solomiya Borshosh**  
Executive Director



**Mykhailo Chedryk**  
Music Programme  
Manager



**Anastasiia  
Haishenets**  
Head of  
Performing Arts



**Nadia Sokolenko**  
Performing Arts  
Programme  
Manager

## Programme Department



**Alyona Kuhar**  
Head of  
Programme  
Department



**Anastasiya Volkova**  
Deputy Head  
of Programme  
Department



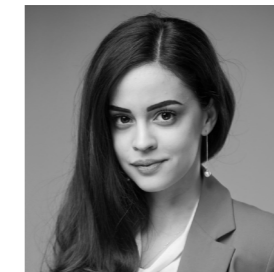
**Anastasiia Manuliak**  
Head of  
Visual Art



**Mariia Volchonok**  
Visual Art  
Programme  
Manager



**Anastasia  
Denysenko**  
Literature  
Programme  
Manager



**Tetiana Sadova**  
Cross-sectoral  
Programmes  
Manager



**Oleksandra Gaidai**  
Academic  
Programmes  
Manager



**Natalie Movshovych**  
Head of Film



**Iryna Kyporenko**  
Film Programme  
Manager



**Svitlana Lenchenko**  
Head of Music



**Mariana Bondarenko**  
Music Programme  
Manager



**Asia Pavlenko**  
Programme  
Coordinator



**Nadiia Tkachenko**  
Visual Art  
Programme  
Manager



**Mariia Kolesnyk**  
Junior Manager  
of Cross-Sectoral  
Programmes

## Communications Department



**Kseniia Kalyna**  
Head of  
Communications



**Olena Makaieva**  
Communications  
Manager



**Tetiana Melnyk**  
Designer



**Yaroslava Kiiashko**  
Communications  
Department  
Specialist



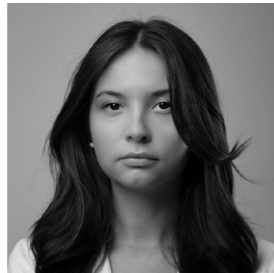
**Anna Riaba**  
Digital Platforms  
Manager



**Viktoriia Boiko**  
Designer



**Vira Tubaltseva**  
Communications  
Department  
Specialist

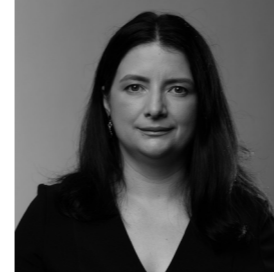


**Mariia Palyvoda**  
Communications  
Department  
Specialist



**Andriy Avramenko**  
International  
Media Relations  
Manager

## Information & Analytics Department



**Nadiia Koval**  
Head of  
Information  
& Analytics  
Department



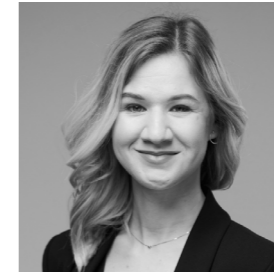
**Mariia Protsiuk**  
Senior Analyst



**Mariia Melnyk**  
Analyst



**Mariia Dubyk**  
Analyst



**Maryna Irysova**  
Senior Analyst



**Denys Tereshchenko**  
Analyst



**Serhii Tytiuk**  
Analyst

### Administrative Department



**Olena Litovkina**  
Head of Administrative Department



**Mykhailo Berkun**  
Public Procurement Specialist



**Artem Skrypets**  
System Administrator



**Volodymyr Pantiukhov**  
Driver

### Accounting, Financial Planning & Reporting Department



**Nataliia Dryha**  
Chief Accountant



**Iryna Prytula**  
Deputy Chief Accountant



**Iryna Halii**  
Senior Accountant

### Human Resources and Documentation Unit



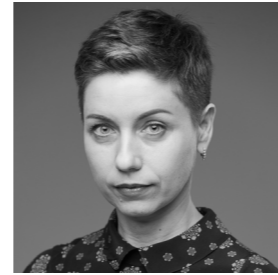
**Kateryna Stadnichenko**  
HR-manager



**Lesia Kachynska**  
Administrative manager



**Roksolana Oliyarchyk**  
Executive Assistant



**Viktoriia Prokopenko**  
Public Procurement Specialist



**Larysa Nazarenko**  
Senior Accountant



**Victoria Chonka**  
Accountant

### Legal Unit



**Julia Temchenko**  
Head of Legal Unit



**Vasyl Lutsyk**  
Senior Legal Adviser



**Oksana Kozenko-Klochko**  
Senior Legal Adviser

### Department for Development, Partnerships & International Network



**Iryna Zagrebelna**  
Partners Relations Manager



**Olga Sagaidak**  
Representative of Ukrainian Institute in France

# SUPERVISORY BOARD IN 2022

The Supervisory Board is an advisory and oversight body that oversees the activities of the Ukrainian Institute, sets priorities for its activities, manages its property and monitors compliance with its statutory objectives.

The Supervisory Board comprises representatives of four ministries, civil society and renowned cultural figures.



## Julia Sinkevych

(Head of The Supervisory Board)  
Co-founder of the Ukrainian Film Academy, Producer



## Andriy Vitrenko

Deputy Minister of Education and Science  
of Ukraine



## Emine Dzheppar

First Deputy Minister  
for Foreign Affairs of Ukraine



## Vadym Karpiak

journalist, host of the political talk show 'Freedom  
of Speech' on ICTV and radio programs 'On Law  
and Grace' on UA: Radio Culture. Member of the  
Supervisory Board of the Come Back Alive Foundation,  
Jury member of the BBC Book of the Year competition



## Marina Pesenti

The Ukrainian Institute London Adviser,  
Cultural Policy Analyst (UK)



## Nataliya Popovych

President of One Philosophy Group of Companies,  
co-founder of Ukrainian Crisis Media Center and  
Ukrainian Leadership Academy, communications  
expert



## Roman Sushchenko

Journalist, Ukrinform  
correspondent



## Tamila Tasheva

Co-founder and Chairwoman of NGO "CrimeaSOS"  
(КримSOS), human rights defender, civil society  
activist



## Oleksandr Trehub

designer, co-founder and CEO of the Projector  
Creative & Tech online institute, publisher of Telegraf.  
design



## Yuliia Fediv

Cultural manager, first executive director of the state  
Ukrainian Cultural Foundation (2018-2021)



## Kateryna Chueva

Deputy Minister of Culture and Information Policy  
of Ukraine

# Ukrainian Institute



<https://ui.org.ua/en/>



Ukrainian Institute



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