

Policy Labs



Policy Labs to support Ukraine's recovery and EU accession





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THE CONCEPT OF POLICY LABS

Policy Labs are regular three-day, professionally moderated workshops that bring together approximately thirty experts from Ukraine and across Europe, maintaining a balanced representation (typically a 50/50 split). These workshops delve into thematic areas relevant to the overarching topic. Adopting methodologies standard to workshops, Policy Labs shape discussions, gather insights, and document newly generated ideas with the approval of all expert participants. Each Policy Lab concludes with a comprehensive report. The document you currently hold represents a consolidated version of three prior reports covering the following themes:

- The preservation of cultural heritage (30 November – 2 December 2022).
- The support to social resilience, emancipation, trust building and well-being (12–14 April 2023).
- Build the capacity of the CCS to support Ukraine's recovery (15–17 November 2023).
- Sustainable Governance of Public Interest Institutions in Times of Polycrisis (April 24–26, 2024).

So far, all three Policy Labs have taken place at ERSTE Foundation premises. The concept for Policy Labs originated from the initiative and dedicated work of Yana Barinova, in collaboration with ERSTE Foundation—a philanthropic organisation associated with the largest private bank in Austria, long known for its support of social innovation, culture and art, and particularly the financial well-being of the non-profit sector. The Policy Labs project was initiated in 2022 as an independent platform for knowledge exchange between Ukrainian and international experts. The first two workshops were implemented in collaboration with the Ministry of Culture and Information Policy of Ukraine. Over time, the thematic focus expanded beyond the Culture and Creative Sector, addressing broader issues and challenges. Today, Policy Labs serves as a meeting point and think tank for analyzing critical problems and navigating the complex challenges facing Ukraine. It functions as a dynamic knowledge hub, fostering dialogue, generating innovative solutions, and shaping strategies for Ukraine's sustainable development and global integration. The Policy Labs methodology is developed and implemented by KEA European Affairs which also contributed to the identification and participation of international experts.

The war and its tragic consequences for people, urban fabric, diverse cultural expressions, landscape, and well-functioning institutions are the central and recurring theme of Policy Labs. However, considering global issues that even war-torn countries cannot escape, we address climate change, just transformation, technological shifts, and threats to democratic institutions. The culture and creative sector, as one of the fastest-growing parts of the economy and a unique showcase of the nation, also needs to learn to operate in changing conditions.

Hence, the idea behind Policy Labs aims to yield tangible results in the form of:

- reports that thoroughly illuminate the situation of the CCS in the new conditions,
- new ideas born through direct offline collaboration,
- fostering motivation for decision-makers to initiate appropriate changes.

One of Policy Labs' strengths lies in the presence of representatives from government and local authorities from cultural and cultural heritage departments. They can scrutinise proposals and directly benefit from ideas generated through the collective intellect of the participants.



Introduction by Boris Marte, CEO of ERSTE Foundation

In the face of Russia's relentless assault on Ukraine, which strikes at the very core of our culture and freedom, the urgency to engage deeply resonates within all of us. Our collective heritage is not merely a relic of the past but a blueprint for the future, a sentiment we wholeheartedly embrace at ERSTE Foundation. We confront not only a geopolitical conflict but a continuous attack on our shared identity. These moments demand a profound dedication to action.

Our mission within Policy Labs transcends mere discourse, it offers a refuge from the daily tumult, a space where introspection about our collective future becomes imperative. Together we are determined to forge a path forward, not just with plans or intentions, but with a steadfast resolve to shape a future where Ukrainian identity, freedom and culture can thrive.



Introduction by Yana Barinova, Founder of Policy Labs

The project, brought to life thanks to a collaboration with the ERSTE Foundation in Vienna and the Ministry of Culture and Information Policy of Ukraine, aims to assist Ukraine in its post-war agenda by identifying pathways for more productive cross-sectoral collaborations to facilitate the country's recovery. Our goal has been to provide expert support in designing and implementing relevant policies, pinpoint urgent legal amendments, and develop blueprints for pilot interventions in key sectors such as cultural heritage and creative industries.

We intend to elaborate on roadmaps for policies, strategies, and operational programs, aligning them with ministry strategies. An important consideration is Ukraine's candidacy for EU membership, which brings both opportunities and liabilities. Therefore, post-war recovery should comply with pre-accession transformations, enabling fast and efficient recovery of cultural heritage and cultural and creative sectors in Ukraine.

We are actively identifying current policies in place and gaps in policy implementation through research, previous studies, policy debates, stakeholder panels, and consultations. The culmination of the process are regular 3-day workshops – Policy Labs – when invited experts gather and exchange to contribute to a given topic. The cameral setting of the Labs holds its unique value as it provides space for every expertise to be shared, discussed, and put in the current Ukrainian context. Through collaborative efforts within policy labs and a formidable wealth of experience coming from experts active across Europe, while more than half of them come from Ukraine, we aim to co-design blueprints for arts, culture, creative industries, and media to unleash their full potential as fundamentals of a functioning society and drivers of economy.

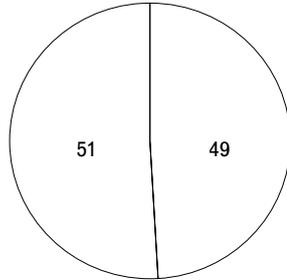
Currently, we have more than 100 project residents actively involved as we continue to support Ukraine's EU accession process.



A few Facts about Policy Labs participants

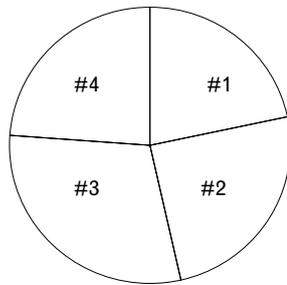
*
Some participants represent two or more groups

Total number of participants coming from Ukraine and other European and non-European countries



- 49 participants from Ukraine
- 51 participants from other countries including countries from the EU, UK, USA, Israel, and New Zealand

Participants per each Policy Lab:



- Policy Lab #1 December 2022: 22
- Policy Lab #2 April 2023: 25*
- Policy Lab #3 November 2023: 30
- Policy Lab #4 April 2024: 24

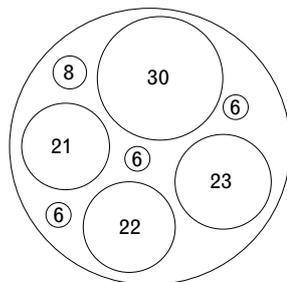
The sum in this section is 101 as opposed to 100 in the previous visual, as one representative of the Ukrainian Ministry of Culture participated twice

An estimate number of hours the live interpreters spent translating the discussions From English to Ukrainian and from Ukrainian to English:



104 approximately this many litres of coffee and tea fuelled up the participants during all 4 Labs

Participants per sector they represent*



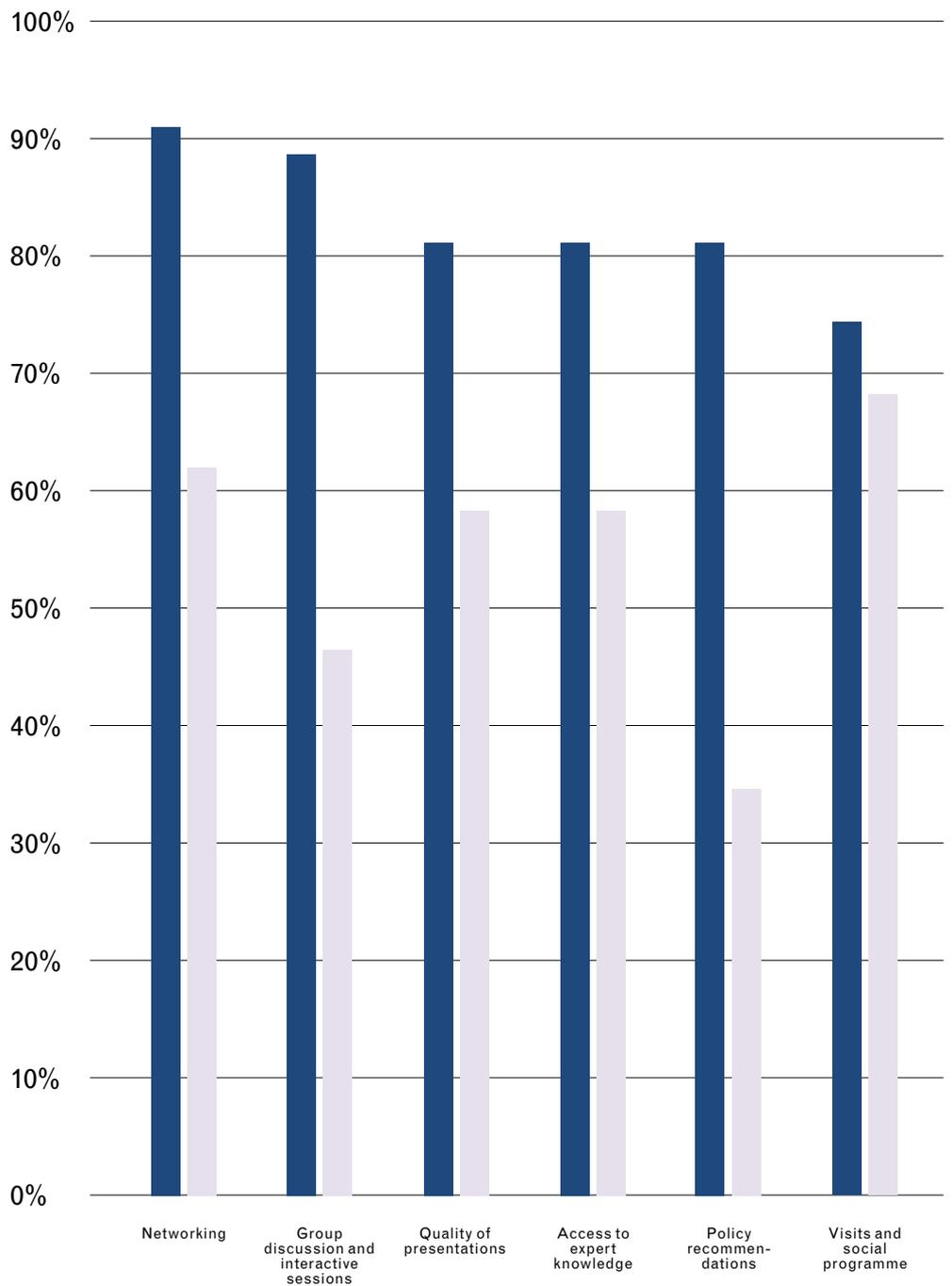
- Civil servants and policymakers from Ukraine – 8
- Civil servants and policymakers from the EU – 6
- NGOs/charity organisations – 30
- Arts/Creative industries – 21
- Media – 6
- Cultural institutions (including state museums) – 22
- Research/Higher Education – 23
- Other (including law firms and consulting) – 6

22% of participants are founders and co-founders

Perceived benefits of the Policy Labs

Likert scale
4 – relevant to your career/ project
5 – very relevant to your career/ project

■ 4 and 5 combined
■ Very relevant (5)



The Culture and Creative
Sector to help address
Ukraine's challenges

1

Ukraine is among the top-25 countries in the category »Most awarded countries« in the Global Creativity Report 2019 by Cannes Lions. According to the State Statistics Service the share of arts, sports, entertainment and recreation in Ukraine's GDP in 2019 increased by 3.7%. The most developed sub-sectors of the creative industries are advertising, IT sector, media, design, and handicraft. The fashion industry has been evolving and expanding for many years and has the potential for growth. (more at ukraineinvest.gov.ua). The following examples represent a snapshot of the vibrant cultural landscape in Ukraine: The PinchukArtCentre in Kyiv (modern art gallery), The Odessa International Film Festival and the Molodist International Film Festival (Ukrainian films), »Osnovy Publishing« and »A-BA-BA-HA-LA-MA-HA« (publishers promoting Ukrainian literature and art), The National Opera of Ukraine and the Lviv Opera House (opera), The Ivan Honchar Museum in Kyiv (Ukrainian folk art and traditions), the National Museum of Ukrainian History, the Museum of Folk Architecture and Life in Lviv, and the Kyiv-Pechersk Lavra (largest museums), and many more.

2

<https://culture.ec.europa.eu/european-support-to-ukraines-cultural-and-creative-sectors>

Artists, creative professionals, cultural workers, entrepreneurs and institutions will play an important role in building the future Ukraine with a strong digital and creative economy and a well-preserved cultural heritage by building a narrative that integrates features of Ukraine's identity and promotes essential democratic values. Acknowledging how the Cultural and Creative sector (CCS) impacts regional and national recovery through economic development, societal cohesion, and resilience is crucial. They enable the emergence of local talent, strong cultural industries (audio-visual, music, video games, publishing), cultural institutions and creative places that will position Ukraine as a place of creation and innovation. Foremost, they will help address the trauma of war through their ability to accompany the memorialisation process and the healing of communities through artistic practices and joint cultural celebrations. Thus, contributing to building post-war social cohesion.

With its rich history, Ukrainians possess a valuable tangible and intangible heritage, the ground of untamed creativity and the reason to engage with art and culture¹. The Policy Labs strive to help recognise the CCS as a sector with the capacity to address a large number of Ukraine's policy challenges. Participants (the Labs have hosted 100 active residents, and half of them were Ukrainian) were invited to consider how best to mobilise the country's creative assets to address its war-related, economic and social challenges. They were called upon to co-create policy recommendations.

The war has given additional resonance to Ukraine's art and culture. Artists on the frontline to defend freedom of speech and cultural institutions as repositories of Ukraine's rich culture are paying a heavy price during the war. They are one of the main targets of the aggression. On the positiveside, museums worldwide have initiated processes to re-examine the origins of artefacts, ensuring that artworks are not misattributed and giving credit to Ukrainians correctly. Many cultural institutions in Western Europe are collaborating with equivalent organisations in Ukraine to support continuous activities in the creation, production, distribution, and exhibitions of artworks. Many expatriate cultural workers have found a way to build knowledge and experience that they will share on their return to the motherland. In addition to building cultural bridges with like-minded countries, Ukrainians have turned towards their own culture by promoting the Ukrainian language in music, audio-visual production, publishing, and embracing Ukrainian design and fashion. It has been observed that despite the war, art and culture have not been cancelled or postponed. On the contrary, grassroots, organic initiatives are multiplying to maintain a sense of normalcy, uphold morale, address trauma, and allow for a moment of respite.

At the policy level, the war effort has marginalised the Ministry of Culture and Information Policy of Ukraine (MCIP) and led to the closure of many grant facilities available to local cultural actors. International donors such as the European Union² contribute to supporting cultural activities and organisations with an emphasis on safeguarding cultural heritage.

The Policy Labs showed the need to raise awareness among citizens and policymakers on the transformative power of the CCS. The onus is on the sector to get better organised to show its contribution to Ukraine's recovery and future. The sector will benefit from better organisation and awareness of collective strength to act together to transform Ukraine and make the most of its creative assets. The CCS's capacity to influence and document its contribution will be crucial to the development of a modern cultural ecosystem built on the rubble of the post-soviet legacy.

Ukraine is not immune to global changes, such as digitisation, new technologies or new forms of cultural consumption, the need to adapt to climate change, migration, and cultural diversity. These changes must be addressed when considering the future cultural policy. Since 2014, an administrative reform has been implemented to decentralise power by establishing independent territorial self-government responsible for tasks separate from the central government administration and financed from their own resources. This shows the importance of supporting the emergence of coherent cultural policies at the local level to support regional economic and social development and help the attractiveness of Oblasts and cities to retain talent and bring investors.

The following section addresses the issues identified during the Policy Labs in relation to the specific challenges:

- The preservation of cultural heritage (30 November – 2 December 2022).
- The support to social resilience, emancipation, trust building and well-being (12–14 April 2023).
- Build the capacity of the CCS to support Ukraine's recovery (15–17 November 2023).
- Sustainable Governance of Public Interest Institutions in Times of Polycrisis (April 24–26, 2024).

CHALLENGE 1: THE PRESERVATION OF CULTURAL HERITAGE

The ongoing war poses a threat to Ukrainian cultural heritage, both through physical harm and deliberate targeting by the aggressors aiming at Ukrainian culture and identity. As of January 10, 2024, UNESCO has confirmed damage to 337 sites since February 24, including 126 religious sites, 30 museums, 148 historically or artistically significant buildings, 19 monuments, 13 libraries and one archive.³ The number of unregistered local sites likely damaged is estimated to be close to 1,000. The tangible heritage faces risks of destruction, partial damage, intentional or incidental looting, and the usual challenges associated with ageing and climate change. Intangible heritage and cultural institutions are grappling with »winterisation,« a term denoting the difficulties in functioning with limited resources and human capital depletion. Cultural professionals and those preserving heritage become specific targets in the context of Russian armed aggression and require safeguarding.

For citizens, cultural heritage signifies job opportunities, national and regional pride, leisure time, formal and informal education, creative inspiration, tourism, distinctive landscapes, and aesthetic surroundings. Cultural heritage is a link between generations and a legacy that will be shared with children.

During armed conflict, cultural heritage and its invaluable transformative power often stand at the periphery of strategic decision-making, impeding its potential to shape a nation's identity and future. With limited understanding, the significance of cultural heritage is not fully comprehended, hindering its integration into strategic decisions. It requires cultural heritage professionals and the MCIP to instil a deeper understanding and appreciation of the value of cultural heritage.



Oleksandr Shevchenko, Founder at ReStart Ukraine NGO, presents a case study on urban renewal and global collaboration for resilience.

The following challenges were identified:

- Resource constraints exist within the MCIP. Twenty-five (25) civil servants manage policymaking and enforcement, and four (4) individuals are dedicated to the cultural heritage policy unit.
- Dismantling of the Cultural Heritage Protection Office leaves the MCIP without essential enforcement capabilities.
- Tangible heritage faces uncontrolled looting and illicit trafficking, while intangible heritage risks neglect, jeopardising a diverse tapestry of traditions.
- Existing databases are incomplete and unrepresentative, particularly in capturing local nuances and diverse cultural expressions.
- Rigidity in property laws hampers investment in historic buildings and shared responsibility. Poor conservation standards result in detrimental practices for protecting and restoring tangible heritage.
- Combat corruption, fostering an environment where cultural heritage protection is devoid of malpractice.
- The burden of outdated regulations and micromanagement hinders the autonomy of cultural institutions.
- Communication barriers between NGOs, civil society, and decision-makers hinder effective collaboration. Mediation and communication channels are necessary to bridge language gaps. The importance of public consultations cannot be overstated. It serves as a mechanism for comprehending the diverse needs and aspirations of citizens in both rural and urban areas.
- The representation of civil society and NGOs on the boards of cultural institutions is insufficient.
- A mechanism is absent for NGOs to act as whistle-blowers to alert about cultural heritage at risk.

CHALLENGE 2: FOR CULTURE TO SUPPORT SOCIAL RESILIENCE AND WELL-BEING

Social resilience refers to the capacity of individuals, communities, and societies to adapt and recover from various disruptions, such as wars, while preserving their social cohesion, cultural identity, and overall well-being. In the context of the ongoing war in Ukraine, cultural heritage has been used to both divide and temporarily unite the nation. Despite efforts to spread propaganda and create discord, there has been a grassroots strengthening of solidarity, demonstrating the healing power of culture for Ukrainians in and outside the war-torn country.

Recognising the role of culture is crucial in supporting those affected by the conflict and rebuilding and stabilising Ukrainian society.

Culture can play an important part in helping to absorb adversity, provided the dynamic nature of social resilience is acknowledged and an



THE RED HOUSE PROJECT - INVITED THE OPPO

WASTE ARTISTIC INTERVENTIONS / COMMUNITY
 AND IMMATERIAL HERITAGE
 - BRING PPL TOGETHER
 - OUT OF THEIR CAPS
 IN ORDER TO PRESERVE STH - FILL IT UP

EXCHANGES / INTERCULTURAL / INTERTERRITORIAL
 - CULTURE
 - GENERATIONAL

WHY DO WE NEED A CHANGE?
 FOR WHOM? (DISPLACED PPL INCL. ARTISTS)

WHAT SHOULD BE THE PROGRAMME?
 "ARTISTS CAN BE THE ONLY ONES" / RENATED PPL FOR THEIR EXPERIENCE

HOW DO YOU BREAK WITH TRADITION
 INTERCULTURAL COOPERATION & SHARING OF KNOWLEDGE
 & INTEGRATE EUROPEAN NORMS (STATUES)?

INSTALL THE CULTURE OF BEING TOGETHER.
 TRANSFORM PLACES TOGETHER.

IDENTIFY PLACES THAT NEED NEW(?) MEANINGS?

ALL EMOTIONS SHOULD BE ON THE TABLE
 (LEADING TO AN AGREEMENT, IF POSSIBLE)





open-ended commemoration strategy is adopted. The importance of documentation, archiving, and fact collection was stressed to support a truthful, common, and contemporary value-based narrative. A self-driven definition of Ukrainian heritage, recognising the abundance of narratives within the country, should be encouraged. Collaborating with academia and civil society is important to initiate a process of self-defining Ukrainian cultural heritage.

The need to strengthen cultural institutions like The Ukrainian Institute of National Memory was emphasised. Distrust toward the state, the bureaucracy, and institutional weaknesses, acknowledging the new geographical landscape post-2014 decentralisation reform, should be addressed.

Processes should be designed to facilitate a memorialisation process that inspires trust, reflects social agreements, and addresses the unique context of post-Soviet legacy.

Culture as a source of emancipation and well-being was examined to consider its significance, including institutions and artistic interventions, as vital tools in addressing issues ranging from public health to sustainable urban planning. It highlighted the intrinsic value of culture in problem-solving through imagination and its role in fostering democratic participation. Culture contributes to joyful experiences for healing and empowerment. A culture-based social prescription policy was advocated to integrate cultural interventions into holistic well-being strategies. However, it stressed the need for local capacity building to empower cultural workers to mediate and adopt a co-creative approach with local communities. A priority would be to address post-Soviet mentalities, particularly conservatism, by engaging with teenagers, schools, and adults who influence young minds to challenge and reshape existing perceptions. The example given by the Region of Bucha helped to underscore the cultural richness that can contribute to local development.



Oksana Dovgoplova, Co-founder at Past / Future / Art, discusses memory, culture, and resilience during war, focusing on Ukrainian minority perspectives.

CHALLENGE 3: UNLEASHING THE CCS TO CONTRIBUTE TO UKRAINE'S RECOVERY

When the last of the three Labs took place, the European Commission had proposed a dedicated Facility⁴ to support Ukraine's recovery and modernisation from 2024–2027, allocating up to €50 billion. The Facility includes grants and loans to provide coherent and flexible assistance amidst a country's war challenges. It focuses on financial support to the State, an investment framework, and technical assistance. The initiative seeks to promote stability, recovery, and reforms aligned with EU goals, transitioning to a green, digital, and inclusive economy⁵. The third Policy Lab explored the requirements for Ukrainian CCS to be considered a beneficiary of the dedicated facility, considering its potential to support building a resilient, creative economy. The lab addressed issues such as the readiness of the CCS, policy challenges, and institutional gaps. It looked at ways to unlock the CCS's potential for constructive contributions.



Mykhaylyna Skoryk-Shkarivska, Member of Irpin City Council and Deputy Mayor of Bucha, shares an account of Bucha's atrocities and the delicate process of building a memorial amidst societal and international expectations.

The partial negotiating mandate of the Council of the EU (as of January 10, 2024) preserves the main building blocks of the Commission's proposal. These include the objectives of the Facility and its structure in three pillars:

Pillar I: The government of Ukraine will prepare a 'Ukraine Plan', setting out its intentions for the recovery, reconstruction and modernisation of the country and the reforms it plans to undertake as part of its EU accession process. Financial support in the form of grants and loans to the state of Ukraine would be provided based on the implementation of the Ukraine Plan, which will be underpinned by a set of conditions and a time-line for disbursements.

Pillar II: Under the Ukraine investment Framework, the EU will provide support in the form of budgetary guarantees and a blend of grants and loans from public and private institutions. A Ukraine Guarantee would cover the risks of loans, guarantees, capital market instruments and other forms of funding supporting the objectives of the Facility.

Pillar III: Technical assistance and other supporting measures helping Ukraine align with EU laws and carrying out structural reforms on its path to future EU membership.



Reanne Leuning, Head of internationalization programs at Advantage Austria, highlights the economic strength of the CCS as a future-oriented industry and a diplomatic instrument.

As a first step, it is important to better understand CCS's economic and social contribution to build political support.

CCS contributes to the following policy objectives:

- Economic growth and territorial regeneration
- Social cohesion and human capital.

On economic growth, it is important to acknowledge and document that the CCS is a key driver of economic growth, significantly contributing to GDP and added value in expanding digital markets such as music, video games, and audiovisual production. CCS, notably through cultural heritage, strongly influence tourism. The information and communication technology (ICT) industries strongly depend on creative content, with the CCS acting as a frontrunner in innovation, experimentation, and cross-fertilisation. It services new ideas through design and creative industries (architecture, fashion), fostering aesthetics and better services in businesses and society. As CCS statistics show, at the EU level, the CCS is crucial in generating employment opportunities and supporting the growth of small and medium-sized enterprises (SMEs) and micro-businesses. It acts as a powerful vehicle for exporting Ukrainian culture and talent, contributing to the nation's soft power and values. The sector plays an important role in addressing green transformation and advocating ecological sustainability.

In relation to territorial regeneration, cultural investment acts as a driver of real estate infrastructure through the establishment of strategically located creative hubs and public spaces. It attracts investment and transforms areas into dynamic, culturally rich zones that stimulate community development and quality of life. Cultural investment profoundly impacts territorial regeneration through tourism and cultural life, attracting talent and investment.

CCS plays an active role in social cohesion by encouraging civic engagement in cultural practices and contributing to collective healing. It empowers individuals and communities, contributing to overall well-being and community vibrancy. It helps shape a positive national narrative based on cultural and political values with the capacity to build a collective vision and solidarity. The CCS promote inclusion, gender equality, and social cohesion. It supports essential values such as freedom of expression, cultural diversity and civic engagement by encouraging civic platforms and grassroots projects. The CCS play a pivotal role in cultivating an innovative and creative workforce that is open-minded, fostering a global outlook through cross-cultural collaboration. Artists and cultural workers are essential to a society that values the freedom to explore unconventional ideas, challenge societal norms, and foster innovative thinking.

As a second step, the CCS needs to build the capacity to partner with public authorities and contribute to the recovery.

Participants in the Policy Labs agreed that the CCS remains on the periphery of policy- because of a lack of understanding of the value of cultural investment for economic and social gains. The disorganised nature of CCS policy actions impedes the sector's collective impact. Drawing inspiration from prominent Ukrainian examples of collective action, such as The Revolution of Dignity and The Orange Revolution, as well as international instances like the transformation of Kosice into a

thriving European Capital of Culture, experiences were shared on the underlying significance of collective action to achieving common goals, fostering innovation, and contributing to societal progress.

A comprehensive mapping exercise to evaluate the contribution of the CCS towards addressing Ukrainian economic and social priorities needs to be initiated. This mapping will facilitate targeted interventions and resource allocation to maximise impact.

Developing narratives aligned with global trends such as carbon neutrality, food and health security, digital transformation, and AI will be required. By aligning with these trends, Ukraine can leapfrog progress and position itself at the forefront of international developments. Properly engaged artists and creative professionals can help shape a narrative for Ukraine's future.

This requires the setting up of robust professional structures that represent the diverse interests of the CCS. These structures can serve as effective platforms for advocacy, communication, and collaboration, ensuring that the sector's collective voice is heard and respected. They should engage with policymakers at various levels, including the head of state, government officials, finance and economic ministries, and regional/local authorities. They will ensure that the MCIP is properly supported. They will work with academic circles, such as the influential Kyiv School of Economics, to underscore the economic significance of the sector. Foremost, the CCS needs to cultivate trust and credibility with public authorities by consistently demonstrating the positive impact and contributions of the CCS and should »Never Take No as an Answer«, as persistence is critical in advocating for the interests of the CCS and the country.

CHALLENGE 4: ENHANCE THE PUBLIC INTEREST INSTITUTIONS' CAPACITY

Public Interest Institutions (PII) are, in the understanding of this report, organisations committed to prioritising the public good in their mission and decision-making processes. These encompass diverse entities, including museums, archives, libraries, media outlets, NGOs, think tanks, universities, research centres, and private institutions with a societal mission focus. Enhancing the capacity of PIIs, notably in the culture and education sector, helps to support the broader reconstruction efforts of the country. In this setting, PIIs emerge as a trusted source of public services.

1. Transformative governance for community impact

A good practice example of transformative governance is the one of the Tabakalera, a former tobacco factory turned into a beacon of cultural experimentation. Its cultural director, Clara Montero, provided insights into the importance of fostering positive relationships with local government and instilling trust among decision-makers in the institution's mission. In Ukraine, PIIs have undergone positive developments, such as decentralisation, encompassing administrative reforms and the delegation of roles. While these developments are crucial, Yulia Tychkivska identified the need to develop platforms for dialogue among multiple stakeholders. In addition, there is a need for education to adapt to the changing societal landscape, particularly in fostering entrepreneurial skills to harness Ukraine's human capital for economic stability and development. In this regard, identified priorities included: (1) the need to improve on the rule of law, (2) reform public services and the status of

civil servant, (3) encourage the strengthening of the decentralisation process to bring decision making power closer to the people, (4) work on the people 's mindset to enable broader engagement between citizens and PII, (5) improve accountability rules to encourage individual and collective initiatives within PII, (6) address incoherence at legislative level where budget or tax rules overlap and prevent implementation of law and regulation, (7) develop a policy vision for PII at national level, (8) improve policy dialogue between authorities and civil society, (9) improve institutional dialogue with regions in the context of the centralisation of AID flow as well as between Hromadas, (10) ensure better coordination with and amongst donors' organisation, (11) develop a capacity building programme notably to develop leadership skills, (12) harness the inherent altruism of civil society and formidable volunteering capacity to free energy and encourage leadership, (13) and share good practices on governance from Ukraine and from abroad.

2. Funding and regulatory models

Anna Novosad, an expert in education in Ukraine and founder of SavED3, gave insights into the impact of the war on Ukrainian childrens' education. Her main message was to listen to needs of Ukrainians and respond to them without imposing scenarios of ideal recovery. She highlighted the use of cultural houses to host schools and artistic practices to provide emotional and academic support. Furthermore, Yuliia Fediv, a cultural and media manager and former director of the Ukrainian Cultural fund, explained the positive influence of reforms introduced in the ecosystem of state funded institutions. However, challenges remain, including the introduction of new structures into old bureaucratic (post-soviet) systems, partial decentralisation of ministerial functions, and the restricted autonomy of public institutions / funds from political interference, among others. The protection of private financial investments remains an area in need of enhancement. While emulating tax incentives observed in other nations may seem appealing, such measures are not possible in the short term considering the war effort. In this regard, identified priorities included: (1) the protection of private financial investments remains an are in need of enhancement; (2) mismanagement of resources and the centralised flow of aid pose significant challenges; (3) complex regulatory layers often impede effective implementation, (4) build capacity within local authorities to implement decentralisation reform, (5) need to work on a public service reform, (6) to ensure more transparent processes in directors' and supervisory boards appointments, (7) to better define respective functions between funds and ministries , terms and salaries of directors for instance, (8) encourage civil servants taking initiatives.

3. The Future of Public Institutions in a post-COVID, post-truth, post-growth world – Scenario for the Future.

The Kunstverein, as introduced by Mirela Baciak (curator and director of the Salzburger Kunstverein), is a good practice example of a unique institutional model. Kunstvereine are art associations founded by citizens and registered within the local government. Tetiana Vodotyka, Senior Researcher at the Institute of History of Ukraine at the National Academy of Sciences of Ukraine, underscored the importance of including academia into conversations on Ukraine. She furthermore highlighted the lack of innovation in higher education, where researchers are often underpaid and accustomed to stagnant and non-inclusive academic structures.

The Culture and Creative Sector contributions to Ukraine's recovery

The outcomes of the Policy Labs contributed to address the following policy objectives:

- Preserve cultural heritage.
- Highlight the importance of culture in addressing social cohesion and resilience.
- Build the capacity of the CCS to contribute to Ukraine's recovery and benefit from the EU Recovery Fund.

The Policy Labs produced a series of concrete policy recommendations with a view to achieving the respective policy objectives.

POLICY RECOMMENDATION ON CULTURAL HERITAGE

1. Implement robust collection and documentation strategies, including digitisation, establishing clear protocols, and adequate supervision for collecting and documenting cultural heritage artefacts. Organise public tender/competition for developing and managing sites. Protocols should include the community engagement dimension.
2. Promote decentralisation in cultural heritage management but for state institutions to establish the national »red flags« to ensure consistency in how national heritage is used for memorialisation, narrative framing, and social resilience (important to address commonalities between national and regional perceptions).
3. Control private foundations' activities to ensure alignment with public interest objectives. Propose legal mechanisms to balance private interests and the broader societal good.
4. Leverage the expertise of NGOs and civil society to build trust between stakeholders and manage cultural infrastructure (under well-defined circumstances). This requires effective regulatory frameworks that promote transparency, accountability, and public participation in decision-making.
5. The law on corporate governance of cultural institutions should be reviewed to inspire confidence in institutions. For instance, a supervisory board should be established, and an open/transparent executive appointment process should be arranged.
6. Launch processes that enable the MCIP to work collaboratively with other stakeholders, such as local communities and civil society organisations. By working together, stakeholders can identify and address the root causes of social vulnerabilities and develop solutions tailored to local communities' needs. Cultural institutions and local cultural centres can be appointed as hubs for promoting social resilience and developing a national network of cultural mediators to share experiences and help build nationwide capacity.
7. Invest in capacity-building schemes through EU funding that support authorities, cultural institutions, and NGOs in using cultural heritage for social resilience. EU Initiatives such as the ULEAD programme can provide valuable resources and training opportunities to strengthen each region's capacity. Each region appoints a cultural head to implement cultural awareness in social transformation.



Anastasia Bondar, Deputy Minister of Culture for Digital Transformation, explains progress in the digitalization of Ukrainian cultural assets.

Activities of urgent priority – short-term perspective:

1. Increase criminal penalties for infringement of CH law to deter looting and destruction. Train magistrate and police on the importance of CH protection. Work with Interpol on the list of artworks in danger. Coordinate International forces to control cross-border movement, facilitate travelling exhibitions and prevent illicit trafficking.
2. Communicate security measures by establishing communication channels and coordination with the National Security and Defense Council and strengthening the relationship between the judiciary and the police.
3. Establish a central cultural heritage office or board in charge of enforcing cultural heritage law and setting standards throughout the country. Support digitalisation by establishing a ministerial documenting/archiving office and developing a register and database(s) with national, local, tangible, intangible, natural heritage, and landscape. Publish an official digital register with regional authorities, local cultural stakeholders, and civil society.

Activities supporting stabilisation and development – medium- and long-term perspective:

1. The MCIP should strive to become a resource of expertise to accompany decentralisation.
2. Utilise modern definitions and standards to leverage the power of cultural heritage for development. Protect tangible heritage by introducing a review process for a restoration license and standardising and enforcing expert advice in restoration and conservation. Publish a list of reputable construction companies obeying the charter.
3. Develop a financial plan to safeguard cultural heritage at risk. Establish a priority list. Train civil servants to capacitate the implementation of plans and strategies.
4. Oblasts and hromadas ought to include cultural heritage protection in urban planning with an obligation to consult CH specialists. Participatory urban and spatial planning with CCS should be introduced.
5. Establish a centralised cultural heritage board, an office with local branches to act as experts to advise chief architects and local authorities. Enforce mandatory consultation.
6. Review the process of restoration licence. Set up clear guidelines and standards for the construction industry to follow. Publish a list of trusted architects and builders.
7. Consider tax breaks and fiscal incentives to encourage private investment. Refer to existing systems in other EU member states.
8. Legally protect private investment in cultural heritage. Create conditions to attract private investment whilst enabling public interest objectives. Run publicly but with the capacity for more commercial activities to develop funding opportunities. Review the concession law. Follow the examples of the Šibenik fortress or the Schönbrunn castle.
9. Build capacity in management. Emphasise transparency in the nominations of directors, empower leadership and grant more autonomy and financial accountability. Extract best practices in regulating cultural institutions and benchmarking with countries undergoing a similar transition phase from a post-soviet to a

modern era. Shape policies and manage institutions by referring to good practices on an international and regional level (i.e., Estonia, Poland, L'viv).

10. Review the law to give autonomy to cultural institutions to purchase essential equipment.
11. Obligate and train cultural institutions to develop community engagement strategies. Develop relationships with good practices (like Budapest100 or the Šibenik fortress).
12. Network with European cultural heritage associations and networks like Europa Nostra, European Route of Industrial Heritage (ERIH), Network of European Museum Organisations (NEMO), World Crafts Council (WCC) Europe, Future for Religious Heritage (FRH) and similar.
13. Establish cooperation with national heritage institutes in other European countries, like the National Heritage Board of Poland, La Fondation des Sciences du Patrimoine in France, or the Cultural Heritage Agency in the Netherlands.
14. Explore involvement in a European partnership that connects relevant funding bodies focused on research and innovation. Such partnership offers opportunities to contribute to research agendas and access funds through organised calls.



Gorana Barišić-Bačelić, Director at Fortress of Culture in Šibenik, Croatia, discusses managing cultural institutions on geographical peripheries, emphasizing community engagement and international cooperation.

In order to stimulate citizen participation in the promotion of cultural heritage, the following measures should be adopted:

1. Include cultural heritage in Corporate Social Responsibility (CSR) by channelling 1% of each real estate investment to artistic expression or community engagement. At the same time, it increases transparency and public announcements so that citizens can intervene in potential investment plans.
2. Encourage and empower volunteering in cultural heritage protection and promotion by rewarding cultural institutions that implement community engagement, supporting artistic intervention aimed at community engagement, incentivising artists and social entrepreneurs to take care of abandoned buildings and documenting the social value of community engagement.
3. Develop skills in mediation amongst policymakers and active representatives of civil society.
4. Introduce topics pertaining to cultural heritage, cultural diversity, and architectural aesthetics into school curricula.
5. Map local bottom-up activities and good practices and communicate positive outcomes.
6. Call NGOs to join boards at cultural institutions to encourage civil society engagement.





POLICY RECOMMENDATIONS FOR CULTURE TO ADDRESS SOCIAL COHESION, WELL-BEING AND RESILIENCE

The recommendations underscore the significance of timely responses, documentation of evidence, and collaboration between national institutions, local authorities, and the international community.

1. Advocate for the establishment of a professional team to oversee the memorialisation process. Promote inclusive measures such as public hearings, exhibitions, and comprehensive terms of reference for construction, interior design, and programming. Emphasise the importance of community engagement and capacity-building initiatives.
2. Stress the need for a transparent and credible memorialisation process that reflects a social agreement. Address post-Soviet towns' challenges. Emphasise the importance of trust-building measures and community involvement.
3. Highlight the significance of collecting and documenting testimonies and objects as evidence. Advocate for a meticulous and thorough approach to preserve the historical narrative and ensure the memorial accurately reflects the tragedy.
4. Encourage reflection on the international significance of the memorial. Incorporate universal messages and values that resonate with humanity as a whole. Emphasise the role of the memorial in fostering understanding and empathy beyond regional and national boundaries.
5. Advocate for a balanced approach to the memorialisation process, considering both the need for a timely response and the critical time required for thoughtful reflection. Control the sense of urgency to ensure a comprehensive and well-thought-out outcome.
6. Define the roles of national institutions and local authorities in the memorialisation process. Establish clear lines of responsibility and coordination to ensure effective collaboration between different levels of governance.
7. Consider the potential for international fundraising opportunities following the global response to the events. Explore avenues for collaboration with international partners and organisations to secure financial support for the memorialisation project.
8. Map local cultural assets (notably institutions such as museums, local libraries, and cultural centres) that can act as a resource to stimulate social and community dialogue or co-creation approaches. This includes reviewing the mission and vision of local cultural centres, whose role could include the consideration of an »imagined desirable future« and the »duty of memorialisation« with the local community. Build trust based on cooperation.
9. Stimulate through grants, public-private partnerships (PPPs) and public-community partnerships (PCP) that serve social resilience objectives. Set up an architecture to stimulate collaboration to discuss values and narratives.
10. Seek international expertise and peer learning exchanges. Stimulate City 2 City collaborations, twinning programmes, and capacity-building initiatives. Organise targeted initiatives to promote returns of skilled workforce to address brain drain in the cultural field.

POLICY RECOMMENDATION FOR THE CCS TO CONTRIBUTE TO UKRAINE'S RECOVERY

The recommendations are crafted to help build professional structures and engage in strategic policy advice and collaboration, ensuring that each subsector's voice resounds collectively and echoes its immense value to Ukraine. Recommendations are aimed at CCS stakeholders and policymakers.

Recommendations towards the CCS:

1. Encourage the CCS to speak with one unified voice whenever possible. Strengthening a collective voice enhances the sector's impact in conveying shared goals and priorities to public authorities.
2. Establish trust and credibility with public authorities by presenting factual information, utilising language that resonates with policymakers, and adapting narratives to align with policy objectives. Educate policymakers on the unique specificities and inherent value of the CCS to foster a deeper understanding.
3. Organise impactful events with a »red carpet impact« effect to elevate the profile of the CCS. These events showcase the sector's contributions and serve as platforms for engagement, fostering connections with policymakers and the wider public.
4. Conduct a comprehensive analysis to identify differences and commonalities among subsectors within the CCS. Map these findings to define the sector's needs, considering opportunities for cross-sectoral collaboration to address larger public issues such as environment, AI, and digitalisation.

Recommendations for Policymakers

1. Encourage policymakers to adopt more open and transparent practices. Establish clear consultation processes that facilitate constructive dialogue between policymakers and the CCS, fostering an environment of openness and inclusivity.
2. Enhance transparency in the management of grants and support programs. Policymakers should institute measures to ensure fairness and openness in the allocation of resources, building trust among stakeholders in the CCS.
3. Prioritise capacity-building initiatives within ministries to enhance policymakers' understanding of the socioeconomic value of the CCS. This knowledge empowers policymakers to make informed decisions, recognising and supporting the sector's contributions to society.



Iryna Horova, Founder and CEO of Pomitni music label, presents a study on the growing Ukrainian music market momentum.

The term »decentralisation« has a dual meaning. In legislative terms in Ukraine, it is most commonly used in the context of the administrative reform of 2014. The second meaning pertains to the division of responsibilities and streamlining of ministries, with their activities potentially being transferred horizontally to other actors, such as public funds or public interest institutions, and vertically to local governments as part of the aforementioned administrative reform.

POLICY RECOMMENDATIONS FOR SUSTAINABLE GOVERNANCE OF PUBLIC INTEREST INSTITUTIONS IN TIMES OF POLYCRISIS

The policy objective is to strengthen public interest institutions as they are fundamental drivers of a democratic society and European integration. PIIs, whose object is focused on safeguarding the general interest, play an essential role in education, research, culture, nurturing social cohesion and democratisation of society. It is important to develop trust in PIIs as vehicle to support Ukraine's recovery. The role of cultural institutions, such as PIIS, was highlighted in contributing to promoting cultural heritage, supporting artistic expressions, and enabling the expression of cultural diversity and social engagement.

Policy recommendations towards the political framework: changes to empower PIIs and implement decentralisation⁶

1. Develop a vision and strategy for governance and accountability of Public Interest Institutions (PIIs) and improve communication with the public.
2. Set rules to discourage political interference that hinders professional and civic engagement.
3. Operationalise the decentralisation of ministerial functions.
4. Continue developing the Code of Ethics and Integrity.

Policy recommendations towards the legal framework: improve the rules of the game for better governance and accountability

1. To enhance public service reform, measures will be implemented to encourage responsible risk-taking and protect against transparency misuse, alongside creating appealing work packages to attract skilled professionals to Public Interest Initiatives (PIIs).
2. To strengthen the autonomy of PIIs, supervisory boards will include paid, remit-based positions, ensure director independence through statutory documents, and foster diversity by incorporating civil society representatives alongside political appointees.
3. To promote Public-Private Partnerships (PPPs), temporary solutions like international donor funding will be explored to offset economic challenges, and business executives will be invited to join PII boards to enhance public service delivery.
4. To modernize public funding systems, MEAL practices and digital tools will be introduced, fostering a collaborative culture of monitoring and evaluation with robust KPIs, and using data-driven approaches to allocate resources equitably and transparently.

Policy recommendations towards the capacity building to encourage civic engagement:

1. To foster understanding of the value of Public Interest Institutions (PIIs) in Ukraine's recovery, training programs for civil servants will highlight the roles of PIIs and civil society, supported by a detailed mapping and potential accreditation of NGOs to reduce bureaucracy and recognize impactful initiatives.
2. Priority training for PIIs will include leadership development, project management, business innovation, and EU funding opportunities, along with data management and communication skills, all tailored to include vulnerable groups like war veterans and displaced persons.

3. To enhance training for PIIs, key tools include national and international peer-to-peer exchanges between public authorities and civil society, as well as targeted initiatives to support entrepreneurship and future-oriented skills across diverse regions. PIIs like museums, libraries, and cultural centers will serve as community hubs, especially for veteran reintegration, offering opportunities for local and international networking, artistic engagement, and therapeutic activities that address trauma, including PTSD. Staff at these institutions will be encouraged to provide informal educational activities, like language and creative workshops, while the diaspora can contribute through mentoring and skill-sharing. Additionally, incentives such as grants, scholarships, and relocation support will encourage Ukrainian professionals abroad to return and support national rebuilding efforts.

Conclusion

This report compiles the results of, all together, twelve days of exchanges between experts from Ukraine and the Europe. The co-creation methodology helped design a consensus vision on challenges and policy objectives with a view to working out concrete policy recommendations. The process showed the importance of CCS and cultural policy in addressing key policy areas ranging from social and economic to employment and innovation that are key to Ukraine's recovery. It highlighted the value of cultural investment and the skills of the cultural sector that can be mobilised to support the broader reconstruction initiatives and assist EU accession. It aimed to empower the CCS in Ukraine to play a positive part in the recovery by recommending concrete steps for a constructive partnership with public authorities to work for a better future. It also addressed the importance of establishing sustainable governance of Public Interest Institutions to tackle Ukraine's polycrisis.

METHODOLOGY

The methodology was developed and implemented by KEA European Affairs (www.keanet.eu). Every Lab involves a structured framework consisting of two laboratory days and a culminating final validation workshop on Day 3 for each of the three workshop sessions.

Workshop structure

1. **Laboratory days:** These constituted the initial two days of each workshop, focusing on immersive and participatory activities. Expert presentations were delivered to provide foundational knowledge, followed by interactive break-out sessions. These sessions encouraged brainstorming and examining case studies within specific groups.
2. **Final validation workshop (Day 3):** The third day of each workshop brought all participants together for a final validation workshop. This critical session was dedicated to summarising the outcomes of the preceding activities, drawing insights from group discussions, and refining the conclusions to be incorporated into the final report.

Rapporteurs and final report

Each group nominated rapporteurs responsible for summarising the outcomes of the exercises conducted within their respective groups. This ensured a comprehensive and inclusive documentation of the discussions. The insights and conclusions from all workshop activities were further distilled during the final validation workshop, with moderation from the KEA team. This information formed the basis for the final report, capturing the essence of the Labs' collective intelligence and recommendations.

Participation and expertise

The Labs embraced a multi-disciplinary approach by engaging participants with diverse expertise. The fields covered included architecture, urban planning, law, public policy, cultural and social engagement, conflict, heritage and memory studies, history, well-being, publishing, photography, film, archiving, visual arts, music, festivals, video game development, fashion, journalism, design thinking, philanthropy, impact investing, cultural economy, cultural hubs, policymaking, governance, and European integration.

7

UNESCO Institute for Statistics,
2009 UNESCO Framework for
Cultural Statistics

8

European Commission, culture
and creative sectors (n.d.)

LIST OF ABBREVIATIONS

CCS	Culture and creative sector
CH	Cultural heritage
EC	European Commission
MCIP	Ministry of Culture and Information Policy in Ukraine
NEB	New European Bauhaus
PPP	Public-private partnership
PCP	Public-community partnership
SDG	Sustainable Development Goals

GLOSSARY

Cultural heritage (CH)

Includes artefacts, monuments, a group of buildings and sites, museums that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance. It includes tangible heritage (movable, immobile and underwater) and intangible cultural heritage (ICH) embedded into cultural and natural heritage artefacts, sites or monuments. The definition excludes ICH related to other cultural domains such as festivals, celebration etc. It covers industrial heritage and cave paintings.⁷

Culture and creative sector (CCS)

Culture and creative sectors are comprised of all sectors whose activities are based on cultural values, or other artistic individual or collective creative expressions. They include architecture, archives, libraries and museums, artistic crafts, audiovisual (including film, television, video games and multimedia), tangible and intangible cultural heritage, design (including fashion design), festivals, music, literature, performing arts (including theatre and dance), books and publishing, radio, and visual arts.⁸

Public Interest Institutions (PII)

Public Interest Institutions (PIIs) are defined as organisations committed to prioritising the public good in their mission and decision-making processes. These encompass diverse entities, including museums, archives, libraries, media outlets, NGOs, think tanks, universities, research centres, and private institutions with a societal mission focus.

Polycrisis

We use the term polycrisis to acknowledge the intense global environment surrounding the war in Ukraine. While our primary focus is on addressing the immediate needs of conflict, we recognise that Ukraine, like the rest of the world, faces a multitude of challenges, including climate change, cultural conflicts, misinformation, democracy erosion, and technological uncertainty.

General Agenda

Day 1

Morning session

Opening remarks by Boris Marte, CEO of ERSTE Foundation and distinguished guests, including:

- Anastasia Bondar, Deputy Minister of Culture and Information Policy for Digital Transformation
- Ms. Kateryna Chueva, the Deputy Minister of Culture and Information Policy of Ukraine
- Willy Kokolo, Policy Officer at the European Commission in the Directorate for Education, Youth, Sport, and Culture (DG EAC)
- Mykyta Poturaev, Chairman of the Verkhovna Rada Committee on Humanitarian and Information Policy

Introduction of the Policy Labs and its aim by Yana Barinova

Presentation of the format and agenda by Philippe Kern, Managing Director at KEA

Introduction of the participants, their professional expertise and their expectation

Coffee Break

Morning Lab: Identification of challenges

First guest intervention, including (in the order of appearance)

- Alexander Shevchenko »ReStart Ukraine: Cultural Spatialisation during and after the war in Ukraine«
- Hanna Szemző »Forging New Futures – rebuilding society and reusing heritage«
- Anastasia Bondar »On the digitalization of public administration in the cultural sector in Ukraine«
- Clara Montero »Rooting a creative hub and cultural institution in a community: the Tabakalera in San Sebastián«

Discussion and Q&A

Second guest intervention, including (in the order of appearance)

- Slava Balbek »How to shape Ukraine's future while preserving its past an architect's perspective«
- Oksana Dovgoplova »Memory, Culture and Social Resilience: dimension of the war«
- Montserrat Pareja »On the importance of local policies and the role of CCIs in local economic development«
- Yuliya B. Tychkivska »Key challenges in Ukraine«

Discussion and Q&A

Lunch break

Moderated breakout sessions for two groups

Moderators: Philippe Kern and Aleksandra Ćwik-Mohanty (KEA)

Reporting on the breakout sessions and discussing the outcome of the first day

Wrap-up and participant preparation for the second day

Dinner

Day 2

Morning Lab: Identification of policy needs

Guided tour of ERSTE Group Corporate Collection »Kontakt«

Guest intervention, including (in the order of appearance)

- Taras Chernikov, Maria Orlyk and Gregor Famira from CMS Reich-Rohrwig Hainz law firm »An overview of existing and required legal instruments for attracting and involving of private investors in the restoration and reconstruction of destroyed and damaged cultural heritage sites in Ukraine and the experience of Croatia and Bosnia and Herzegovina.«

- Mykhalyna Skoryk-Shkarivska, Deputy Mayor of Bucha and a member of the Irpin City Council, on the process of building a memorial site in Bucha
- Bohdana Pavlychko »Utilising blended finance for building a prosperous Ukraine«
- Marc Wilkins »Introducing the New Project: »The House of Ukrainian Photography«
- Anna Novosad »Ukraine on education in the zone of war«
- Yuliia Fediv »On the system of state funds of Ukraine«

Discussion and Q&A

Coffee break

Moderated breakout sessions

Moderators: Philippe Kern and Aleksandra Ćwik-Mohanty (KEA)

Lunch break

Reporting from the breakout sessions

Afternoon Lab: The required policy and institutional frameworks

Panel discussion featuring practitioners and entrepreneurs, including (in the order of appearance)

- Timea Szoke Veronika Seleha on citizen engagement in cultural projects
- Nataliia Kryvda and Yevheniia Moliar on the appropriation of history as the usurpation of the symbolic capital of Ukraine
- Rarița Zbranca, Luisella Carnelli, and Airan Berg on culture as a source of emancipation and well-being
- Luka Piskoric, Rui Quinta, Chris Marcic, and Natalia Libet on the required policy and institutional frameworks to support the creative industries

Moderated breakout sessions

Moderators: Philippe Kern and Aleksandra Ćwik-Mohanty

Reporting from the breakout sessions and discussion on the outcome to identify concrete policy recommendation

Free evening

Day 3

Final Lab – Policy Recommendations and the validation session

Guest intervention, including (in the order of appearance)

- Konstantin Akinsha on the illicit trafficking of cultural objects
- Monica Urian on the issue of EU policy in relation to culture and health as well as support to Ukraine's cultural sector
- Reanne Leuning on cooperation opportunities between the Austrian and Ukrainian creative industries within the framework of ADVANTAGE AUSTRIA programs (the Foreign Trade Organization of the Austrian Federal Economic Chamber)
- Iryna Horova, the Founder and CEO of Pomitni music label, on the development of Ukrainian, including Ukrainian-language music industry, its potential and challenges
- Mirela Baciak and Tetyana Vodotyka on considering steps for PIIIs to contribute to tackling new challenges

Discussion and Q&A

KEA reports on the outcomes of the Labs and proposes draft recommendations for co-creation with participants

Concluding remarks

Video interviews and buffet lunch

POLICY LAB #1

30 November–2 December 2022

Slava Balbek:

Founder CEO at balbek bureau; Architect at RE:Ukraine System and RE:Ukraine Monuments; Co-founder of Kyiv Volunteer.

Gorana Barisic-Bacelic:

Director of the Fortress of Culture in Sibenik, Croatia, specializing in the management and interpretation of cultural heritage.

Harald Binder:

Center for Urban History.

Taras Chernikov:

Attorney at law at CMS Reich-Rohrwig Hainz in Kyiv, with extensive experience in achieving compliance of Ukrainian laws with the EU acquis.

Kateryna Chuyeva:

Deputy Minister of Culture and Information Policy; Former Director General of the Khanenko Museum; President of Ukrainian ICOM since 2012.

Gregor Famira:

Partner of CMS Reich-Rohrwig Hainz, specializing in corporate and M&A law, and heading the CMS offices in Zagreb and Ljubljana.

Martin Fritz:

Writer, consultant, and researcher in site-specific art, institutional critique, and cultural policy. Currently serving as Secretary General of the Austrian Commission for UNESCO since 2022.

Natalia Gnoińska:

Architect and sustainable building conservation expert, founder of F8M, finalist of the New European Bauhaus Prizes '22.

Anna Gnoińska:

Change management and digital transformation specialist, Chairwoman of the Council at F8M, passionate about women's empowerment and human capital.

Mingarelli Hugues:

Former EU ambassador to Ukraine, with previous roles as Director for the Middle East and the southern shore of the Mediterranean Sea, and Director of the European Agency for Reconstruction.

Maciej W. Hofman:

EU Affairs Advisor at the European Cultural Foundation, former European Commission official with degrees in translation and political science.

Olha Honchar:

Director of the Territory of Terror Project; Coordinator at the Museum Crisis Center.

Kateryna Kovalchuk:

Co-Founder at Onova Foundation; Program Director at Kudriavka; Former Head of Programs and Projects at Kovalska; Former Expert at Ukrainian Cultural Foundation.

Maria Orlyk:

Managing Partner of CMS Reich-Rohrwig Hainz in Kyiv, leading the Energy and Climate Change Group, and heading the Committee on Corporate Law & Stock Markets of Ukrainian Bar Association.

Olha Sahaidak:

Representative of the Ukrainian Institute in France; Co-founder at Dofa fund for cultural networking.

Oleksander Shevchenko:

Founder of ReStart Ukraine NGO and Zvidsy Urban Agency, serving as an external expert in urban planning and spatial development for various organizations.

Veronika Selega:

Founder of NGO FutureLibrary; NGO BarrierFree representative; Former Director General of the Directorate for Internal and Humanitarian Policy at the President's Office.

Katya Taylor:

Founder and CEO at Port Agency, Co-Founder of Artists Support Ukraine, and Former Curator at PARK3020 and Heforshe Arts Week at HeForShe.

Mariana Tomyn:

Director of the Department of Cultural Heritage at the Ministry of Culture and Information Policy of Ukraine, lawyer-legislator with experience in project initiation and management.

Tímea Szőke:

Urban Practitioner and Researcher, PhD Fellow at the International University of Catalonia, previously directed programs at the Hungarian Contemporary Architecture Centre.

Hnat Zabrodskyy:

Legal Expert in the UALR project, focusing on legislative analysis and proposals; Former Director of the State Institution Entrepreneurship and Export Promotion Office.

Olena Zabrodzka:

Expert in policy development and legislative analysis, serving as Senior Legal Expert of the Ukrainian Art Ecosystem Legal Research Project and Research Fellow of the European Liberal Forum.

POLICY LAB #2

12–14 April 2023

Elmira Ablyalimova-Chyihoz:

Member of Expert Council at the Permanent Representative of Ukraine to the Autonomous Republic of Crimea; Representative of the non-governmental organization »Crimean Institute for strategic studies.«

Tsveta Andreeva:

Public Policy Manager at the European Cultural Foundation; PhD in Cultural Economics from the University of National and World Economy in Sofia, Bulgaria.

Airan Berg:

Director of the Circus of Knowledge at the Johannes Kepler University in Linz; Former Artistic Director of Festival der Regionen; Former Artistic Director at Wiener Schauspielhaus.

Luisella Carnelli:

Senior Researcher and Consultant at Fondazione Fitzcarraldo and the Cultural Observatory of Piedmont; Lecturer in Audience Development, Cultural Marketing, and Digital Strategy with a primary focus on audience engagement and participatory approaches for performing arts.

Ilona Demchenko:

Former Director of the Center for Contemporary Art and the coordinator of the Culture2025 initiative; Head of grant programs for international cooperation and cultural infrastructure at the House of Europe (Goethe-Institut).

Lina Doroshenko:

Head of the sector for monitoring the situation in the temporarily occupied territories of the Department of Cultural Heritage of the Ministry of Culture and Information Policy of Ukraine.

Oksana Dovgoplova:

Curator of culture memory platform Past / Future / Art; Researcher in the Memorial Center of Holocaust 'Babyn Yar'; Professor in the Philosophy department at Odesa I. Mechnikov National University.

Kateryna Filyuk:

Curator and researcher, former Chief Curator at IZOLYATSIA, currently a PhD candidate at the University of Palermo.

Dessy Gavrilova:

Founding director of The Red House- Center for Culture and Debate in Sofia; Editor-in-chief of IWM Post.

Elly Harrowell:

Professor at Coventry University; Research interests include social relations, reinforcing relationships between people and the places they live and, in particular, what happens to this relationship in times of conflict.

Natalia Kryvda:

Academic Director of MBA programs at Edinburgh Business School at House of Knowledge; Ukrainian philosopher and public intellectual; Professor at the department of Ukrainian philosophy and culture at Taras Shevchenko National University of Kyiv.

Paul Mahringer:

Head of the Department of Monument Research in Vienna.

Ksenia Malykh:

Head of Research Platform at PinchukArtCentre; Affiliated Curator at Shukhliada exposition environment; Co-founder of Closer Art Centre and OK Projects curatorial group.

Yevheniia Moliar:

Curator of the 'Soviet mosaic in Ukraine' project of the IZOLYATSIA Foundation; Predoctoral Fellow at Bibliotheca Hertziana - Max Planck Institute for Art History; Ukrainian civil society leader.

Ksenia Malykh: Art historian, curator, and researcher, currently serving as Head of Research Platform at PinchukArtCentre in Kyiv, Ukraine.

Ievgen Mushkin: General Director of the National Complex »Expocenter of Ukraine« (VDNG).

Levente Polyak: Co-founder of Eutropian Research & Action; Member of the KEK - Hungarian Contemporary Architecture Centre (Budapest); Consultant to the Citizens Dialogue series of the European Investment Bank and the Committee of the Regions.

Mykhailyna Skory-Shkarivska: Deputy Mayor of Bucha; Member of the Irpin City Council, digital transformation expert.

Hanna Szemző:

Managing Director at Metropolitan Research Institute - Varoskutatas Kft; Extensive experience in the fields of urban development, social inclusion, energy efficiency, demography, welfare, and governance analysis.

Monica Urian:

Programme Manager at the European Commission – Directorate General Education and Culture; Responsible for the 'audience development' priority within the Creative Europe Programme – Culture.

Karol Wasilewski:

Foresight advisor at 4CF and international relations expert for the Polish Society for Future Studies.

Katherine Younger:

WM Permanent Fellow and Research Director of our Ukraine in European Dialogue program; Historian of modern Europe with a particular focus on Ukraine; PhD from Yale University.

Rarita Zbranca:

Director and co-founder of AltArt Foundation; Programme Director at Cluj Cultural Centre; Co-founder of Fabrica de Pensule, an independent collective space for contemporary arts in Cluj-Napoca.

POLICY LAB #3

15–17 November 2023

Anastasia Bondar:

Deputy Minister of Culture and Information Policy for Digital Transformation, bringing over 15 years of experience in telecom corporations and investment companies.

Vena Brykalin:

Editor-in-Chief of Vogue Ukraine, leading its return to print and featuring profiles of notable Ukrainians.

Montserrat Pareja Eastaway:

Ph.D. in Applied Economics and Director of the Cultural Management Master's program at the University of Barcelona, specializing in creative management within organizations.

Olena Honcharuk:

Acting General Director of the Oleksandr Dovzhenko National Centre, focusing on film conservation and museum development.

Iryna Horova:

Founder and CEO of Pomitni music label, recognized for her innovative approach in the music industry.

Galyna Grygorenko:

Culture and Creative Industries Expert, with experience as Deputy Minister of Culture and Information Policy of Ukraine, overseeing Arts, Artistic Education, and Creative Industries.

Jari-Pekka Kaleva:

Managing Director at the European game industry umbrella organization, EGDF, with a background in researching literary institutions and civic organizations.

Willy Kokolo:

Policy Officer at the European Commission, overseeing the EU's support for Ukraine's cultural and creative sector.

Olga Kolokytha:

Academic Director of the Master in Music Management and the Master in Music for Applied Media at the University for Continuing Education Krems, with research interests in cultural policy and diplomacy.

Julia Kostetska:

Publisher of Vogue Ukraine and Founder/CEO of Vanguard Media Holding LTD, leading projects promoting Ukrainian culture globally.

Reanne Leuning:

Head of internationalization programs for the creative sector at Advantage Austria, fostering global opportunities for Austrian creative professionals.

Natalia Libet:

Experienced film producer, co-owner of »2Brave Productions,« producing notable feature debuts and facilitating international collaborations.

Chris Marcich:

CEO of the Croatian Audiovisual Center, leading support and promotion of the Croatian film and audiovisual sector.

Luiza Moroz:

Policy analyst and researcher specializing in culture and creative industries, leading the Creative Industries unit at the Ukrainian Centre for Cultural Research.

Bohdana Pavlychko:

Leader with over 15 years of experience in transforming social enterprises, currently completing an EMBA from the University of Oxford.

Yaroslav Petrakov:

Regional Coordinator for Culture and Media in the EU-funded project »Restoring Ukraine Together,« with extensive experience in research and public sector consultancy.

Luka Piskoric:

Managing Director of Poligon, an institute for the development of creative industries, with expertise in creative hubs and new economic models.

Marko Popovic:

Culture and Creative Industries Senior Project Manager, Film and New Media Curator, and documentary Producer and Director, dedicated to innovative projects and storytelling.

Codin Popescu:

Co-CEO and Co-Founder, seasoned serial entrepreneur advocating for Augmented Reality (AR) as a creative medium, committed to making Artivive the premier global platform for AR art.

Rui Manuel da Quinta Fernandes:

Co-founder of Toyno and With Company, design firm specializing in Futures and Innovation, also teaching Design Management and coaching teams in Design Thinking and Innovation.

Gianluigi Ricuperati:

Founder and Director of Nova Express, a publishing and consulting agency, curator of the Ukrainian pavilion at the 23rd Milan Triennale, and leader of the Institute for Production of Wonder (IPW), fostering global cultural connections.

Damir Sagoli:

Former Reuters photojournalist covering global conflicts, now a photography teacher in Sarajevo, recognized for his work with accolades including a Pulitzer Prize and World Press Photo awards.

Helen Slidna:

Founder of Tallinn Music Week and Station Narva festivals, with two decades of experience in music promotion and event production, recognized for her contributions to Narva's bid for the European Capital of Culture and her influence in the Central-Eastern European music community.

Francesca Thyssen-Bornemisza O.D.:

Co-Founder of TBA21-Academy, advocating for a deeper connection to the Ocean through research and artistic initiatives, leading the coalition »Museums for Ukraine« and collaborating on exhibitions promoting Ukrainian modernism.

Tetiana Stakhivska:

Founder of »Creative Initiatives Ltd« in Kyiv, organizing events for exchange between Ukrainian and European creative experts.

Marc Wilkins:

Swiss film director in Kyiv, involved in fiction, real estate projects, and co-founder of The Naked Room gallery.

Natalia Zhevago: Founder of Cultural Project, offering educational programs and partnering in art events.

POLICY LAB #4

24–26 April 2024

Yuliia Babko:

Project Manager at Internews Ukraine (Ukraine)

Mirela Baciak:

Curator and Director at Salzburger Kunstverein (Austria)

Yuliia Fediv:

cultural and media manager, member of the Supervisory Board of the Ukrainian Institute and head of the impact content department at UA Public Broadcaster (Ukraine)

Myroslava Gongadze:

Broadcaster and award-winning journalist, Head of the Ukrainian Service (2015–2022) (Ukraine)

Vladyslava Grudova:

Executive Director at KSE Institute and Co-Head of Project damaged. in.ua (Ukraine)

Oleksandr Iakymenko:

Senior Advisor for Ukraine at Democracy Reporting International (Ukraine/Germany)

Markus Janzen:

Country Manager CEE at Porticus (Austria)

Judith Kohlenberger:

Senior researcher at the Austrian Institute for International Affairs and the Institute for Social Policy, Vienna University of Economics and Business (Austria)

Svitlana Kovalchuk:

Executive Director of YES (Yalta European Strategy) (Ukraine)

Małgorzata Ławrowska-von Thadden:

CEO of Fundacja OBMIN, a platform supporting over 100 museums in Ukraine (Poland)

Marianne Mann:

Programme coordinator at the Competence Center for Nonprofit Organizations and Social Entrepreneurship at Vienna University of Economics and Business, oversees NGO Academy (Austria)

Johanna Mair:

Professor at the Herite School, Distinguished Fellow at Stanford and Academic Editor at Stanford Innovation Review, Co-director of the Global Innovation for Impact Lab (Germany)

Yuliya Markuts:

Head of the Center of Public Finance and Governance at the Kyiv School of Economics (Ukraine)

Clara Montero:

Cultural Director of Tabakalera, the International Centre for Contemporary Culture in San Sebastian (Spain)

Anastasia Murzanovska:

Grants and Advocacy Officer at the Secretariat of the Eastern Partnership Civil Society Forum in Brussels (Ukraine)

Anna Novosad:

Expert in education, Minister of Education and Science of Ukraine (2019–2020), Co-founder and lead of savED foundation aiding over 40,000 children to resume education in Ukraine (Ukraine)

Ievgeniia Oliinyk:

Program Director at the Media Development Foundation,
Founder of the Kyiv Media School (Ukraine)

Leandro Pisano:

Founder and Director of the Interferenze new arts festival, curator,
writer and independent researcher (Italy)

Yulia Tychkivska:

Executive director of the Aspen Institute Kyiv, former President at the
Kyiv School of Economics and Head of the advisory group for the
Ukrainian Minister of Economics Development and Trade, founder of the
Open University of Maidan (Ukraine)

Tetiana Vodotyka:

Senior researcher at the Institute of History of Ukraine, National
Academy of Sciences of Ukraine (Ukraine)

Anne Wiederhold-Daryanavard:

Co-founder of Brunnenpassage Vienna, project manager of Bunker16,
organisational psychologist and actress (Austria)

Paul Zoubkov:

Manager – Europe at Democracy Reporting International
(Germany/New Zealand)

Moderators

Yana Barinova, Project Manager for European Policies and Ukrainian
affairs at the ERSTE Foundation,

Philippe Kern, Founder and managing director of KEA

Aleksandra Ćwik-Mohanty, Senior consultant at KEA



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