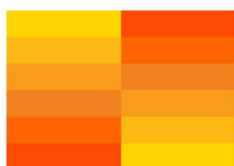


Beyond Greener Grass:

Strategies Towards Ukrainian
Transnational Cultural
Reconstruction

ukrainian
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INTRODUCTION AND RESEARCH METHODOLOGY

The full-scale Russian invasion of 2022 increased the tendency of artists and cultural professionals, particularly from the field of visual arts, to leave Ukraine, which aggravates the problem of the loss of intellectual capital. Cultural institutions abroad and donors support Ukrainian cultural workers. At the same time, this support is mostly either crisis-oriented or aimed at their integration into the cultural space of other countries, rather than at preserving the integrity of the Ukrainian cultural field and building connections within it.

The purpose of the study is to describe and analyze the experiences of collaboration and the practice of forming and strengthening ties under these circumstances of the full-scale Russian invasion of Ukraine between Ukrainian and institutions abroad and workers in the field of visual arts who left Ukraine more than two years ago or have a high level of transnational mobility. This study will also provide recommendations to cultural organizations outside Ukraine regarding the development of opportunities for supporting Ukrainian cultural workers in the field of visual art in order to maintain their connection with the Ukrainian cultural field.

Study objectives

1. Identify existing practices of strengthening ties within the Ukrainian community in the field of visual arts.
2. Determine how connections are formed between institutions in Ukraine and cultural actors who live abroad or those who live in Ukraine but have a high level of transnational mobility.
3. Discover the prerequisites for cooperation between organizations abroad and Ukrainian institutions in the context of building connections within the Ukrainian intellectual field.
4. Determine the factors that most affect cooperation.
5. Find out how to build sustainable cooperation with Ukrainian cultural institutions.

Conceptualization

We define the Ukrainian cultural field in the visual arts as a system of networks, connections, practices, and interactions between artists, communities, institutions, and other cultural workers who work with visual art and are related to the Ukrainian context but may be located outside Ukraine.

Research methodology

The study consisted of desk and field research, in which we applied a qualitative approach.

During the desk research, we studied the materials of the ArtsLink Assembly «Greener Grass? Cultivating Transborder Connections Between Ukrainian Cultural Communities», organized by the Ukrainian Institute (Kyiv, Ukraine) and CEC ArtsLink (New York, USA) on November 30 - December 2, 2022 in Warszawa, Poland. The research team processed the introductory part and key speech by Kateryna Botanova *Everything Everywhere All at Once: Facing the Reality of Rebuilding Culture in Post-War Ukraine*; presentations: *Needs of Ukrainian culture during the war and recommendations for the next steps*; *Art Residencies' Adaptation to New Challenges During the War*; *Activities of the Ukrainian Cultural Foundation and the state of culture and creative industries during the war*; *International Experience, Part 1 and Part 2*; *Surviving by developing: Ukrainian Emergency Art Fund. 9 months and 9 days of action*; presentation of the Ministry of Culture and Information Policy of Ukraine; and *the Independents Panel Discussion, NGOs Panel Discussion, Private Institutions Panel Discussion, Museums and State Institutions Panel Discussion and The NGO Community Panel Discussion*.

The field research took place in August-September 2023. 12 in-depth semi-structured interviews were conducted with 4 groups of people from the visual arts sector, namely, 3 interviews with cultural workers who left Ukraine more than 2 years ago, 3 interviews with cultural workers with high transnational mobility, 3 interviews with representatives of cultural institutions that collaborate with Ukrainians who live abroad, and 3 interviews with representatives of cultural institutions that could collaborate with Ukrainians who live abroad, but do not do so. The main criterion for the selection of respondents was their experience in the area of visual arts and interaction with cultural workers in this field, in particular, after February 24, 2022. The presence in the sample of both individual cultural workers and representatives of institutions made it possible

to understand the specifics of the Ukrainian cultural field from different perspectives. Conversations took place by video call and lasted on average 1 hour.

Limitations of the study

- This study is exploratory, since such studies in Ukraine which would pay attention to various aspects of connections within the Ukrainian visual arts field in particular, since the beginning of the full-scale invasion, have not been conducted.
- The chosen methodology makes it possible to notice and describe the specifics, problems, and trends in connections within the Ukrainian intellectual field in the area of visual arts, at the same time, the research results cannot be extended to all representatives of this field. This study is not exhaustive, and the topics covered in it require further study and discussion.
- The project provided for a limited number of in-depth interviews, and therefore the formed sample of experts cannot claim to reflect all available experiences of representatives of the visual arts field.
- The research team did not conduct interviews with representatives of cultural institutions abroad, and therefore we cannot take into account and analyze their perspectives on the experience of cooperation with Ukrainian cultural actors.

UKRAINIAN CULTURAL FIELD: CONTEXT

The main focus of the Assembly «Greener Grass? Cultivating Transborder Connections Between Ukrainian Cultural Communities», which was organized by the Ukrainian Institute and CEC ArtsLink (New York, USA) from November 30 to December 2, 2022 in Warszawa, covered working conditions, forced displacement, communities, relations between Ukrainian cultural actors and institutions. Participants of the Assembly shared their experiences of change in their personal or institutional activities during the first months of the war. They also described how they managed to adapt and adjust their work under the circumstances of a full-scale invasion, including security risks, forced displacement of their team members, and power cuts.

The research participants pointed out that the experiences of unification and solidarity after February 24, 2022, are one of the key characteristics of the Ukrainian visual arts field. This became possible due to the existence of communities and previous connections between Ukrainian cultural workers. At the same time, they mentioned that in the conditions of a full-scale war, the feeling of heterogeneity within the field increased. In addition, the relocation of some cultural workers abroad exacerbated the problem of dislocation from the field. Therefore there was a need for purposeful preservation and development of stable cross-border ties within the Ukrainian intellectual field.

Characteristics of the field

One of the hypotheses of our research was that the Ukrainian visual arts field is unified. We invited interviewees to provide their own definition of an integrated Ukrainian cultural field and to respond to the definition proposed by the research team. At the same time, during the in-depth interviews, the respondents **disputed the definition of**

the Ukrainian cultural field as a unified. Interviewees noted that it was not coherent before the full-scale war, but the ties became stronger after February 24, 2022.

The respondents characterized the Ukrainian visual arts field as **heterogeneous, non-uniform, non-monolithic, porous, patchy, collage.** In their opinion, the lack of coherence and the presence of diverse views and opinions are not negative characteristics of the field, but, on the contrary, reflect the multi-layered and diversified nature of cooperation networks.

Heterogeneity, variety, multi-layeredness, different quality of these connections is fantastic, and it should be so. That is, it is precisely what must be supported. It is not necessary to try to imagine some kind of unity, but, on the contrary, it is important to see and support so that there are as many of these connections at different levels and of different quality as possible.

A cultural worker who left Ukraine

According to the research participants, the Ukrainian cultural field during the full-scale war exhibits **heterogeneity and diversity of experiences**, as people have left or remained in Ukraine, some live in Ukrainian cities further away from the frontline, others live in more dangerous cities, some cultural activists have joined the army, some survived the occupation, some have lost loved ones or have them living in temporarily occupied territories. Because of this, **conflicts or misunderstanding** appear, distance increases, but also **unification occurs**. During the interview, the respondents mentioned that they feel the risk **of dislocation from the field in the case of being abroad due to the difference in experiences, and the physical and geographical distance.**

Sometimes there is a feeling of 'falling out', and I understand that this happens purely because we already have a different experience, and we are separated by this gap, that feels like a geographical distance, and this distinction of safety vs danger is physically felt.

Cultural worker with high mobility

Creating and maintaining connections

Respondents mentioned the importance of **consciously maintaining and preserving ties** with Ukraine. Some interview participants tried to maintain connections through returning

to Ukraine, communication with Ukrainian cultural figures and involvement in projects in Ukraine. According to some interviewees, those who are not in Ukraine sometimes have to initiate contact with those who have stayed. The interviewees also mentioned the strengthening of the connection of their artistic practices with national identity, the Ukrainian context, and a geographical belonging after the beginning of the full-scale invasion. During the Assembly, it was noted that some of the Ukrainian cultural actors who moved abroad after February 24, 2022, say that they are temporarily relocated, and do not want to grow roots, but, on the contrary, they want to return and participate in the cultural life of Ukraine. At the same time, not all Ukrainian cultural workers may have the desire and ability to return to Ukraine. Therefore, there is a need to develop and implement programs to develop new and preserve existing connections, which may be lost without purposeful support from cultural institutions.

The policy of **decentralization** was named by the interview participants as one of the key factors that influenced the formation of connections and networks within the Ukrainian cultural field before the start of the full-scale war. In their opinion, the decentralization practices strengthened the agency and proactivity of regional cultural workers. This has influenced the development of cultural life in small towns, opportunities for sharing experiences, networking and establishing partnerships. The connections that were formed between the cultural workers of different cities could influence the decisions about where those from more dangerous places would relocate after February 24, 2022. In addition, during the Assembly Mykhailo Glubokyi, director of development at the IZOLYATSIA. Platform for cultural initiatives, mentioned that the connections that were established during the platform's decentralization projects helped quickly redirect part of the funds to support Ukrainian cultural workers and territorial communities.

Interviewees mentioned that sometimes connections within a field are formed through **values or research interests**. This enables professional dialogue and criticism, intellectual discussion. In addition, instances of a percentage of cultural workers boycotting prominent institutions, in particular *Mystetskyi Arsenal* or *PinchukArtCentre*¹, were cited as an example of an expression of values and public debate. These cases served as illustrations for discussions featuring arguments from various perspectives, which, among other things, provides evidence of the existence of relations between cultural workers.

¹ More on the situation with [Mystetskyi Arsenal](#) and [PinchukArtCentre](#).

Participants brought up communal solidarity in the face of full-scale war through **local ties** that were formed before the invasion. For example, it was said that sometimes cultural actors gather according to their connections to the cultural communities of certain cities that were formed before the full-scale invasion, but under the threat of Russian aggression, they were forced to move to other places in Ukraine or abroad. It can also influence the decision to move to a specific place, where representatives of your community have already relocated. According to one respondent, ties with their community at the new place helped both professionally and psychologically.

I was lucky that I got to the city abroad, where a lot of [residents of a certain Ukrainian city] from the artistic community came, literally half of the cultural field [of a certain Ukrainian city] moved. And this provides not only an environment for work, but also support for each other. This is probably more important than any job opportunities. Just not to go crazy.

Cultural worker with high mobility

The importance of **communities** after the start of the full-scale invasion and the need to create them was also mentioned by the Assembly participants. At The NGO Community Panel Discussion, Diana Berg, an activist and founder of the NGO Platform TU!, mentioned the support of the community of teenagers that formed around the Platform TU! in Mariupol, even despite the inaccessibility of the physical space and the displacement of part of the community abroad. At the same time, during the NGOs Panel Discussion, Natalia Matsenko, an independent curator who represented The Mohrytsia Land Art Symposium at the Assembly, noted the difficulty of maintaining and developing the community in the absence of permanent physical space. According to Olena Afanasieva, head of the Centre of Cultural Development Totem in Kherson, after returning to Kherson, the center would have to work with a different community than it had before the full-scale invasion. This may require additional initiatives to build internal connections and communities anew.

Interviewees mentioned that the war had an influence on expanding opportunities for **networking** and establishing **partnerships**. One of the reasons was the growing number of cultural actors representing Ukraine at the international level. During the Private Institutions Panel Discussion, Ksenia Malykh, Head of Research Platform at the PinchukArtCentre, mentioned that after the start of the full-scale invasion the number of international projects at the PinchukArtCentre presenting Ukrainian contemporary art increased. In addition, she noted that the PinchukArtCentre

employees used previously established connections and partnerships with the institutions abroad to change their programs and present Ukrainian art in the spaces of these institutions. At the same time, it was the result of a «quick» reaction on the part of cultural actors abroad at the beginning of the invasion, which helped transform spontaneous interactions caused by crisis circumstances into stable partnerships.

Networking and these partnerships have become more flexible. We gladly share contacts because we understand that today we represent Ukraine not only for ourselves, not only for our institution, but also nationally. Therefore, we are interested in this networking happening more efficiently.

Representative of the institution that engages with Ukrainians from abroad

According to the research participants, **connections within the Ukrainian intellectual field in the visual arts area are maintained by communities and artists**. They also mentioned collective responsibility and grassroots cooperation on the part of the employees of community and state cultural institutions, who continue to work and represent Ukrainian culture in the absence of a relevant minister. This may indicate the effectiveness of the decentralization policy and the ability of cultural institutions to take responsibility and fulfill obligations to the partners and donors abroad. At the same time, this indicates the need to strengthen local communities, in particular through the creation of programs to establish ties with those who left, the integration of internally displaced cultural workers, and the arrangement of physical spaces for community building.

Solidarity experiences

According to the interviewees, Ukrainian cultural figures united for the sake of **a common goal** that emerged as a result of the full-scale invasion — the victory of Ukraine and the complete restoration of its territorial integrity within internationally recognized borders. In the context of this common goal, they talked about *solidarity* within the field, *internal solidarity*. They also mentioned coming together over a *common trauma*. The threat of physical destruction of cultural artifacts and the symbolic ban and persecution for belonging to Ukrainian culture in the temporarily occupied territories were also cited as reasons.

Before the invasion, I had the impression of greater disunity, greater atomization of the environment both in terms of the community... and ideologically. And now there is a feeling that there is some general idea that we are all working towards, more or less.

Cultural workers with high mobility

In the interview, they also mentioned the importance of showing solidarity with other countries suffering from imperial colonial policies, in particular, building networks of solidarity with residents of countries in Asia, Africa, and Latin America. This was associated with the need to interact with people who are experiencing injustice, and imperial colonial oppression. According to one research participant, one of the challenges for Ukrainian cultural workers in interaction with these people is an attempt to present the Ukrainian experience of the full-scale war as the most complex and traumatic. At the same time, such «competitiveness» can become an obstacle in establishing a conversation and dialogue with representatives of these countries.

One of the key factors of such an association was the consensus regarding the impossibility **of interaction with Russian cultural agents**. This meant the impossibility of participating in joint events or working within one project until the victory of Ukraine and the full restoration of its territorial integrity within internationally recognized borders. At the same time, some respondents noted that, despite their support for the boycott at the beginning of a full-scale invasion, the situation regarding contact with Russians could change. This is due to the fact that following such a boycott may exclude Ukrainians from international discussions and projects. In addition, the interviewees mentioned the lack of consensus or social agreement about what exactly a boycott of Russian culture means or what it covers (for example, Soviet materials).

Unity is the idea of victory... which is unifying, which smoothes out misunderstandings and conflicts <...>. There is more or less a principle that everyone agrees on, and that is non-cooperation with the Russians.

Cultural worker with high mobility

If these people, these Russian cultural figures, have behind them a trail of open support for Putin, the annexation of Crimea, that is, work in the Russian propaganda media. Of course, it is absolutely necessary to talk about those facts and bring them to the notice of the organizers. Such things cannot be allowed. But [there is] this spectrum of other possible Russian cultural figures with whom we will have to sit at the same table one way or another. And maybe that's not a bad thing. Because these dialogues and these conflicts are also important so that both we and various Western audiences hear this discrepancy, this huge moral and ethical conflict that exists between us, not in virtual space, not in our heads, but in reality.

A cultural worker who left Ukraine

FULL-SCALE INVASION: CHALLENGES AND NEEDS

During the Assembly and interviews, cultural workers discussed cross-cutting challenges and needs for their professional activities, which provided the foundation for analyzing the connections and characteristics of the entire intellectual field. In their opinion, stability and opportunities for institutional development were the most important needs in the context of the full-scale war and a limited number of experts, as well as their migration.

Sustainability

In her speech at the Assembly, co-founder of the NGO Lanka.pro, Kateryna Kravchuk, presented the findings of a study on the needs of Ukrainian cultural workers during the war. She noted that since the start of the full-scale invasion, many organizations have shifted from their main program activities to reactive operations.

One example would be the redistribution of resources in response to offers from foreign partners. In the course of the interview, the representatives of the institutions noted that this was appropriate at the beginning of a full-scale invasion. In addition, participants expressed the need for assistance in **restoring program and institutional activities**, as well as in realizing their vision outside of specific projects.

During the Assembly and interviews, the participants noted that in 2022 they received a large number of cooperation requests, which mostly provided for specific short-term projects, for example, for holding one exhibition. However, the need to constantly respond to these requests is less consistent with their strategic goals. In the context of international cooperation, this can limit the ways of interaction or directly affect the quality of cooperation. The gradual return to planned international cooperation with institutions

abroad in 2023 is favorable for reinventing mutually beneficial ways of interaction for both parties.

And after [2023] institutions [abroad] have all returned to their usual rhythm, and some have Ukrainian projects or the participation of Ukrainian artists they previously planned, they are there, but not in such an intensive mode as before. And this is not necessarily a bad thing, because at first the quality of these statements was not controlled. That is, everything Ukrainian was good, and therefore we did not always look worthy from the point of view of the quality of artistic expression. I mean Ukraine in general now, not our institution. It is now the second year of a full-scale invasion. It is more about quality, about deep knowledge of what Ukrainian art is. And therefore the intensity has decreased, but I would say that the quality of interactions has deepened.

Representative of an institution which engages Ukrainians from abroad

Interview participants expressed **the need for expanding planning horizons** not only regarding cooperation with institutions abroad but also regarding individual artistic activities and program work within Ukrainian institutions. They described some terms for cooperation and project implementation as unrealistic, management as crisis-oriented and hasty. In particular, employees who had experience of cooperation with institutions abroad emphasized that these organizations have a more measured pace of work. Their opinion is that Ukrainian processes can benefit from some of the practices of these institutions, including analyzing projects, managing resources effectively, improving the quality of artistic products, and synchronizing planning horizons with European institutions to facilitate productive collaboration. At the same time, Ukrainian institutions are distinguished by the ability to respond in time to challenges and external requests and remain flexible thanks to the experience of working quickly.

A year after the start of the full-scale invasion, the respondents felt able to gradually return **to medium- and long-term initiatives**. They mentioned the high demand for the emergence of long-term and systematic formats of support by cultural workers from abroad. The representatives of Ukrainian institutions who took part in the interviews showed interest in not only being invited to organize and hold one-off events or discussions. The participants emphasized the importance of sustainable institution-building programs, in which the experience and optics of representatives of similar foreign institutions, as well as their available resources, play an important role in improving the quality of the partnership.

[Institutions abroad can] help, in particular, by creating support programs <...>. It is about programming, which in some places we cannot provide in our situation, because we do not have this peace for focused work. Our work is very fragmented, in fact. And being beyond this limit of missile attacks, there is a potential chance to restore programmatic support.

Representatives of the institution that engages Ukrainians from abroad

Funding

The issue of wages was evident in the Ukrainian cultural field even before the beginning of the full-scale invasion. Since February 24, 2022, it has been exacerbated by a lack of state and local funding as well as inflation. According to the respondents, financial assistance is primarily needed by people who are in Ukraine. During the interviews, cultural workers shared their opinions about the difficulties in obtaining permanent funding for individual activities, when they are broader than a single project. They mentioned that in Ukraine it is more common for both state and private institutions to fund those projects that have specific measurable outcomes. At the same time, their experience of interaction with some institutions abroad indicated that there are alternative approaches to program funding. As an example, the initiatives of the Institute for Human Sciences in Vienna, which are aimed at supporting individual artistic or research activities, were cited. This means that Ukrainian cultural workers abroad are more likely to agree to cooperation with institutions abroad that do not set requirements for the implementation of a specific project but support their individual requests.

When you apply [for a grant program], you have to prove to the State the value of your work, to prove why your individual project, which is aimed more at your development, and your development is the development of the State in the future, but it must be emphasized that it is very useful for the promotion of Ukraine or community development. In short, you don't just realize your potential. Simply realizing yourself is not useful for the State.

Cultural worker with high mobility

The lack of funding affects both the institutional capacity and the sustainability of the individual artists' practices. This is another factor that is not conducive to strong cooperation and leads to short-term cultural initiatives.

Engagement of experts

The respondents called **the lack of specialists a separate challenge**. This is due to insufficient funding, which limits the ability of organizations to attract qualified specialists. In addition, due to the forced migration of cultural workers abroad, **the demand for people locally** in Ukraine has increased. Research participants said that in some places there is a lack of resources to fully implement all projects which can slow down the ability to respond to new collaborations.

Interview participants noted that this lowered the level of requirements for the expertise of candidates who are involved in projects at Ukrainian private institutions in 2023. This challenge emphasizes **the need for professional education**. This is also consistent with one of the themes in Kateryna Botanova's introductory speech on the need to restore and improve cultural and artistic education in Ukraine through the network of professionals with experience in European and North American academic and cultural institutions.

Well, the topic we did not touch on is education. A very important topic, because in these fields, which we have been talking about for an hour, there is really no professional education. Well, it exists, but it is so-so, very intuitive. Those faculties that I know: curatorship, art criticism <...> are professions that I would not say have their professional education specifically in Ukraine.

Cultural worker with high mobility

According to respondents, the lack of professionals in the cultural field is one of the factors inhibiting institutional perspectives for the development of long-term strategies and visions.

Now here is also the next level of complication: institutions have to produce the knowledge base about what they do <...>. At this stage, for me, a mature institution is one that realizes that, in addition to exhibitions, it should also do more long-term things, preferably research. That is, without professional people on the team, it all does not work well.

Cultural worker with high mobility

Another aspect of the problem is the long-term involvement of professionals, as they often change their place of work, which is associated with the limited opportunities for professional development within short-term project activities. Representatives of

Ukrainian institutions separately noted that due to lack of funding young professionals change not only their place of work but also their field of activity.

If you compare our [within Ukraine] wages due to inflation with those before [the start of the full-scale invasion], and with the conventional IT sector... When I joke with the students about where they will go, it is clear that the main path for them is to suffer for 1-2 years in the cultural field, some will stay, and the majority will go to IT. Well, or they will go to study abroad somewhere.

Representative of the institution that engages Ukrainians from abroad

The experience of living in war

The Ukrainian cultural activists' experience during the war changed their everyday lives and mental state, forcing significant adaptation. Reactive activity, covering and documenting the war events affect the morale of cultural workers. During the Assembly, the founder of the Odesa Photo Days international festival of contemporary photography, Kateryna Radchenko, noted the emotional burnout that began after 4 months of working with documentary photographs of the war. In the interview, the respondents expressed the need for self-recovery practices, the use of facilitation tools, and taking into account their employees' mental state as part of work management.

During cooperation with Ukrainian cultural actors, cultural workers from abroad may partially not understand this context: both technical aspects, such as the impossibility of crossing the border by conscripted men aged 18 to 60 without special permission, and those related to mental health. Respondents mentioned the need to explain and talk with institutions' from abroad about their emotional state which affected their professional activities.

Bureaucratic aspects

The interviewees highlighted a number of bureaucratic challenges faced by organizations and individual actors within the cultural sphere in Ukraine when trying to develop internal rules. For example, they are forced to improvise and make decisions personally. This can lead to a blurring of interaction protocols and a more complex understanding of responsibility.

Some respondents indicated a problem in interacting with museums abroad, which is connected with the lack of adaptation of Ukrainian contracts to European standards. **These legal obstacles can be resolved through implementation of uniform contract standards that would meet international requirements and facilitate communication and cooperation in the field of culture.**

Individual actors spoke about the difficulties in document management and the lack of experience in regulating their cooperation with institutions. The introduction of international standards at the level of local interaction within Ukraine can improve and regulate the conditions of cooperation of all cultural workers, and provide experience that can be applied for international cooperation in the future.

CONNECTIONS AND NETWORKS: CHALLENGES AND NEEDS

Since the beginning of the full-scale invasion, the development of ties in the Ukrainian cultural field was taking place not only within the country, but also with Ukrainian cultural workers who were abroad. Within the scope of this research, we talked with Ukrainian institutions that cooperate with their Ukrainian colleagues abroad, and with the colleagues who either have high mobility or live outside of Ukraine, in order to explore examples and features of this interaction.

The participants of the Assembly and the in-depth interviews mentioned the challenges and needs regarding the formation, preservation and strengthening of ties within the Ukrainian cultural field. The main challenges and needs are related to migration and forced displacement before and after February 24, 2022, contact with Russians, opportunities for sharing experiences and the agency of Ukrainian cultural activists in the international field. Among other challenges, language barriers and the difficulty of obtaining an exit permit for men, even for work trips, were mentioned.

Migration and forced displacement

One of the primary challenges associated with fostering connections and building networks among Ukrainian cultural workers lies in the difficulties arising from interactions affected by migration, particularly forced migration. Several interview participants highlighted the growing distance and disconnection from the Ukrainian context during their time abroad. This is attributed to the conscious or unconscious exclusion of individuals who have migrated from art projects by certain Ukrainian cultural institutions and curators. They can prioritize the support of those who remained in Ukraine. At the same time, the loss of ties due to departure can occur

gradually and imperceptibly, in particular, due to **the lack of activities that contribute to the preservation of these ties.**

Interviewees who had the experience of forced departure abroad mentioned the feeling of **separation between them as people who left and those who remained in Ukraine.** Informants with high mobility who had gone abroad and remained there at the time of the study expressed concerns about the appearance of barriers between them and the Ukrainian cultural environment after their return. In addition, they mentioned a lack of programs and projects designed to engage and retain individuals with their level of mobility within the field. As one of the reasons for not returning to their hometowns, the interview participants cited the fact that other representatives of artistic communities have also not yet returned.

I [make] more of my personal efforts than the Ukrainian environment makes efforts to keep me. It's like, as a human being, I need Ukraine more than Ukraine needs me, relatively speaking. And this scares me in the sense that I hope for my return to Ukraine in the near future, but I am afraid that I no longer belong to the context and am perceived as an artist who returned from emigration — another category for cultural figures who will create a barrier between me and the environment.

Cultural worker with high mobility

Interview participants talked about the importance of implementing **projects and activities in Ukraine that include people who are outside Ukraine.** This can contribute to overcoming the feeling of exclusion from the Ukrainian context. Such projects can be exhibitions that unite those who left and those who remained in Ukraine, initiated by Ukrainian institutions. During the Assembly, artist Daria Kuzmych mentioned the importance of maintaining ties with people living in other countries and reintegration. As an example of such support, she cited residencies for Ukrainian cultural workers living abroad, as well as temporary scholarships from Ukrainian institutions. Such programs, in particular those initiated by Ukrainian cultural workers, can prevent dropping out of the Ukrainian field and enable future return to Ukraine.

During the interviews, respondents with high mobility noted that Ukrainian curators should spend more time researching contemporary Ukrainian art and not be guided only by their own acquaintances and networks when creating exhibitions. This will contribute to the involvement of those artists who have left and who may gradually lose contact with the Ukrainian cultural field. However, this requires

greater resources and support, in particular financial and personnel, from both institutions and state or local authorities.

Some of the respondents emphasized the importance of cultural institutions abroad **supporting vulnerable groups** of cultural actors, such as artists with children, LGBTQ+, and representatives of minority communities who were forced to leave. In their opinion, such support, in particular, from cultural institutions abroad should be long-term and stable. These can be residencies that last not one or two months, but half a year or a year.

Some representatives of the institutions noted in the interviews that it is important for them **to work with the personal experiences of artists abroad**, which are reflected in their work. Reflection on the war from a different context (people outside of Ukraine) can be one of the topics for creating events in Ukraine and abroad.

The format of the residency involves participation of artists, curators from different regions. And we invite them because it is important for us to look at our own context from a new angle.

That is, a person who comes from outside can interpret all these processes a little differently.

Representative of the institution that engages Ukrainians from abroad

At the same time, some representatives of the institutions noted that **they deliberately do not involve cultural workers who emigrated**, in particular, to work on topics related to the war, citing the challenges of existing in different contexts as a significant concern. This may be related to ethical issues regarding the possibility of such cooperation, that is, whether a cultural worker can work with sensitive topics related to the war without being in Ukraine at that time.

Cultural workers who are temporarily abroad have an important opportunity **to represent themselves in Ukraine**. They made extra efforts to participate in open-calls projects in Ukraine to compensate for the lack of live networking and not to fall out of the field. Their level of involvement may vary depending on the number and depth of connections in the field they had prior to the start of the full-scale invasion, placing some cultural workers in a more privileged position.

The interviewees noted that one of the difficulties in working with artists abroad was that sometimes it is difficult to solve

production issues if the artist cannot be **physically** present to personally participate in the process of creating the work. At the same time, representatives of Ukrainian institutions see a potential in providing opportunities for Ukrainians abroad to come for several months to work together on projects in Ukraine. This can expand the range of opportunities for cooperation, and involve them not only as artists who can have exhibitions.

During the interview, some representatives of the institutions talked about the practice of engaging Ukrainian workers from abroad for **part-time employment**. It was important for them to maintain connections with cultural actors who have relevant experience. At the same time, they could not offer them full-time employment with wages sufficient to live abroad.

Some representatives of institutions mentioned maintaining **professional development** of individual employees, in particular those who were temporarily or permanently abroad, as a reaction to the difficulties of attracting specialists in Ukraine. They established tools for interaction in conditions when some of the employees were abroad. In their opinion, training and development took place there faster than it could in Ukraine during the full-scale war. The respondents called it a *contribution to the future*, because it is important for Ukrainians abroad to remain integrated in the Ukrainian cultural field and to be able to continue developing their careers in Ukraine. Also, the networks and contacts of individual cultural workers are valuable for expanding the geography of projects of the entire institution.

At the Assembly, the involvement of Ukrainians abroad was mentioned as an opportunity to mitigate the difficulties that arose after Russia's massive attacks on Ukraine's energy systems and the war in general. During the winter of 2022-2023, such cooperation supported the organization of work processes, as Ukrainians abroad were safer and could continue to work as usual. They had constant access to electricity and the internet, the massive missile attacks on Ukraine had no additional impact on their daily routine.

During the interview, they also mentioned the need to create opportunities and programs, in particular, on the part of Ukrainian institutions for **the return** of those who were forced to leave Ukraine. An example of such a program can be *Vidnova Fellowship Ukraine* – an opportunity to receive a three-month scholarship and networking with Ukrainian and European partner organizations for those who were forced to leave Ukraine after February 24, 2022, but decided to return and resume professional activities in Ukraine.

Institutional interaction and exchange of experience

The cooperation of Ukrainian institutions with **cultural actors from Ukraine who work in cultural institutions abroad** can be a **catalyst for inter-institutional partnerships**. Ukrainians who permanently work in Ukrainian institutions and join internship programs or other engagement formats, such as fellowships, in foreign institutions, perform the role of ambassadors of these institutions in Ukraine. They can broadcast requests, share topics of common interest, or combine both contexts in their practice, act as consultants to build a network of connections for Ukrainian institutions. In addition, there is a practice of maintaining communication between Ukrainian activists and Ukrainians who live abroad and are constantly involved in the activities of foreign institutions, in order to understand mutual needs and quickly initiate inter-institutional cooperation.

Obviously, the experience that they [Ukrainians working in institutions abroad] get there is valuable, the experience of interaction, the experience of other, possibly working levels, other situations, other relationships, other networks, partnerships. Because this is... our door... to these institutions with which, perhaps, we would not communicate otherwise. Or the path would be much longer to establish common interactions. Thanks to these people, this road is shortened in time.

Representative of the institution that engages with Ukrainians from abroad

During the interview, representatives of Ukrainian institutions mentioned the value of the experience of Ukrainian cultural workers who worked or are working abroad for a certain time. The involvement of such employees as curators, advisers, co-organizers of events in Ukraine is an opportunity to invent new formats of programs or projects. These can be, for example, research on cross-sectional intersections, integration of ideas and concepts that have arisen as a result of being in a different context or cultural field.

What we have thanks to them [Ukrainians abroad] is also the perspective from a distance. And the peculiarity is that thanks to a) security and b) work in other institutions, they get a new outlook, a little [differently] see things that we are used to. And forgotten, in particular, from the war side. <...> Accordingly, they have slightly different optics, somewhere in between the optics of a Western person who lives without war, only with inconveniences of price increases and certain discomforts.

Representative of the institution that engages with Ukrainians from abroad

Feminist optics, inclusive curatorial practices, and tools for expanding the audience of art events, in particular attracting audiences of different ages and with different experience of attending events, were mentioned as examples of expertise gained by curators who are abroad. During the Assembly, Karen Jagodin, executive director of Tallinn's Vabamu Museum of Occupation and Freedom, voiced an example of engaging a network of Estonian cultural activists abroad in a longer-term perspective. She told about the practice of inviting Estonians who have moved abroad during the last 10-15 years to the activities of the museum's supervisory board, which involves their involvement every quarter for just a few hours.

Another tool for incorporating the experience gained abroad can be inviting those who have it to **public discussions** or **dialogues** to discuss current problems of the Ukrainian cultural and artistic environment. It can be both a broad framework of topics about Ukrainian culture, and critical questions about problems and challenges in the work of young artists. This is due to the fact that since the beginning of the full-scale invasion, part of the field of Ukrainian cultural workers received the experience of professional development abroad, which can be relevant and useful for the Ukrainian cultural field.

According to the interviewees, sometimes in their individual activities abroad they received a request to present ideas and narratives of the entire cultural field, and also felt responsible for this representation. Therefore, they saw the need to create clear **narratives and ideas for representing Ukraine abroad**. In their opinion, this could happen as a result of a dialogue between cultural workers who are abroad and those who live in Ukraine. Constant cooperation with Ukrainian institutions, participation in discussions in Ukraine can contribute to increasing opportunities to broadcast the ideas and positions of their representatives for mutual learning, exchange of ideas between Ukrainian and foreign cultural environments.

We understand that we have to give a clear vision to the outside viewer of what Ukrainian culture is, culture in Ukraine. The Ukrainian version of the avant-garde or something. But these issues have not been worked out sufficiently beforehand. And again, we're doing double the work now. We try to talk about ourselves, but inside Ukraine we did not have time to talk about it. And that's why we develop devices and approaches in such a turbo mode, a stressful mode.

Cultural worker with high mobility

Among the challenges, interview participants mentioned the problem of **one-off cooperation** both in Ukraine and abroad. This means that after the completion of projects, employees of these cultures do not support interaction and do not develop the connections that have been formed. Because of this, one of the key needs of the informants was **building and establishment of long-term stable connections** both within the Ukrainian cultural field and with foreign cultural workers. According to the research participants, such connections can support and develop cultural institutions.

During the interview, respondents shared that after a year of full-scale war, representatives of institutions from abroad, in particular museums and galleries that had contact and experience working with Ukrainians until February 24, 2022, expressed a desire to deepen cooperation and initiate a larger number of projects. They had a request to expand **the map of contacts with Ukrainians in order to obtain new partnerships** and establish more long-term and systematic cooperation. In particular, the interviewees noted a tendency in the desire of some institutions abroad to move from unsystematic cooperation with personal contacts to the involvement of a larger number of Ukrainian cultural actors to **analyze the post-colonial optics** of institutions abroad towards Ukraine.

One of the key factors in establishing cooperation with cultural workers abroad was named by the research participants **as personal connections**. A common scenario of their construction was the involvement of representatives of Ukrainian institutions in **short-term programs abroad**, such as internships or residencies. At the same time, the opportunity to go beyond a one-off cultural project and delve into the context and activities of one institution can contribute to the creation of more permanent partnerships. It can also be an opportunity to understand which employees of these institutions in other countries work with similar topics, with whom the values and vision coincide. The respondents in the interview cited examples of new projects with partners abroad that they were able to start

directly without open tenders thanks to the previous experiences of residencies.

And we also have plans that are more difficult to organize than cultural projects. These are precisely the team's networking trips to European countries in order to establish these contacts. Because we are interested in the experience of everyday issues, the organization of the work of institutions, and the structure of the team's work, and the structure of schedules, and, of course, the experience of working with artists, the experience of complex productions and various exhibitions.

Representatives of the institution that engages with Ukrainians from abroad

The participants of the Assembly also mentioned that the emergence and development of personal contacts and connections acquired before the full-scale invasion took place thanks to the experience **of education abroad, participation in international events, and knowledge of foreign languages**. During the interview, representatives of institutions that prioritize cooperation with Ukrainian cultural actors abroad called a high level of knowledge of foreign languages one of the requirements for employees. At the same time, contacts and partnerships both with foreign institutions and with Ukrainians abroad are often **accidental**, because they are connected with the personal networks of the leaders of organizations or individual actors.

Another aspect that contributes to the development of international partners is **mobility** which increased as a result of the full-scale invasion. This was due to simplified conditions and extended stays abroad. An example of using the network of contacts of those who live abroad or have a high level of mobility can be their involvement as project managers and curators in the creation of new programs or projects abroad or traveling projects.

Representatives of Ukrainian institutions mentioned the difficulty in expanding the geography of projects abroad and attracting a new audience that is familiar with Ukrainian cultural products and the context. To go beyond audiences loyal to Ukraine, Ukrainian cultural workers abroad or with a high level of mobility in the role of managers or curators can become a link for **establishing mutual understanding and finding effective tools for working with local audiences**, as they can work directly with local contexts and people.

One of the needs for cooperation with Ukrainian cultural workers was the need to create and develop **platforms for discussions and exchange of opinions**, which would coexist at the same time and

strengthen the diversity of views, as well as be included in the European space. In an interview, one cultural worker mentioned lack of stable platforms for discussion and criticism, as parts of the cultural media ceases their work or ceases to be a place for actual artistic discussion. It also creates a short-term institutional memory, as articles published on digital media platforms may disappear after their closure. And that is why there is a need for both financial support of cultural media and archiving of digital materials about Ukrainian visual art.

Those platforms seem to exist ... in the Olympic system of passing the baton to each other. One dies and closes, the other assumes this responsibility in a different capacity. Now 'ArtsLooker' has remained and 'Suspilne'. Before that there was 'YourArt', before that there was 'Korydor', before that there was 'ART Ukraine'.

Cultural worker with high mobility

Development **of interdisciplinarity**, involvement and joint work of representatives of various fields of culture were also mentioned among the needs. This would strengthen interaction between cultural communities and actors from different cultural sectors. They also mentioned the need to create a platform that would gather both Ukrainian and international opportunities and projects focused on the Ukrainian context.

Agency of Ukrainian cultural workers

The participants of the Assembly and interviews expressed a request for the strengthening of agency both within the Ukrainian cultural field and within the framework of interaction with cultural workers from abroad. The interviewees mentioned that before the full-scale invasion, a large percentage of European cultural workers did not recognize the agency and subjectness of Ukraine, perceived it as part of *the post-Soviet space, a Russian colony, an annex to the Russian world*, and did not question Russia's imperialist policies regarding Ukrainian culture.

One of the factors informing this perception on the part of cultural institutions abroad and actors was the **colonial experience of Ukraine determined by its historical ties with Russia**. Therefore, Ukrainian cultural workers had to reconsider their own views, as well as conduct educational work for cultural workers abroad. Instead, after a year of full-scale war, according to interview participants, the stereotypical vision of Ukraine gradually changed, in particular, due to

increased attention to it and the educational and advocacy efforts of Ukrainian cultural workers. The interviews also mentioned the peripherality of knowledge among audiences abroad and the paucity of sources about Ukrainian culture, which were one of the reasons for the lack of discussions between Ukrainian cultural workers and opportunities for presenting modern Ukrainian art abroad.

During the Assembly and interviews, one of the mentioned difficulties in terms of cooperation with cultural workers from abroad was the attitude towards Ukrainian cultural workers. In particular, they mentioned the problem **of unequal, superior or condescending treatment caused by colonial policies and practices of European institutions**. According to the research participants, this undermines the possibility of mutual exchange of experience. They shared their experience of interaction with representatives of institutions abroad who did not recognize the expertise of Ukrainian cultural workers and wanted to «teach» them something.

Most European institutions do not treat us equally. And they underestimate our capabilities and knowledge in certain areas.. We are currently preparing a project, and the texts are being corrected. Superior, purely Western attitude towards specialists from the "Third World" country. Such a pure colonial theme.

Representative of an institution that does not engage with Ukrainians from abroad

At the same time, during the Assembly and interviews, it was mentioned that internships, residencies and involvement in the work of European institutions since the beginning of the full-scale invasion helped to increase confidence in one's own knowledge and experience and to overcome the so-called inferiority complex. According to Valeria Schiller, an independent curator, writer and editor, Ukrainian cultural workers can learn from cultural workers from abroad, without being inherently «inferior» to them. During the interview, the importance of equal exchange and balance in cooperation with cultural workers from abroad was also highlighted.

The participants of this research noted that the experience of working in European institutions was useful for understanding the challenges and basic needs of the European cultural environment. In their opinion, the experience of involving Ukrainian cultural workers in the process of implementing sustainable programs in individual institutions helped to find tools for building a dialogue on topics relevant to this field. In addition, the representative of the institution, which does not involve Ukrainians abroad, noted that thanks to this

experience, Ukrainians involved in the work of European institutions can contribute to the development of decolonization optics and practices in these institutions.

Regarding cooperation with cultural workers from abroad, the respondents mentioned the need **to include and involve Ukrainian cultural workers in the program activities of institutions abroad**, in particular, in broader discussions about issues of inequality or the environmental crisis. This would help change the focus on representations of Ukrainians as war victims and strengthen Ukraine's agency in the international cultural field.

I feel the lack of the inclusion and involvement of Ukrainian artists, Ukrainian cultural workers in those programs and dialogues that cultural institutions conduct in their normal activities. That is, situations, not when some special exception or special program is made for Ukrainians... but when the Ukrainian artistic environment, the content with which Ukrainian artists work, is perceived as important for them to be included in joint exhibitions, international exhibitions, in dialogue programs, in publications, in an anthology.

A cultural worker who left Ukraine

One of the risks of long-term cooperation with cultural institutions abroad is related to the fact that representatives of these cultural institutions may not be ready to show solidarity with Ukrainian cultural workers and accept their perspective, for example, regarding the presentation of Russian art. This can lead to the fact that Ukrainians are more willingly recruited to managerial positions, but their vision on conceptual issues is not taken into account.

Curators of institutions abroad can also consciously or unconsciously create programs that try to unite representatives of different countries into a common group of *artists at risk*, which in some cases is a generalization practice. An example of such a project was the State of the ART(ist) initiative, organized by the Ars Electronica festival as a reaction to Russia's full-scale invasion of Ukraine. However, it was addressed to both Ukrainians and artists, activists or researchers who have experience of life in repressive authoritarian regimes and limited artistic freedom, in particular Russians and Belarusians. Therefore, it is important to involve Ukrainians at the stage of conceptual planning of such programs and projects to avoid possible misunderstandings at the stage of their implementation.

The participants of the Assembly and interviews also mentioned the need for cultural figures from abroad to come to Ukraine and work with the Ukrainian context on the spot. This could help change their perception and attitude towards cooperation with Ukrainians, as well as contribute to the formation of new partnerships. An example of such interaction is the program *What's next? Safe cultural multi-spaces for the multidisciplinary reflection of (post)war and (post)crisis European identity*, co-organized by the proto produktiia agency, within which artists living in the EU had the opportunity to participate in a short-term residency to explore the themes of art on the periphery, decentralization and interdisciplinarity.

One of the key challenges for the agency within the Ukrainian cultural field was **the lack of effective opportunities to unite and fight for one's rights**. During the Assembly, Daria Kuzmych cited the experience of Germany, where the women's union can support and protect the interests of women. In her opinion, Ukraine has inactive structures that exist outside the realm of current professional artists, despite the fact that some cultural activists are affiliated with them.

Precarious and unprotected working conditions that exist in some Ukrainian cultural institutions can increase the distancing of Ukrainian cultural workers who have experience working abroad and understand how the activities of trade union organizations abroad differ from the Ukrainian cultural field. And that is why there is a need to rethink the practices of institutions that were created in the Soviet period of Ukraine's history and which do not have effective mechanisms for protecting the rights of cultural workers in today's conditions, or to create new institutions to unify and protect the rights of Ukrainian cultural workers. Contemporary professional organizations or associations such as European Visual Artists, The Visual Artists Association or Artists' Union England can also become platforms for finding opportunities and resources, cooperation and exchange of experience of cultural actors.

Contact with Russians and the resulting conflicts cited as challenges. Interview participants discussed projects involving both Russians and to which Ukrainians are invited, leading to situations where Ukrainian cultural activists are forced to decline participation. Respondents provided examples indicating that not all foreign institutions side with Ukrainians and exclude Russians in such instances. They also mentioned that from the perspective of institutions abroad that invite Ukrainians and Russians to projects, *Ukrainians create problems, muddy the waters, and spoil the atmosphere*.

They [artists] learned that a Russian woman would participate [in the project], which was not announced, and occurred during an online meeting discussing organizational matters. And they opposed it, and were kicked out of the project. <...> Under the guise of a policy of non-discrimination and tolerance.

Cultural worker with high mobility

At the same time, some interview participants find it challenging to tolerate the radical statements or practices of colleagues regarding Russians. Nevertheless, they emphasized their efforts to maintain tolerance during collaborative work.. In addition, some of the respondents mentioned the importance of showing sensitivity to Ukrainian cultural workers in the matter of interaction with Russians or Belarusians. They also expressed their thoughts on the importance of **dialogue between Ukrainians** and the threat of unjustified cancellation of Ukrainian cultural activists.

Canceling each other prematurely is probably not what we should be getting into either, especially when we are canceling people... who have done so much for something together.

Cultural worker with high mobility

In view of the opinions expressed by the majority of Ukrainian cultural workers who participated in the Assembly or study, there is a need to demarcate projects in which Ukrainian and Russian cultural workers are involved. Despite the fact that some representatives of the Ukrainian cultural field can tolerate contact with Russians at the individual level, at the level of institutions, projects that involve the interaction of Ukrainians and Russians may be inappropriate and ethically unacceptable on the part of Ukrainians until the end of the war and the full restoration of the territorial integrity of Ukraine within internationally recognized borders.

CONCLUSIONS AND RECOMMENDATIONS

There can be some caution in describing the Ukrainian cultural field as coherent. Instead, the connections within the field are more likely to be described as heterogeneous. Despite the lack of cohesion, participants in the Assembly and interviews acknowledged the importance of **interaction and cooperation** among Ukrainian cultural actors. The experience of living through the trauma of a full-scale war has contributed to the growing trend of Ukrainian cultural workers **to unite**.

A wave of rapid short-term support from cultural workers from abroad was provided to Ukrainian cultural actors at the beginning of the full-scale invasion. As a result, Ukrainian cultural workers were able to resume or continue their professional activities during times of crisis. The study participants considered such assistance to be important and necessary. Furthermore, after nearly two years of full-scale war, it has become even more urgent for Ukrainians to engage in **long-term activities, programs and projects** aimed at increasing their interaction with each other and with cultural actors from abroad.

There is also a need **to establish cooperation with those who have left and who, especially after the start of a full-scale invasion, feel disconnected from the field** and, as a result, may gradually lose contact with it.

This can be facilitated by programs and projects initiated by Ukrainian institutions, particularly those funded by external sources, aimed at enhancing cross-border interaction among Ukrainian cultural actors.

One of the conclusions of the study is the importance **of local connections and communities**, in particular physical spaces for uniting, creating and strengthening communities. Therefore, one of the key requests of the Assembly and interview participants was the

creation and development of opportunities for **networking**, building solidarity networks, as well as offline communication between Ukrainians and Ukrainian institutions. In addition, it is important to maintain the policy of decentralization and the development of local institutions and initiatives located outside cultural centers such as Kyiv or Lviv.

One of the needs is the development of **the subjectness and agency** of Ukrainian cultural actors in the international cultural field.

This can be achieved through the reinforcement of Ukrainian cultural policy, ensuring the representation of Ukrainian artists not solely in exhibitions centered on the Russian war against Ukraine, but also through the active involvement of cultural workers in program activities organized by institutions abroad. It is also important for the strengthening of solidarity with Ukraine and the development of sensitivity to the context of the Ukrainian intellectual field among cultural workers from abroad.

Interaction with Russians is one of the most controversial issues. Most of the interview participants agreed that such interactions are impossible in today's conditions. Therefore, projects that involve contact between Ukrainians and Russians, even participation in joint exhibitions or festivals, may be inappropriate and insensitive to Ukrainian cultural actors, at least until the victory of Ukraine and the full restoration of its territorial integrity within internationally recognized borders.

Recommendations for cultural workers from abroad, namely for national cultural institutions, national and international foundations, national and international NGOs:

- Maintaining long-term and sustainable programs to help Ukrainian cultural activists who were forced to leave after the start of the full-scale invasion. The priority beneficiaries of such programs should be representatives of vulnerable groups, in particular artists with children, LGBTQ+, and representatives of minority communities. These can be long-term residencies, scholarships or *fellowships* that last half a year to a year, or opportunities for employment in institutions abroad.
- Involvement of Ukrainians in the program work of cultural institutions abroad, such as museums, galleries, cultural centers, festivals, public or research organizations, for long-term cooperation. This will contribute to reducing the vulnerability of Ukrainian cultural workers abroad and,

probably, in the future will help establish cross-institutional ties and partnerships with Ukrainian institutions. It can also have an impact on the transformation of the colonial vision and practices of institutions abroad regarding Ukrainian cultural actors, as well as increasing sensitivity to the Ukrainian context.

- Support of local institutions and projects initiated by institutions from small towns of Ukraine, forcibly displaced organizations or those located closer to the front line or the Russian border. This will provide resources to more vulnerable cultural workers, particularly those affected by full-scale war. It can also strengthen the development of local cultural ties and communities under decentralization policies.
- Support of platforms and activities aimed at networking with Ukrainian cultural actors in the field of visual art. These can be short-term trips to exchange experiences or thematic events, such as forums. Strengthening networking opportunities will contribute to the development and strengthening of ties within the Ukrainian intellectual field in the field of visual arts.
- Creation and maintenance of platforms for the exchange and presentation of information about activities abroad related to the Ukrainian context. This will contribute to the strengthening of ties between cultural workers who are abroad and cultural workers in Ukraine. In addition, it can help maintain the focus of Ukrainian artists living abroad on the Ukrainian context.
- Creating and maintaining opportunities for Ukrainian cultural workers who emigrated or left Ukraine after the start of the full-scale war to work with the Ukrainian context, for example, to participate in exhibitions or come to Ukraine for a residency. This will provide an opportunity for Ukrainian cultural workers to restore ties with the Ukrainian cultural field that were lost as a result of migration, to strengthen existing ties that may be gradually lost due to the lack of such opportunities, and to create new ones. It can also prevent Ukrainian cultural activists from dropping out of the Ukrainian cultural field.
- Development of practices of joint exchange of experience and networking between Ukrainian and cultural actors from abroad. These can be both short-term joint trips, in particular educational, and longer programs or residencies.

It can also be multi-day networking meetings that bring together participants from Ukraine and other countries. This will help establish cooperation between Ukrainian and cultural workers from abroad and strengthen ties within the Ukrainian intellectual field.

- Creation and maintenance of opportunities for cultural workers from abroad to work with the Ukrainian intellectual field, in particular to come to Ukraine for exchange or residency programs. This will contribute to the establishment of international relations and partnerships. It can also create opportunities for a deeper understanding of the Ukrainian context.

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