CHANGE MATES

A GUIDE
TO PEOPLE AND
ORGANISATIONS
CHANGING UKRAINE

OSNOVY
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This book has collected stories of people and organisations changing Ukraine. These are the House of Europe alumni: activists and leaders who implemented international projects reaching thousands of people, published important books, built up stronger ties with European partners, and constantly learned new things. Since 24 February 2022, they all joined the struggle for Ukraine's free future. The book is a guide where embassies and consulates, cultural institutes, and project managers will be able to find potential partners for new exciting ideas. Future speakers of workshops on inclusive education, guests of podcasts about Ukrainian health care, mentors on AI journalism, and co-organisers of music festivals – meet them all in this book.
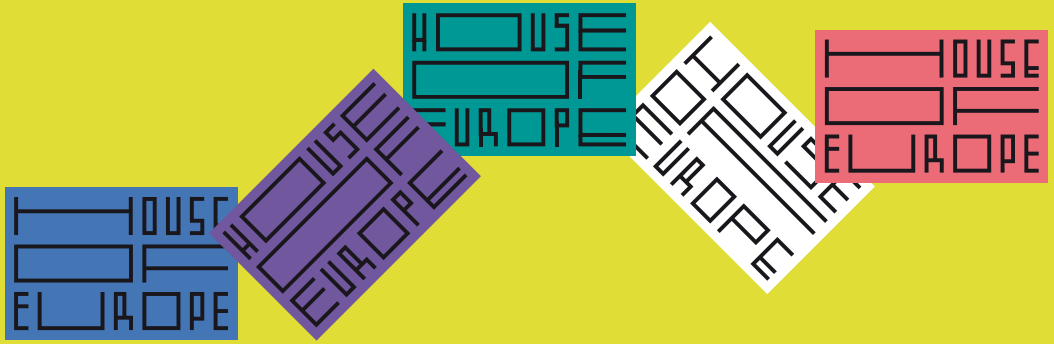
HOUSE OF EUROPE

An EU-funded programme fostering professional and creative exchange between Ukrainians and their colleagues in EU countries and the UK. The programme focuses on culture and creative industries, education, health, social entrepreneurship, media, and youth. Implementation of House of Europe Programme is led by Goethe-Institut Ukraine with The British Council Ukraine, Institut français d'Ukraine and Czech Centres as Consortium Partners.

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INTRODUCTION FROM HEAD OF HOUSE OF EUROPE PROGRAMME

We used different lines to explain what House of Europe is in its essence. We said we are 'connecting people and opportunities.' By which we wanted to express that we are providing opportunities for people, as well as that we are catalysing for people and opportunities to find each other. And that we are about people.

We said we are about 'creative and professional exchange between Ukrainians and their colleagues in the EU and UK.' By which it became clear that culture and creative industries were our largest, but not our only area of activities, and that the exchanging and learning is on eye-level, just as much to the benefit of the non-Ukrainian counterparts involved.

We said 'це для тебе – this is for you.' By which we meant nobody should be afraid of giving it a try and applying for an EU programme, anybody who thought that is not for them should reconsider. And that we really want to deliver something that matters to people, personally.

When House of Europe launched, in autumn 2019, it was essentially about cross-border mobility. There were Mobility Grants for Ukrainian professionals from a broad array of reform sectors in Ukraine: culture and creativity, education, health, media, social entrepreneurship, and youth work. They would allow them to attend conferences, showcase their work, find partners in EU countries and the UK, to network. Study Tours would bring groups of selected museum managers, social entrepreneurs, primary school teachers, or neonatologists to Germany, Estonia, or Poland, to observe first-hand how their colleagues work, and to come back home with expanded toolbox and networks. Physical international cooperations and coproductions of theatres and cultural organisations were on our funding list, just as much as offline residencies and youth camps – to name only a few of more than 20 programme lines. We were set to sail on for beautiful, creative, insightful three years to come.

Things came differently. Twice during its lifetime has the programme been hit by major crises. Actually, it is more accurate to say: twice have Ukraine and its people and professionals been hit by crises. And the programme and its team were hit as well and had to adjust.

The first time was just a few months after House of Europe had started, and it was COVID. By the time

Ukraine went into shutdown, the team had been on their last leg to publish the second wave of open calls for cross-border mobilities and physical cooperation projects. It would not happen anymore. Instead, the programme, like everyone else, had to reinvent itself and go online. In April 2020, following dense consultations with the European Union Delegation, the COVID response package was deployed. 1,500 cultural professionals won EUR 100 stipends after attending curated online courses. International Cooperation Grants became Digital Cooperation Grants. 32 cultural organisations went digital with equipment bought through Infrastructure Grants. And, together with Goethe-Institut and Digitizing Space, we invented Hatathon: the first and largest online ideathon in Ukraine bringing together more than 1,000 professionals from IT, business, and culture.

Other strands of our work evolved throughout the lockdowns. We moved into a new office at the heart of historical Pechersk, right in between to Mystetskyi Arsenal and Lavra. The catalogue of opportunities featured on our website, social media, and newsletter, grew. In September 2020, we went to Rivne for our first attempt to run a hybrid festival for creative industries under pandemic conditions. Later on in May 2021, we were among the first to use mass testing for the second, larger edition in Dnipro. In the outskirts of Kyiv, a team of emerging Ukrainian architects and designers built the Mobile Pavilion, a transportable urban structure and temporary attraction, which would then tour to Mykolaiv, Kamianets-Podilskyi, and Ivano-Frankivsk over the summer months.

House of Europe was always about reaching beyond Kyiv, going to where information and opportunities are needed, yet less known and at hand. In February 2022, we were partnering up with a creative hub to deploy a temporary House of Europe branch in their premises, in Kharkiv. Books translated by House of Europe Translation Grants were exhibited, flyers on EU opportunities laid out, information events scheduled. When the courageous partners opened House of Europe in Kharkiv on 17 February, they said, in the direction of the troops amassing a few kilometres away, 'Now more than ever.'

A week later, the team and Ukraine woke up to the sound of explosions. They got scattered across Ukraine and Europe. Partners and grantees, in the middle of their forward-looking projects, found themselves displaced, at frontlines, volunteering. Some lost their lives. And for the second time, a response package was tied, double as large as the previous one. Just like so many others, House of Europe started buying emergency supplies, so that Ukrainian creatives and professionals would survive. The same was offered to grantees who had recently received funds — instead of a film festival, members of an NGO and other citizens got evacuated from Mariupol. 309 Alumni of House of Europe received EUR 1,000 stipends to relocate, purchase lost equipment, or to resume their

professional activities. As Russia went to annihilate Ukraine's cultural heritage, House of Europe gave the funds to seven NGO to safeguard and evacuate more than 30 museums' collections. Civil society initiatives proved to be at the core of Ukrainian resilience and got funding: to document Russian war crimes, to inform women giving birth in shelters, to run humanitarian centres in Mykolaiv or Chernivtsi. Another Hatathon came, another round of Infrastructure Grants, a mentoring hand was lent to creative start-ups. The Catalogue of Opportunities is now covering all the countries where Ukrainians fled to.

This book could have been the final publication of House of Europe. Originally, the programme was designed for four years. It continues. The EU support to Ukraine continues. With Ukraine now a Candidate to join the EU, an ongoing, active House of Europe at its heart seems more timely than ever.

Ukraine withstands Russian bestiality. Ukraine does so because its people are free, creative, and feel European — the very same reason why Russia wants to annihilate it. This book is the collection of the individual stories underpinning that. It is a selection of the countless personal encounters, ideas, inspirations, friendships, visions, dreams, and learnings that altogether make up for Ukraine in Europe.

Feel free to use this book to find a capable partner in Ukraine for your next important project. Choose from all those people that found opportunities, and seized them. People that themselves constitute an opportunity, an immense potential for this country, and for Europe.

Dear reader, 'this is for you.'

**Dr Christian Diemer,
Head of House of Europe
Programme, Goethe-Institut**

FOREWORD
FROM HEAD OF THE EU DELEGATION TO UKRAINE

24 February 2022 is forever engraved in our memories. That day, Russia started its unprovoked, unjustified full-scale war against Ukraine. That day also became the day Ukraine ultimately left the orbit of Russian colonial contempt and imperial hubris, sealing its irreversible decision in favour of a free, democratic, European future.

The fierce resistance of Ukraine became possible, not least, due to the efforts of civil society. Years of activities of the extensive network of civil organisations and change agents had laid the groundwork for immediate consolidation in the face of a shattering threat. Much credit for that is owed to the heroes of the book you are holding in your hands right now.

Artists, creatives, teachers, doctors, researchers, journalists, and youth speaking from the pages of this book are alumni of one of the largest programmes established by the EU in Ukraine — House of Europe. With a budget of more than EUR 12,000,000, the programme funded more than 450 projects and contributed to more than 1,400 people participating in the creative and professional exchange with their counterparts in nearly all Member States of the EU and other partner countries.

The EU strongly believes in the European future of Ukraine. We have stated so when unanimously voting on recognising Ukraine as the Candidate country for membership of the European Union. And while Ukraine is on its way to officially join the European family, we continue standing with every city, every territorial community, every organisation, and every Ukrainian person.

Ambassador Matti Maasikas
Head of the EU Delegation
to Ukraine

FOREWORD
FROM HOUSE OF EUROPE
SUPERVISORY BOARD

The House of Europe project is a successful platform to strengthen initiatives and the spirit of activism and volunteer work born during the Euromaidan protests in 2013–2014. After the Revolution of Dignity, Ukrainian people faced many challenges related, in particular, to the further development of civil society and maintaining the sustainability of institutional development. It is primarily about the values of an open society, democracy, equal rights and opportunities.

Over the years of Ukraine's independence, the international community was actively involved in democratic transformations in the country. The House of Europe's team is also an excellent example of the dissemination of European ideas of mutual support and being in the context. We got the impression that #StandwithUkraine is precisely about this project and the team that has been involved in its creation and successful implementation in recent years. Despite the challenges like the war in the Donbas, the pandemic, and the recent full-scale invasion of Russia into Ukraine, the project remained functional and supported many public initiatives from different parts of Ukraine. The team listened to our advice and opinions.

This House became a real home for many people and their ideas described in this book. These are not simply success stories that are important for inspiring others, but they also represent work with communities, east or west of the country. They can be a combination of things like education, culture, and human rights. It means working with sensitive topics that sometimes remain a challenge for Ukrainian society, such as countering stereotypes about the Roma community. Equal rights and opportunities for all citizens, regardless of gender, ethnic origin, age, state of health, religious affiliation, sexual orientation, gender identity, etc. — this is what House of Europe is all about. In these cases, there is sometimes a distinct lack of stories with a 'positive narrative,' and that is precisely what you can find in this book. Human dignity is what we fought for on the Euromaidan and what we should continue to defend.

House of Europe has repeatedly gathered people from various fields — culture and art, education and science, medicine and creative industries — at various events and festivals. Communication, sharing ideas, and mutual inspiration are important to keep working and doing your job every day. As part of

the project, we also experimented with interdisciplinarity, combination and intersection of various fields.

Equally significant are international study trips abroad. Intercultural communication and exchange of experience belong to the values of House of Europe, too. In the book, participants also share their experiences of international trips. This results in non-standard ways of solving problems, interesting thoughts about 'networking instead of eternal planning,' about the importance of community and support.

We wish House of Europe strength and inspiration for further work in Ukraine, which is quite difficult during the full-scale war. Undoubtedly, this project contributed to the fact that currently 'the whole country is volunteering' — that is, to the future victory.

Tamara Martseniuk

This book about Ukrainian social initiatives, made possible with the support of House of Europe, comes out at a special time. The full-scale war that Russia has been waging against Ukraine destroys lives and physical space and deprives people of the opportunity to live freely in their homes and plan for the future. However, Ukrainians chose freedom, independence, and dignity — and every day, with their actions, they defend their right to this choice. The war cannot destroy the space of social interactions and people's ability to resist horror and destruction.

Each of us has our own sources of strength and resilience. For some, it is the opportunity to defend their country or the realisation that their loved ones are safe, and for others, it is honest work that supports others or creativity that gives a vision of perspective, a sense of unity and self-fulfilment. Social interactions give Ukrainians an unprecedented resource of hope and courage — they save, support, help to persevere, inspire, and open up opportunities.

Ukrainians are amazing. Instead of despair and hopelessness, despite the heavy losses caused by the war, Ukraine is gaining strength. Awareness of national agency and restoration of national memory are growing in the society, and based on them, there emerge a sense of dignity, personal involvement, and responsibility. Challenges and trials are hardening the Ukrainian civil society, which is finding within itself increasingly powerful resources of humanity and mutual assistance. Hundreds of thousands of Ukrainians join volunteer initiatives, provide their resources, time, and labour for socially important causes, set up humanitarian aid hubs, provide shelter, support, educate, and comfort those in need.

Unbelievable in its scale and power, selfless co-creation of safer and more human spaces is happening every day, and through them, the co-creation of a new social identity. Broad civil society goes beyond NGOs, establishes new networks, and builds trust.

Civil society is part and reproduction of profound social transformations. The stability of civil society rests and grows on the awareness of irreversible change, the feeling of belonging to Ukrainian culture, the discovery of its history and the succession of generations that fought for the freedom and independence of Ukraine. Ukrainians rediscover Ukraine as part of the European space of common values and cultural context. At the same time, the resilience of Ukrainians and their belief in victory inspired millions of people around the world to unprecedented solidarity, strong stance, and support, uniting under the motto #StandWithUkraine.

This book represents only a small part of numerous social initiatives that House of Europe has supported over the years of its work in Ukraine. Every social initiative has great value because it is part of a powerful process that transforms Ukrainian society, giving it the strength and cohesion it needs to survive and grow. Each initiative has its history, heroes, and victories.

Each was created by people with an active civic stance, bold dreams, and the ability to find those who care. Each initiative has part of the House of Europe concept as a common creative space based on European values. Together, they form a remarkable and vivid picture of positive change that moves society forward. Today, it is more important than ever that the search for new meanings, the formation of new plans, the establishment of partnerships, and joint work are on the personal and social agenda.

Ukraine will prevail because Ukrainians believe in their country and associate their future with their country.

Resilience and faith in the future of our country have many manifestations. They are in every new art project, relevant research, social enterprise, city history hub, music festival, online course, office of friendly psychological help, bakery-cafe-reading room, youth hub, and equipped inclusive public space. They are in the initiatives that emerge every day, despite the war and destruction. These creative initiatives change the formats and quality of interaction between people.

It is massive joy and inspiration to be involved in this co-creation.

Inna Pidluska

ART DIALOGUE

The organisation was founded in 2001. Since 2012, Art Dialogue has been organising film festivals throughout Ukraine to promote quality cinema. The organisation also helps creative youth to fulfil their potential.

Among the most well-known projects are the open-air documentary film festival Lampa.doc, the cultural and educational programme for teenagers from across Ukraine EDoc, and the student festival for camera operators Kinoko.

In 2020–2021, together with the Heiner Müller International Society (Germany), Art Dialogue organised the theatrical project H-Effect based on Shakespeare's *Hamlet* and Heiner Müller's *Hamletmachine* (directed by Rosa Sarkisian). H-Effect is a post-documentary performance about the war in Ukraine and its impact on people with different life views, experiences, professions, and sexual orientations. These are the stories of five people who, during a political confrontation, faced the Hamlet-like problem of moral choice, which changed them, their families, and their life paths. The performance was an attempt to create an up-to-date portrait of the young Ukrainian generation, which is experiencing war and political changes.

PORTO FRANKO

The organisation is best known for the PORTO FRANKO Festival of Contemporary Art in Ivano-Frankivsk (2010–2018) and the opera *Chornobyldorf* (2020). The founder is the composer Roman Hryhoriv.

At different times, the PORTO FRANKO Festival brought together musicians, artists, dancers, performers, writers, and theatregoers from 15 countries. The idea of the festival arose as a performative reaction to the literary myth of the new generation writer group *Stanislav Phenomenon*, including Yurii Andrukhovych, Volodymyr Yeshkiliev, Yurii Izdryk, and Taras Prokhasko. The latter's essay 'Port Frankivsk', in particular, became an essential poetic component of the event's concept.

In 2021, the foundation organised the opera *Chornobyldorf* in collaboration with the Musiktheatertage WIEN (Austria), Mystetskyi Arsenal (Ukraine), the INSHI agency (Ukraine) as well as the NOVA OPERA group (Ukraine) and with the support of partners, including House of Europe.

Chornobyldorf is a large-scale musical and theatrical project by Roman Hryhoriv and Illia Razumeiko, which explores the imaginary post-apocalypse of the future. It was called an 'archaeological opera' and is based on the utopian and anti-utopian stories of the Zwentendorf Nuclear Power Plant in Austria and the Chornobyl Nuclear Power Plant in Ukraine. In this multidisciplinary project, the descendants of humanity try to recreate a lost civilisation with the help of archaeological performative rituals. The opera successfully combines traditional polyphonic Ukrainian songs of the early 1980s and electronic music of the late 1970s, video performances from real expeditions and fictional instruments, the anthropological museum and the Institute for the Study of Chornobyldorf Culture.

In 2022, after the full-scale Russian invasion of Ukraine, the premiere of the renewed opera took place at the O. Festival in Rotterdam, the Netherlands. A video version of *Chornobyldorf* was also shown at the BBK OFF Festival in Bilbao, Spain.

LISTENING CAREFULLY: HOW PLANTS CAN TEACH US TO INTERACT WITH THE WORLD

Tender Plants: a Sound Laboratory in the Botanical Garden is the first project of the Slushni Rechi NGO. The team, headed by Natalia Revko, defines its goal as contributing to the development of the artistic community in Odesa. It means supporting experimental and interdisciplinary practices where artists, curators, and researchers acquire new knowledge and exchange ideas.

In the Tender Plants project, with the support of a Creative Youth Grant from House of Europe, the organisers arranged for young artists a series of lectures and workshops at the intersection of biology, work with sound, and critical understanding of environmental rhetoric in contemporary culture. The participants worked with field recordings and listening practices and created site-specific audio performances and sound installations. All this took place in the botanical garden of the I. I. Mechnykov National University in Odesa.

The most delicate, tender plants are kept in greenhouses, so the project name refers to the study of stories of vulnerability – plants, gardens, and people themselves. Natalia explains why it is worth considering environmental challenges through communication, what the audience's response was, and what you need to know when creating an educational programme.

THE GARDEN AS A MODEL OF ATTITUDE TO REALITY

The project has two important tasks: to talk about the otherness of plants and artistic strategies for working with them, and to draw attention to the spaces of Odesa that can be worked with in the context of modern art.

In fact, our project is not only about environmental challenges, but also about communication. How can we communicate and is communication even possible with non-human agents, with plants in particular? A wide range of environmental problems that could lead to an apocalyptic future have already been discussed in the public sphere. There is already an established view, with which I fully agree, that changing our attitude towards non-human agents can be one of the tools for working critically with environmental challenges. I see the need to pay attention to relationships with everything that surrounds us: plants, animals, and the Earth. In the sound laboratory, we focused on plants precisely because of the cooperation with the botanical garden.

The second important thematic issue was the 'garden' and the positioning of man in relation to it. Here I mean practices of care and control. After all, plants, when we interact with them, often come under our control and fit our ideas of beauty. Particularly relevant for me is the practice of artist Alevtina Kakhidze (*her lecture is available on the Slushni Rechi Facebook page — ed.*). She explores the different roles of humans in relation to plants and talks about her own work with the garden; in particular, she develops the concept of an 'adult' independent garden as a garden that often knows best how to grow.

Together with the study of the role of gardeners, the questions of memory and the history of the city emerged: from the lecture on the history of the botanical garden, we learned how scientists experimented and made a lot of effort to include new plants into the city's ecosystem.

On the old territory of the garden, where our laboratory was located, scientific research is still carried out. They grow rare plants now, trying to acclimate them and watching over young shoots. That is why this area is semi-closed to the public: you can get there only accompanied by garden employees, and this added uniqueness to our project.

EXPLORATION THROUGH SOUND

Through an open call, we selected four artists from Odesa and four from other regions of Ukraine. Audio artist and composer Oleksii

Shmurak became the co-curator of the final exhibition. In the open call, we did not limit the media with which participants work, so we had a very interdisciplinary team of artists who work with visual arts, theatre, and music. In the final, they used sound in different ways, creating installations, performances, and audio plays.

The laboratory consisted of lectures and a practical part. The first included a vast interdisciplinary set of lecturers: associate professor of the Department of Botany of the Odesa Mechnykov National University Volodymyr Nemertsalov, audio artist Oleksii Shmurak, philosopher Oksana Dovhopolova, artist Alevtina Kakhidze, researcher Asia Bazdyrieva, as well as project assistant and audio artist Hanna Bryzhata. Ilona Marti was a guest mentor of the project; she has extensive experience in working with sound and audio performances.

The lab resulted in nine projects, which can be thematically divided into several groups. The first group is the interaction between a person and a plant, an attempt at

communication and the expected failure of this communication, an attempt to understand the otherness of plants. The second is a look at the history of plant-human interaction, at the space of the 'imaginary' through which we can explore our options of communicating with plants.

The audience responded very actively to the project's events, both public lectures and the exhibition in the botanical garden. If you look at the final exhibition from the perspective of a visitor, you can say that we created a certain quest game that the audience followed.

SYMBIOSIS OF BIOLOGY AND MODERN ART

There were only a few people in our team: I, as a curator, was involved in coordination; Anastasiia Boichenko

worked on project management, the final exhibition and the public programme; Mariia Sotska handled communications; Hanna Bryzhata became the technical assistant of the Tender Plants project.

The project mentor was artist Ilona Marti, who lives and works in Berlin. According to the initial plan, she was supposed to join us in Odesa and conduct a workshop, and then advise artists during the implementation of their projects. However, she could not make it due to quarantine restrictions. As a result, we developed a very interesting interaction: a case of how artistic practices help to overcome obstacles thanks to creative potential and artistic tools.

We thought for a long time about how to organise Ilona's workshop because video meeting would not be enough. Her practice is closely related to physical interaction with

the participants of performances and audio walks. It was important for us to ensure her 'presence.' How did we manage it? Ilona created an instruction for both the participants and the technical assistant of the workshop; something similar was used by conceptual artists so that any person could implement a certain performance or action. Ilona's instruction included blindfolded walks in pairs, exercises in recording an audio story related to personal memories, etc. In this instruction, Ilona spoke on her behalf; she was the leader in our experiments. After the workshop, we discussed its results with the participants via video link.

Botanist Volodymyr Nemertsalov helped us get familiar with the space of the botanical garden. In addition, we informally communicated with garden employees, and project participant Anton Tkachenko even created an audio installation with a recording of his conversation with an employee.

It was technically difficult to install the final exhibition, as the space certainly was not designed for exhibition projects. However, since it was an open-air event, we were able to implement the project during the quarantine restrictions – people visited the botanical garden, albeit in small groups. The garden conducts research and grows young plants, so to preserve the place, we gathered a team of volunteers who made sure that no plants would be harmed by the visitors.

A sign that our project was successful was the continuation of our cooperation with the botanical

garden. As soon as the following summer, we held an exhibition of works by artist Dasha Chechushkova on the new territory of the garden, together with the Muzeon experimental space. We were also invited to participate in the festival dedicated to the botanical garden's birthday, where we set up an audio installation. They call us to help as volunteers: dig holes, move plants, and clean the area. We have a small Telegram group where we respond to requests from the botanical garden. For me, it was very important to avoid this 'we came, we did the project, we left' framework, with the employees not even understanding what we were doing. I see the interest of the botanical garden team in contemporary art and in cooperation with us. We always discuss why we do things and what the works of artists are about.

In the first months after the full-scale war outbreak, the work of the Slushni Rechi was suspended, and the team members worked and volunteered independently of each other. Natalia Revko, as a curator, was invited to a residency in Gdańsk, at the Łaźnia Centre for Contemporary Art.

Over time, the work of the organisation was restored. Slushni Rechi is looking for opportunities to implement new projects, actively apply to cultural funds, and find partners abroad. Together with the Polish organisation Mewka Foundation, they founded a network of long-term residencies in Gdańsk for Ukrainian artists. Slushni Rechi will also become a partner in a new online project, the purpose of which is to understand and respond to the environmental challenges and wounds of the land resulting from the war in Ukraine.

OKSANA HORODIVSKA

Editor-in-chief of the Pryvit ('Hello') project, which combines two vectors: Pryvit/Production and Pryvit/Media.

In 2015–2017, Oksana worked in the culture department at hromadske.ua, she was the editor of the Hromadske Culture department and prepared scripts. The department launched the Stage 13 series of studio music live events, hosting performances by young and niche Ukrainian bands. The team released a series of programmes on live-action and documentary films and produced the film *Mural Dilemma* on murals and whether they should be in cities.

In 2017, together with three colleagues from hromadske.ua, she founded her own project – Pryvit/Production, becoming its editor-in-chief and combining the roles of scriptwriter, journalist, and copywriter. Pryvit filmed live music for the Ukrainian show Toronto TV, made promotional videos for Mystetskyi Arsenal exhibitions, collaborated with the Architecture Festival and the CANactions school and filmed videos about various areas of the House of Europe programme.

In 2021, in partnership with the Centre for Urban History, Pryvit filmed the documentary *History of (Post)Industrial Lviv* on the commission of Suspilne TV. It is a film about people working in the Lviv heavy industry in the 1960s–1990s and the ways the city was affected by industry.

In 2022, a few months after the start of the full-scale war, the video production resumed its work. However, Pryvit/Media, the project about culture and creative industries, took a pause. Oksana joined the CO-HATY project aimed at creating housing for people who lost it, first as a volunteer, and later as a communications manager. The initiative was launched by the urban planning laboratory MetaLab (Ivano-Frankivsk), Urban Curators (Kyiv), and Critical Thinking NGO (Kharkiv).

→ facebook.com/oksana.horodivska
pryvit.ua

OLENA KASPEROVYCH

Art manager and initiator and curator of the international art residencies programme at the YermilovCenter of Contemporary Art in Kharkiv.

Olena completed an internship at the Peggy Guggenheim Collection in Venice and also joined the programme of curator residencies in Liverpool as part of the Liverpool Biennial team. At YermilovCenter, she is responsible for finding new foreign partners and for the strategic development of international projects. In 2019, she won the Gaude Polonia scholarship from the Ministry of Culture and National Heritage of Poland.

As an independent curator, Olena has prepared several exhibition projects in Kharkiv, Dnipro, and Poznań and created Cultural Traffic, a cultural exchange initiative for artistic research. As part of curatorial research, she worked on the topics of perception of personal and national identity, migration of plants in a cultural context: about the understanding of the local and the foreign and issues of adaptation, displacement, and migration.

In the summer of 2022, she attended the international conference

'Cultural Relations Response to the War in Ukraine' in London, dedicated to cooperation between the UK and Ukraine in the cultural and educational sectors.

olenakasperovych.com
facebook.com/olena.kasperovych

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ARTISTS AS TARGETS: WHAT KGB ARCHIVES TELL US ABOUT CULTURE

Anna Oliinyk,
coordinator of the Repressed Art online
exhibition from The Centre for Research
on the Liberation Movement

On 24 August 1991, Ukraine did not 'gain' independence but regained it. The Centre for Research on the Liberation Movement insists on this phrasing. According to them, the count should start at least from 1918. Later, wins and losses ultimately formed the free European country. However, in the conditions of the Russo-Ukrainian War, this choice must be defended every day. And the key to freedom is understanding the turning points on the historical path.

For 20 years, the Centre has been studying the Ukrainian liberation movement of the 20th century: the history of the state formations of the UPR (Ukrainian People's Republic) and WUPR (West Ukrainian People's Republic), dissidents, the OUN (Organisation of Ukrainian Nationalists), UIA (Ukrainian Insurgent Army), and other military formations. The focus is also on the policy of national memory and the processes of overcoming the consequences of the totalitarian past in the countries

of the former USSR and in Central and Eastern Europe. In order to interest not only historians in these topics but also other people, the Centre has also developed an online course on working with the KGB archives, an interactive map of the OUN network, and a series about the formation of Ukraine called *Ten Days of Independence.*

One of the most successful projects of the Centre was the Repressed Art online exhibition, funded under International Cooperation Grant from House of Europe. These are multimedia stories about Ukrainian, Czech, and Georgian artists, actors, directors, musicians, and writers who felt the oppression of censorship and repression. Their stories are quite different, although sometimes connected, and sometimes even ironic. However, all of them have one thing in common: the online profile of each artist is based on the documents from the archives of the Communist special services. We spoke with Anna Oliinyk, the mastermind behind the project and its coordinator, about how artists' stories acquire a voice thanks to published data.

How did you start working with archives?

The Centre for Research on the Liberation Movement works with the culture of memory, promotion of history and access to the KGB *(English: Committee for State Security — ed.)* archives. Our organisation had been preparing to open access to these archives since 2008 and worked on legislative nuances to make this possible. In 2015, the plan was implemented.

We have been working on tools to help people quickly understand the system of KGB archives. I am a political scientist by education, not a historian, but I have always researched interdisciplinary topics at the intersection of politics and history.

What was the key motivation for the project?

We were interested in drawing people's attention to the huge array of materials that suddenly became available, and what was more, they were absolutely free. In the Centre, we created separate programmes for different audiences: for journalists, researchers, and students, and the Repressed Art project tried to focus primarily on artists and art critics.

When our contemporaries turn to the achievements of their predecessors, they very often do not take into account the importance of archives, which can explain a lot about the cultural heritage and personality of the artist. For example, if you work with archival files of those arrested in the 20th century or those who simply fell into the focus of special services, you can better understand the obstacles that artists had to overcome, what happened to them, and what environment they were in.

For example, Oleksandr Dovzhenko *(a Ukrainian screenwriter, film producer, and director — ed.)* went through a series of transformations: from participating in the resistance movement during the Ukrainian War of Independence in 1917–1921 to representing the Soviet Union abroad in the early 1920s. He began to make ideological films, which contributed to his film career. Stalin's attitude towards Dovzhenko may also be considered. But all this did not happen just out of nowhere – there was a reason.

Our project fulfilled two missions: to discuss artists one more time and to popularise archives. And if we want to tell our history truthfully, deeply, and from different perspectives, these missions are very important.

How did you choose the characters, and how did the work go?

We tried to pick more or less recognisable names. These had to be

not only interesting persons; there had to be non-trivial documents preserved about them. The point is that our project is graphic: material evidence – drawings and handwritten letters – should be captivating enough to be published.

We had a large team: Ukrainian, Czech, and Georgian members. First, we agreed on lists of interest to all three countries. And then, we began an archival research to understand what is present in the archives and what is absent, and how visually appealing the available documents are. According to the results of the preliminary study, the lists were reviewed again, and many names were rejected because their cases did not represent the complete visual picture.

Were you the first ones to work with these archives?

In Georgia, access to the archives is hindered, so I dare to assume that some documents have indeed been published for the first time. In Ukraine, the situation is somewhat different: the documents had not been secret for many years before the project was implemented, so I assume that someone could have already worked with them. At the same time, we have selected documents that have never been published online, and this is our novelty. No broad audience has ever seen them before. Among the unique Ukrainian cases, I would highlight the story of Mykola Hlushchenko, an artist and Soviet agent. His documents have never been freely available before us.

As a coordinator, I followed the process. We coordinated all three parts, but each country had its micro-team working on its own component of the exhibition. We met online to agree on criteria to work with and choose characters, and then everyone worked in their field.

What do you remember most in the process of working on the project?

I was impressed by all the information, especially about the Czech Republic and Georgia. And, of course, about Ukraine. Ukrainian artists were accused of being bourgeois and nationalists, so it was a crime to keep in touch with them. Our dissidents and dissidents in the Czech Republic experienced similar things: pressure, censorship, a ban on printing, and destruction of careers. We managed to establish remarkably interesting bridges between the countries.

I was personally impressed by the case of Milan Kundera. This is not new, but debatable information. Back in 2008, a Czech historian published a story when he found a document in the Czech archives confirming that Milan Kundera had informed against one person who was later sentenced to 20 years in prison. Kundera, who has not communicated with the press for years, was the first to contact the media and deny this fact.

At the same time, we tried not to assert anything when we put the documents online because there is no direct archive file that would prove Milan Kundera was an agent. But certain facts indicate that the writer could really have cooperated with the Communist services. It does not mean that his novels lose value, and we have to condemn him. We rather showed the complexity of that time and the difficulty of choices that artists had to make.

For example, all reports on Dovzhenko are written under pseudonyms, but some of them are easy to decipher. In his criminal case, there are many denunciations from an agent named Petr Umanskyi (real name – Mykola Bazhan; *a Ukrainian poet and writer — ed.*), and, unlike many others, they are exceptionally mild. The author assures the readers of these denunciations that Dovzhenko does everything right and is incredibly talented.

So, not all agents were negative characters?

I can say only one thing for sure: judging someone who lived at that time is incorrect. Most likely, say, Mykola Bazhan agreed to cooperate because he understood that he simply had no other choice.

A similar story happened to Ostap Vyshnia *(a Ukrainian writer and satirist — ed.)*: he was recruited after being released from the Gulag labour camp. When you tried to save yourself as an artist, they started harassing you. But he became unsuitable as an agent because he drank a lot and did not remember anything from what happened at writers' meetings, so he saved himself from being an agent.

What was difficult during the implementation of the project?

We were developing Repressed Art when the whole world went into the first lockdown due to COVID-19. We conceived a project that required almost no physical contact on our part, but the amount of work on it was huge.

The functionality of the website provides a description of each individual document – not an entire case, but every single document! We published more than 1,000 such documents as part of the exhibition. Establishing digital cooperation with the archives was not easy, but everything went well, and we received a lot of positive feedback. Such work really expands horizons.

The people who make up the core of the Centre for Research on the Liberation Movement either joined the ranks of the Armed Forces of Ukraine (and now some of them are on the front lines) or started volunteering. Some survived the Russian occupation and barely managed to leave the blocked cities. But despite all the difficulties, the Centre resumed its work a few weeks after Russia's large-scale invasion of Ukraine and initiated an appeal by civil society to the international community with the demand to create a separate tribunal to investigate Russia's war crimes. The organisation also produced a series of newsletters about Russian and Soviet repressions in the history of Ukraine in seven languages.

Further work is primarily to fill the electronic archive with new documents as well as to advocate the derussification of toponyms, monuments, and other elements of cultural heritage in Ukrainian cities and villages. Dariia Hirna's original documentary project The Faces of Independence about national memory, reinterpretation of the events of the 20th century, and the Russian imperial heritage is released on YouTube. At the same time, the Centre is translating the stories of Ukrainian dissidents into English, with colleagues from the American radio station NPR having agreed to provide a voice-over.

MEMORIAL MUSEUM OF TOTALITARIAN REGIMES 'TERRITORY OF TERROR'

The museum, founded by the Lviv City Council, is located in Lviv on the territory of the former ghetto (1941–1943) and transit prison No. 25 (1944–1955). Territory of Terror explores, interprets and presents the tragic pages of the history of the mid-20th century in the context of modern days.

The institution is an example of the memorialisation of the controversial legacy left after the Second World War and the collapse of the USSR. Museum employees organise exhibitions, educational projects, and artistic interventions in the urban space, record oral historical testimonies, and preserve and research historical documents.

The #непочуті (#unheard) project records the memories of direct eyewitnesses of the events that took place in the 1930s and 1950s: "dekulakisation" as well as pre-war and post-war deportations, the Second World War, and the socio-political life of the USSR in the 1950s–1970s.

In 2021, together with the Czech non-governmental organisation Post Bellum (Paměť národa), Territory of Terror launched the *Lost Childhood* project – an online platform with the stories of those who were repressed in childhood and who survived the trauma of deportation, as well as lectures by specialists for understanding discourse on children in times of war and disaster. The project ended up with the opening of the final exhibition in Lviv and Prague.

On the territory of the museum, there is a collection of monumental art of the USSR – monuments, stained-glass windows, and mosaics as an example of Soviet memorialisation and propaganda in public space.

MYSTETSKYI ARSENAL

This is one of the largest and most important cultural institutions of Ukraine, which integrates various types of art in its activities – from modern art, new music and theatre to literature and museum work. The complex was created in 2005, and in 2010 it acquired national status. The museum is located in an early 19th-century arsenal building in Kyiv. Since 2011, it has been the venue of the annual book festival Book Arsenal.

Mystetskyi Arsenal has initiated dozens of exhibitions. The previous events include Independent: *New Art of the New Country 1991–2011* (2011); a large-scale project *The Grand and the Great* (2013), which collected 1,000 works of Ukrainian art from 35 leading museums; *Mariia Prymachenko. Boundless* (2016); *Malevich+* (2016); the fashion project *IN PROGRESS. Ukrainian Dress Code since Independence* (2017); a research exposition of Serhii Paradzhanov's cult film *Shadows of Forgotten Ancestors* (2016); *Boichukism* (2017); *Kurbas: New Worlds* (2018); and personal exhibitions of Oleksandr Hnylytskyi (2017), Kyrylo Protsenko (2018), Oleh Holosiy (2019), Andrii Sahaidakovskyi (2020), who represent the contemporary Ukrainian art, as well as the *Futuromarennia* project (2021) about the development of futurism in Ukraine.

In 2021, there was a cultural exchange between the Ukrainian and Scottish literary scenes: together with the StAnza Poetry Festival in Scotland, Mystetskyi Arsenal implemented the initiative Ukraine – Scotland: Collaborative Literary Project. In the summer of 2022, the institution presented An Exhibition about Our Feelings, designed to reflect the experience at the beginning of the full-scale Russo-Ukrainian war. The electronic versions of the catalogues created for the exhibitions by the Mystetskyi Arsenal since 2017 were also made publicly available.

→ artarsenal.in.ua
facebook.com/Mystetskyi.Arsenal

CREATIVE THINKING ON THE GUARD OF JUSTICE: TACKLING SOCIAL PROBLEMS WITH AUDIO WALKS

Agenda Communications Bureau consists of only two people: graphic designer Stas Stavisiuk and director Pavlo Susliakov. Their speciality is finding creative formats for complex social and cultural topics. For example, for the Kyiv Museum in the Dark 'Three after Midnight,' Stas and Pavlo developed an audio walk 'Entrance to the Outside' – six documentaries and personal stories from the museum's blind guides. You can listen to the walk online on the museum's website or walk the route yourself in the city. The cofounders of Agenda talk about what makes this work special and how the communications bureau works.

CREATIVE IDEAS TO HANDLE REAL TASKS

Stas: Pavlo and I have been friends for a long time, and we have been discussing various projects, but it was only a short while ago that we decided to join efforts and work together.

Pavlo: When I could not find a solution for a creative task, I would invite Stas for a coffee, and we would brainstorm ideas. Later, I would implement those ideas in my work, which improved the project and made my work process way more interesting. It was clear we worked well together, so we decided to establish Agenda Communications Bureau, a creative production agency. We immediately decided that we would primarily support important social projects. I was already working with the Museum in the Dark 'Three After Midnight' — the team approached me as a director to make a video of their walk around the city. Stas and I liked the museum and its concept, so we decided that they would become our first clients.

S.: As an agency, we immerse ourselves in the issues, study the goals of the project and the organisation, and collect statistical data and historical context. For example, before starting the project with the museum, we looked for information on the number of blind people in Kyiv and Ukraine in general and talked to them about their problems and key challenges of everyday life. We dive into the subject, and after some time, we come back with a list of various formats and ideas.

P.: How did the concept of an audio walk emerge in the first place? We wanted to walk with the museum's blind guides so that a listener, with the help of headphones, could perceive the space of the street through sounds and sensations. However, at the very beginning of our work, we found out that when a blind person is walking through the city, their main task is to get safely from point A to point B. They do not pay attention to things happening around them and do not focus on people's conversations or smells. They primarily think about how not to fall into a pothole.

As for the route itself, here is the story: many visitors had a hard time finding their way to the museum, and we came up with a hypothesis that if we created an audio walk in

the direction from the metro station to the location of the museum, it would also solve quite a real problem.

FIGHTING THE INCONVENIENT CITY AND STEREOTYPES ABOUT THE BLIND

S.: One of the most interesting aspects for me was interviewing our characters. First, we thought the audio walk would be dedicated to the city, but later we realised that personal stories were way more engaging. We got so excited that we did not know how to fit everything into one hour, which was the duration of our route. For example, there is a story about motherhood,

dating, relationships, and meeting men. I had a stereotype that blind people needed help, but when I heard the story of a blind woman who takes care of her young child, the world turned upside down on me.

P.: Details are essential in these stories. A blind woman is raising a child by herself, she divorced her husband, and she was getting help from her mother, who later died. The woman was left alone with her daughter. These were not the easiest subjects to discuss, but we realised how important it was. There are many stereotypes about blind people, and their perception is often skewed.

The woman is sharing how she meets a man online and then goes on a date. In the audio walk, she says she always thinks about her

appearance and walk. She really cares about looking good while she is walking. In this story, she has a great laugh and talks about the moment of acquaintance and the beginning of the relationship – there is a hint of quite intimate things. Our task was to show clear, relatable moments to debunk the stereotypes that a blind person always sits at home and needs assistance.

S.: Another story tells about the historical context of the inconvenient city. Previously, there was the system that isolated blind people, they were simply invisible in society, and the townspeople mostly did not know about their existence. This explains why we have no idea how to deal with people with disabilities today. The guide in the audio tour says that he was perceived as an alien, grabbed by the hand, dragged somewhere, and taken across the road.

P.: Going outside for blind people often means taking a stance. They understand that going out into the city is a good idea because it is the only way to adapt and live a full life. The character of this story studied to become a masseur. When he went somewhere for a job, clients would meet him the first time, and the second time, he would say,

'I remember the way.' And every time he went to work with a client, he would bring his business cards. He would buy a coffee somewhere and leave a business card, and that is how he found new clients. Eventually, that was how he found his wife. Now he is one of the activists working with urban and street planning.

My main insight was that if a city is comfortable for children and people with disabilities, it will be comfortable for everyone.

COMMUNICATION WITH CIVIL SOCIETY IS NECESSARY TODAY

P.: Not all stories are optimistic. One of the most cheerful guides of the museum shared quite a difficult story. It started in childhood, when our character's mum supported her, helping her to avoid feeling different. So, we have this mum in our story, but now, she has dementia, and our character is taking care of her. She shows by her example that a positive attitude can make even difficult situations easier. It was a big challenge for us to tell that story.

S.: An important lesson we learned was that it is not only civil society that requires communication, but us as well. I mean communicating within the project and among ourselves. In fact, we are grateful to the museum that they trusted us, and we found common ground. It is largely thanks to them that the project succeeded.

P.: I think establishing communication with civil society is in high demand today. This case with the museum helped us to complete the interaction path from start to finish. We saw our weaknesses and strengths, but most importantly, we made sure that it works.

I have been working with social initiatives for a long time, and I noticed that good projects remain in a bubble. High-quality creative work could make a difference here. Instead, creative agencies focus their efforts on commercial products. This means that civil society does not have sufficient access to this quality approach. We are trying to occupy this niche.

We will not stop at a single format. We will create audio walks, art events, photo exhibitions, performances, and films. As a creative agency, we find ideas and the best formats to make sure that these ideas work and provoke discussion.

Participating in House of Europe's Hack the Culture Hatathon 2.0 was a great experience for us both in terms of acquaintances and feedback from mentors. And, of course, winning it was a separate achievement with a pleasant financial bonus. For us, this was another sign indicating the importance of this project and our work in general.

In the first weeks of the full-scale invasion, Stas and Pavlo, along with other Ukrainian creatives, designed informational videos and posters for social media – content aimed at Russians and countering propaganda. Later, they began to restore their projects. Both are in Kyiv now.

When Pavlo ended up in the metro, which many families used as a shelter, he decided to shoot a film almanac about growing up during the war. The first footage was a class held in the metro, the methodology of which was developed with the help of the Children's Geographies initiative. Pavlo and Stas continued working on this project; they have created a website and are looking for funding for further filming. With the idea of the film, they took part in House of Europe's Hatathon 3.0 NFT Edition.

TOUCH POINT

Since 2016, the organisation has been working at the intersection of the artistic and social spheres. It promotes democratic values in Ukrainian society and develops a dialogue around rethinking the past to create a democratic society of the future.

Touch Point creates artistic and educational projects for children, the youth, students, educators, officials, and a broad audience. Its projects include the humorous gamified workshop *How to Become a Successful Corrupt Official*, based on real cases, or a video performance Make Me Silence on the 2014 war in the east of Ukraine, based on the stories of soldiers, volunteers, and military medics. Also, there is the audio tour of Kyiv called The Missing Friend, which refers to the presence of a woman in the urban space and the topic of the sexual services.

In 2021, Touch Point, together with Grand Duke Films Limited (the UK), created the project House of Mining, which develops a dialogue around identities. The project

focuses on one of the most mythologised groups in Ukraine, the miners of the Donbas, and consists of two parts. The first one is the musical Antratsyt, directed by Pavlo Yurov in the Wild Theatre. It is a story of a regular miner who ends up in the past and tries to change the course of history. The second part of the project is a full-length documentary by British director Vicky Thornton about the life of miners. Pavlo and Vicky worked on the project for three years, during which they had several expeditions to Donbas.

DZESTRA

It is an independent artistic group from Chernivtsi. It arranges concerts, organises exhibitions and film screenings, explores the potential of urban public spaces, and engages in informal educational projects. All this is meant to develop an alternative cultural scene in Chernivtsi and contribute to the decentralisation of culture in Ukraine in general.

The team organised a series of lectures *Dzestra Talks* by innovators in culture, media, and business in Ukraine (2014), as well as an art residency *Sounds of the Prut* (2020). At the residency, the participants created a musical work based on field recordings, inspired by anthropological research and sound landscapes of the Prut River area in Chernivtsi. Attention to sound, urban landscape and rivers can be traced in many initiatives of the formation.

In 2021, the main project of the team was RIVERSSSOUNDS ("a platform for acoustic journeys") – an online platform and sound residency for artists from European countries, where they worked on compositions based on field recordings of rivers in their regions. The platform continues to develop and helps the audience learn about different cities through audio art.

CULTURAL TUNNEL TO ZAKARPATTIA: ART RESIDENCY INTRODUCING ARTISTS TO THE REGION AND EACH OTHER

Dofa Fund is engaged in cultural networking. They are known for multidisciplinary forums of interregional acquaintances and cooperation – DonCult, SlobodaCult, and GaliciaCult. These are the projects that introduce different cities of Ukraine to each other: Donetsk visits Kyiv, Kharkiv visits Uzhhorod, and Lviv visits Kharkiv. To follow up, Dofa Fund wanted to tell about Zakarpattia in Odesa, as well as involve some artists from other countries. They found international partners, developed the format of the residency, and obtained the support of House of Europe under the International Cooperation Grant. But then COVID-19 interfered. Co-founder Olha Sahaidak shares how they had to change the concept several times and what came out of it.

SHOWING LOCAL IDENTITY THROUGH NEW MEDIA

At first, we planned the residency as part of another big project – the TranscarpathiaCult cultural forum in Odesa. We wanted to show the region from various angles: how the locals see themselves, how they are perceived by their neighbours, and what influences on their culture they feel from outside.

That is how we came up with the idea to invite 'neighbours' to the residency – artists from countries that border with Zakarpattia Oblast. The residency was supposed to take place in 2020, but due to the COVID-19 pandemic, no one could come, and we cancelled the forum. Of course, we watched

other residencies transition online, but it was essential for us to provide immersion into the local context. During our talks and preparation, we realised that artists from neighbouring countries had never been to Zakarpattia and cannot imagine this region. It would make no sense to simply introduce them to their colleagues.

First, we planned that Ukrainian and foreign artists would work in groups on a certain range of issues they would choose for themselves: cultural heritage, multinational nature of regions, etc. At the same time, they tried to talk to artists about what knowledge, skills, and abilities they had to work with new media. It turned out that the foreigners who applied already had experience implementing VR and AR projects. Ukrainians, on the other hand, still wanted to learn about these tools. Even then, we felt that unequal opportunities were a challenge. Later, another challenge emerged – the team who was going to provide VR and AR quit, so we had to search for new partners. That is how media artist Mykyta Khudiakov from Kharkiv joined us, inviting Kyiv media artists and mentors.

The project was constantly transforming. By the time we were ready to announce the residency in May and June 2021, the situation with COVID-19 in the EU worsened again, many things were blocked, and the EU participants refused to come. So, we were left with Ukrainians who

really wanted to learn VR and AR, a team of makers ready to teach, and the city of Uzhhorod where we planned to host the residency. We ended up reformatting the project once again – this time, into a school of new media for Ukrainians.

We had two mentors from Hungary and Romania, Adrian Manolescu and Ágnes-Karolina Bakk, who had experience in residencies related to VR and 3D media. Since the very beginning of the residency, we put together a wonderful team: Nastia Loiko, Volodymyr Hulich, and Yaroslav Kostiuk are Ukrainian 3D makers, who also had the experience of participating in festivals. We also had the Art Zebs team, ready to share their experience and teach 3D mapping. Kateryna Radchenko became the art curator of the residency.

NO-STOP ELEVATOR AND THE CONCEPT OF TUNNELS TO OTHER COUNTRIES

Reformatting the structure and the concept meant that we eventually lost the vision of why we were doing the residency. We took a step back and realised that we had a burning desire for Ukrainians to acquire international partnerships, work with EU colleagues, speak in a current, modern language of new media, invite EU citizens over, and make us engaging and relevant. At the same time, we did not have enough knowledge and skills or an opportunity to visit each other;

it was hard for us to communicate. When the team and I discussed it, I remembered an article from 2012 with a story that in Uzhhorod, there was a tunnel to Slovakia dug right from the yard of some prosecutor. It was a really cool tunnel, with engineering solutions and rails with a trolley delivering cigarettes from Zakarpattia to Slovakia. This tunnel made me think that we need alternative communication because artists cannot cooperate in the usual way. Then we came up with the concept of tunnels that artists would dig from Zakarpattia to their colleagues in other countries.

Mykyta Khudiakov and I came up with the idea that we would have four teams that would create four tunnels in the direction of those countries that were supposed to join. The 'tunnel' to Romania would be tied to environmental issues. For example, did you know that one of the functions of Romanian border guards is to drive away bears that want to cross the forest from Romanian territory to Zakarpattia? In their understanding, bears can be killed in Ukrainian forests, so

Romanians protect their animals. The border guards drive the bears away from the border so that they do not enter Ukraine. We found many stories like that.

Another story was about heritage and cultural influences. The Malyi Galagov quarter in Uzhhorod was built during the Czechoslovak Republic times, which actually urbanised Uzhhorod, transforming it into a very advanced city at the time; it even had a harmonious architectural ensemble. The local administration has a *paternoster* (continuous elevator) that has never stopped since the 1930s: you have to jump in, go to the right floor, and get out. A very interesting attraction that still functions. We were curious about this image – an elevator that never stops and always has open doors. It can serve to move between cultural layers, or floors.

One more team considered the influence of European expressionism and European education on the formation of the Transcarpathian art school.

The fourth project was about Lemkos' songs and the 'tunnel' to Poland. It was about the fact that there is no border as such, that is, the countries border each other, but no one crosses the border. You can circle a mountain or fly over it, but you cannot cross that border. This led us to the notion of borders: mental and cultural ones.

The artists worked for three weeks. They faced many challenges, which, on the one hand, inspired them, bringing in a constant need to seek team understanding, and,

on the other hand, this short timing provided a framework, forcing them to shape their thoughts in a limited period.

DIVIDE AND ANALYSE: DIFFERENCES BETWEEN THE FORMATS OF A RESIDENCY AND A SCHOOL

Many questions arose after the residency. Our goal was to help people make friends, build connections between the local community and artists, and then enjoy seeing those connections work. However, there was no demand. As for the virtual projects, some participants said that it was an interesting experience, but they realised that VR was not their cup of tea. This is generally good as an opportunity to see if a new medium works for you, which is an important option for artists. And the format of the residency as a kind of short school can indeed provide this understanding. Some connections were

indeed established, which was very nice, but, in my opinion, this is not enough. I wanted to see joint creative ideas.

After completing the residency, we concluded that those had to be two separate things: the school and the residency. We combined the format, but it was more like a short summer school. At the same time, we would be thrilled to see this summer school take place regularly in Zakarpattia. The region has artists, conditions, and opportunities to explore. The participants of the residency were not only in Uzhhorod, but they also had a two-day trip around the region. There are plenty of cool things to experience there, but the region needs an initiative ready to develop and

nurture such residencies. We would be delighted to support it – to introduce the methodology, share contacts, and teach them how to write grant applications.

Later, based on the organisation of exchange forums for culture managers from different residencies, we made a research project on education for managers. The project was inspired by what we realised: there is a lack of ability to organise such residencies and then maintain them. For several residencies to develop in Zakarpattia (and this region is great for setting up residencies as it is very close to the border), there should be managers and funding. And it would be natural for this money to come from regional funding, from local budgets.

Since March, Olha and her family have been in France, where they closely cooperate with the Ukrainian Cultural Centre and the Embassy of Ukraine in France. She was a coorganiser of the Ukrainian Spring initiative to strengthen the voice of Ukraine, which included exhibitions, film screenings, discussions, literary meetings, and concerts. In June, Olha was appointed the representative of the Ukrainian Institute in France. In this position, she develops a model of a foreign branch of the Ukrainian Institute for potential opening in other countries.

Dofa Fund received an offer from the US donors to finance Ukrainian Spring until the end of the year. In addition to the continuation of the event programme and communication with French institutions, the initiative plans to arrange introductions and live professional meetings for representatives of the cultural sector of Ukraine and France – round tables for establishing connections and future partnerships.

UKRAINIAN-GERMAN CULTURAL SOCIETY OF CHERNIVTSI

The cultural organisation, together with the Centre for German Language Studies, is part of the Gedankendach Centre, founded in 2009 at the Yuriy Fedkovych Chernivtsi National University.

The society introduces the citizens of Chernivtsi to modern art in co-operation with German cultural initiatives. The organisation arranges exhibitions, concerts, performances, theatre plays, lectures, discussions, and literary readings as well as workshops and youth exchanges.

A highlight of 2021 was the *Anabasis: Artistic Wanderings in Unexplored Territories* project – an online residency for German and Ukrainian artists working with new media, inspired by the work of Paul Celan. Based on the results of the residency, an online platform was launched with participants' projects in which they explored issues of identity and posthumanism using various media – from photography and video to AR objects.

In 2022, the society published a trilingual anthology with the selected texts of the literary competition called *Microliths: Beyond Celan* (Vydavnytstvo 21 Publishing House), held in 2020. Since the beginning of Russia's full-scale invasion, the head of the organisation Oksana Matiichuk ran the *Ukrainisches Tagebuch* ('Ukrainian Diary') op-ed at the request of the German newspaper Süddeutsche Zeitung, in which she regularly covered the topic of the war in Ukraine for German-speaking readers.

CREATIVE ASSOCIATION BABYLON'13 NGO

This is an association of independent film-makers, which was formed at the beginning of the Revolution of Dignity in 2013. The participants filmed more than 400 videos published on social networks without attribution so that people from all over the world could follow the events and emotions on the Maidan. Subsequently, the association created a number of feature-length documentaries and the cycle The Winter That Changed Us.

Today, Babylon'13 is made up of over a hundred activists: directors, camera operators, sound engineers, producers, editors, and translators. They are united by the desire to change society through cinema, documentaries in particular.

In 2021, the association, with the support of House of Europe, worked on the experimental Correspondents project: Ukrainian film director Roman Liubyi and choreographer Bridget Fisk from the UK, while in different parts of Europe, were to exchange video messages for 30 days and thus created a new non-verbal form of artistic communication

In 2022, the association responded to the beginning of the full-scale Russo-Ukrainian war with a number of films, including documentary shorts about the defenders of Azovstal – for example, the cycle Fortress Mariupol is based on the video calls to the Azov Battalion fighters.

OPEN ARCHIVES: THE AGE OF INDUSTRIALISATION IN UKRAINE AND PERSONAL STORIES

Dr. Iryna Sklokina,
historian, Ph.D, and researcher
of the Centre of Urban History

The Centre for Urban History is housed in an Austrian Art Nouveau building on Vul. Bohomoltsia in Lviv. Behind the white stucco of this carefully restored building hides a modern interior, and the house itself has already become a symbol of the Centre's identity and its presence in the city. It is an independent research institution that has been working for people since 2004: historians, sociologists, architects, and cultural experts of the centre combine the study of the cities of Central and Eastern Europe and Lviv with projects for a wide audience, in particular with public history. They organise conferences, seminars, and exhibitions as well as create a media archive and digitise collections here.

The Centre believes that the lifestyle in Ukrainian cities today is determined by industry and its legacy, which is why, among other things, they launched the Un/Archiving Post/Industry project. Through photos, videos, and spoken stories of people, they study the impact that the

era of factories made on people's destinies. The initiative has been funded under an International Co-operation Grant. The historian Iryna Sklokina explains why it is important to collect and preserve individual experiences.

What is the focus of the Un/Archiving Post/Industry project?

This project is about industrial heritage. In particular, about the fact that industry leaves not only material remnants but also human experiences behind. What we can do as an institution is to preserve them and learn how people experienced industry and deindustrialisation. The idea to digitise photos and amateur films came up because such archives are easy to lose.

As part of the project, we organised a summer school that brought together researchers and artists working with Ukrainian and British contexts. We also invited regional ethnographers, archive owners, and other people who had experience in the heavy industry and could share their life stories and comment on photos.

This project is a never-ending task. We publish photos and constantly receive feedback. We are talking about a certain kind of co-creation, because our project is about participatory culture, not spectacular and festival culture, but rather about long-term everyday life.

During the project you searched for archives, worked with partner organisations, digitised items, organised a summer school and an art residency, created a catalogue, and made an exhibition. Tell us more about all these stages of the project.

All the processes were happening at once. We did not have a specific goal to collect a certain number of

photographs or stories, but rather we were open to cooperation. That is why it is so wonderful that House of Europe supported our application. It was not highly specific, as you never know what you can find in the process. That is why you definitely should be open.

This is an international cooperation grant. Who are your international partners?

First, there is Victoria Donovan, a researcher of the Soviet Union and an associate professor at the University of St Andrews. Her research is about the migration of Welsh workers to the Donbas in the late 19th and early 20th centuries. They left a large array of photographs and letters, as well as other documents that have been preserved in our archives. They are also the Donetsk Regional Museum of Local History, the Mariupol Museum of Local Lore, and the Pokrovsk Historical Museum. These are our main partners, who have shared giant collections, prepared them for digitisation, and communicated with people on the ground.

Did you focus on the Donbas because of Victoria Donovan's research?

No, our focus was on the Donbas because Volodymyr Kulikov and I had previously written a book, *Labour, Exhaustion and Success: Company Towns of the Donbas*. This book emerged from a project documenting the visual representation of the industrial landscape of two empires: Russian and Austrian. We have had a long cooperation. I think that truly profound projects exist for many years.

How do you collect your material?

First, we digitise institutional and private collections. The pandemic

certainly made this work more challenging, but we were able to record many interviews online as well as speak on the phone with collection owners.

At the same time, there were expeditions and trips to Donetsk Oblast, and local colleagues worked at the Donetsk Regional Museum of Local History, the Mariupol Museum of Local Lore, and the Pokrovsk Historical Museum.

What were the main challenges you faced in the process of project implementation?

The main issue is the inequality of certain hierarchies, especially in international cooperation projects. But there are also inequalities in interregional work, as our institution does not have any physical archival funds. We only digitise and describe materials, and then return them to the owners. Our partners in Donetsk Oblast have an enormous array of material but are sadly often limited in human, time, and financial resources while trying to preserve their archives. This is a priori an unequal situation that may lead to the belief we are trying to use our partners and get some benefits for ourselves.

Who owns the digital rights to the archival documents?

The rights remain with the owner. We sign an agreement of usage, including the placement of a digital copy on our website. We place the materials with the logo, and those who want to get the originals of the best quality should contact us and indicate the purpose of use.

Artists typically seek to use or modify someone else's archive rather freely. How do you come to an agreement with that?

There are usually more challenges with artists, so it is always more interesting, because it is a creative transformation of the source, as opposed to how historians work. When we talk about heritage, we inevitably deal with something in common that forces people to communicate and be open to interpretations as well as misinterpretations, to violations of boundaries and privacy. That is a common problem of heritage.

How do you encourage people to share their pictures?

The 'snowball' method works best, i.e. personal acquaintances and empathy, which helps to engage new users. Another good way is to organise Home Movie Day. This is a global tradition, held annually in October, when amateur films are run. It is becoming popular now — perhaps, thanks to the archival transformation and interest in vintage and recycling.

One of the challenges in this project was to help people understand the importance of the industry, as for the majority it is too trivial and not heroic. Therefore, during the conversations, we appealed not to the grand narratives but to the importance of the human, individual, and unique sense.

You work with the Soviet heritage. How do you feel about the current decommunisation processes?

Heritage that loses its actuality should be made a museum, archival artefact. I believe that is what the real decommunisation is. It is best not to destroy and deny, but rather to contextualise. However, it requires efforts, resources, and organisation.

Placing items in museums contributes to multiple interpretations. It does not matter what happens now because the next generations will come — many other researchers, artists, and experts. And if this heritage is

preserved, we open for them the possibility of multiple interpretations in the future.

How does the Centre for Urban History work? Who approaches you, and how can they do it?

We are an NGO. 80% of our funding comes from our donor and founder, Harald Binder, a historian and researcher of Lviv, who lives in Vienna. Since 2006, the Centre has been creating an interactive map, a sort of interactive encyclopedia which includes objects, people, events, and connections between them. Apart from the public digital history, other vectors include the study of different topics, which are restricted to the nineteenth and twentieth centuries, however. We publish books, organise summer schools, and collaborate with social scientists and urban architects. We also have a public programme: open lectures, online courses, etc.

How often do international researchers approach you?

We constantly have international cooperation. Science is international per se; it cannot be local and cannot function in isolation.

The Centre for Urban History continues to operate in Lviv. Its space has become a shelter for internally displaced people, and the team has launched a project to document the events of the war and personal stories. The Centre provides stipends for scholars, organises city tours, and implements a public programme.

The materials of the Un/Archiving Post/Industry project have become especially important. For example, since the project, the Mariupol Museum of Local Lore was bombed and looted; many other collections are also currently under threat.

The Centre receives many inquiries from Western colleagues and journalists about the materials from those cities that are currently in the news headlines due to the war. The team expects that their archives will contribute to a deeper understanding of these areas as well as give hope because these cities have already experienced and overcome many dramatic moments in their history.

ANNA UMANSKA

Cultural scientist and fellow at the Centre for Studies of the Culture and History of East European Jews – a scientific and cultural organisation within the National University of Kyiv-Mohyla Academy. Anna works on accumulating, developing, and disseminating knowledge about the past and present of the Jewish people in Ukraine, Central and Eastern Europe.

She is a post-graduate student of the Department of Foreign Sources of Ukrainian History at the Hrushevskyi Institute of Ukrainian Archeography and Source Studies at the National Academy of Sciences of Ukraine. Anna has written articles on Yiddish education and publishing activity during the Ukrainian People's Republic and early Soviet periods.

In 2021, with the support of House of Europe, she created *the Researching the Archives of Jewish Writers: Studying the Legacy of Joseph Buchbinder* project. In 2022, she received scholarships to conduct research at the Ludwig Maximilian University of Munich and the Research Centre for East European Studies at the University of Bremen in Germany.

ARTSVIT GALLERY

The space has been operating in Dnipro since 2013 and is a cultural platform for interdisciplinary projects, discussions, and representations of contemporary Ukrainian art. At exhibitions, they present works of artists and curators in the sociocritical field. The gallery has its own collection of Ukrainian paintings, graphics, and sculptures from the mid-20th century to the present day.

Artsvit publishes a series of books 'Artistic Geography', albums and catalogues of artists. The gallery hosts an educational platform: the *Contexts of Visual Culture* lecture series, the *Artsvit for Kids* children's programme, public meetings with artists, discussions, and film screenings. It also implements a residency programme inviting artists, curators, performers, and researchers and suggests interpreting the sociocultural context of Dnipro and the region through artistic practices.

In June 2021, Artsvit moved to the Centre for Contemporary Culture in Dnipro. The first exhibition of the gallery held after the full-scale invasion of Russia took place here. It was called *Like in a movie*… and presented how 15 artists interpreted their wartime experience. Together with the Centre, Artsvit launched the Buy *Art to Support Ukraine* initiative – a charitable sale of graphics by Ukrainian 20th-century artists. The proceeds go to support defenders who need medical assistance or rehabilitation.

AUTHENTIC TIMELY CULTURE: HOW STATE CULTURAL INSTITUTIONS ARE REANIMATED

Serhii Zhukovskyi is a co-founder and board member of the international association Culture and Creativity, which unites cultural organisations and helps develop Ukrainian art. On the website, he and his colleagues also offer educational projects on how to create, distribute, and sell cultural products.

In 2016, thanks to the decentralisation reform, Serhii became a mentor of the all-Ukraine Cultural Leadership Academy programme, initiated by the Goethe-Institut and then continued as part of House of Europe. Its purpose is to teach managers of amalgamated territorial communities to effectively manage cultural projects locally: from idea and strategy to management and development. Partners behind the Cultural Leadership Academy were the Goethe-Institut Ukraine, the Ministry of Culture and Information Policy of Ukraine, and the Institute of Cultural Policy.

Serhii talked about the challenges that Ukrainian culture faces, the search for new meanings in old works of art, and efforts to get rid of the Soviet legacy.

MOVEMENT OF THE TECTONIC PLATES IN THE UKRAINIAN CULTURAL PROCESS

Music festivals, exhibitions, and Docudays – our association includes organisations engaged in various cultural events. A few years ago, we created a website where we published articles and case studies as well as shared experiences, helped to create new events and search for grants, and developed workshops.

I have always been interested in social activism – I have been organising events since I was at university. Later, I met the Swiss organisation Initiatives for Change, and every summer, for several years, I had the opportunity to visit what is probably the most famous festival in Europe. At that time, nothing of the same level was ever organised in Ukraine. In 2013, I visited the Fête de la Musique festival in Lausanne (Switzerland), and a year later, I organised something similar for the first time in Kharkiv. Now this festival is developing as a local initiative and is gaining popularity every year.

Since then, I started joining public life and cultural events more actively; I started looking for funding for the festival in Kharkiv and familiarising myself with foundations.

NGOs are like a litmus test. Before the creation of the Ukrainian

Cultural Fund, few people were involved in culture as other issues came to the forefront: assistance to displaced persons or the fight against deforestation. When the Ukrainian Cultural Foundation was created, many organisations that could not find funding for their activities got involved in culture. There was a surge of initiatives.

Decentralisation gave a new impetus to cultural establishments: now the village head can tell the director of the library that there is no money in the budget, but there are various opportunities, so they could recommend the director to find someone young to help and start looking for funding. And since the paradigm changed, i.e. the culture had to look for funding for itself, it caused tectonic shifts. It is really cool. Over the years of the Ukrainian Cultural Foundation's work, many good projects have been implemented, and this is a positive trend for sure.

HOW TO TURN DIRECTORS OF SOVIET-ERA CULTURE HOUSES AND LIBRARIES INTO CULTURAL MANAGERS

With the decentralisation reform, there was a need to learn competent cultural management – that is how the Cultural Leadership Academy emerged. The task of its organisers was to help state cultural institutions take advantage of decentralisation, in particular the opportunities that foundations provide to local communities. From 2018 to 2022, we had about 400 participants. We organised an annual training for them – at first, there were 6 trainers on the team, and eventually 14. We aimed to help cultural activists survive in real conditions, find the money for projects, change, adapt, look for partners

abroad, establish new connections, and present the changes they envision – for example, how a library can become convenient and modern.

Previously, the cultural sector in the community did not develop because all the money was spent on more practical things. We taught how to lobby the interests of culture in communities and support artists.

But as long as the only income of NGOs or cultural foundations is someone else's funding, the process will continue to be a drag. If cultural actors cannot independently generate money and work with the audience or if they do not expand the audience, then there will be no noticeable change. We need new ways, cooperation of local culture with local business, and interest, primarily through the creation of an engaging product. If you work in a deserted museum or a cultural centre open solely on Tuesdays from 13.00 to 14.00, that is a problem.

WHERE UKRAINIAN CULTURE CAN SEARCH FOR FRESH IDEAS

Everything is changing fast. For example, there is a global trend of rethinking libraries — they are turning into educational hubs. Due to VR and AR, the threat to the conventional culture will be quite serious in the coming years. It is only a matter of time before they replace the art forms we are used to. Although sculpting from clay, for example, may survive longer until VR provides tactile sensations as well.

Culture should be interesting, relevant, and with distinct Ukrainian roots. Otherwise, it may disappear. After all, Marvel, McDonald's, and pop art are also cultural products. They are stakeholders that we are constantly at war with because we are losing local content. For children, Minecraft will be more appealing than local products. In addition,

we have such a large Soviet heritage behind us in the form of rural clubs, cultural centres, twisted folk culture, and people who work there and have no other experience, that it becomes a serious challenge. Therefore, funding from abroad and programmes of EU organisations push the market to change and look for new ways of survival.

We have everything we need for development. We have traditional crafts, creative industries, and intangible cultural heritage, not vyshyvanka only. We need to promote Ukrainian culture the way Kalush and Onuka do. We need to look for new senses in old things. If you look at a patent for a device,

it always says what it is based on. A person cannot invent something from scratch. We have to collect as much information as possible from the past and try to create a new style, adapting it to modern trends.

For a long time, our culture was service-oriented: bands performed at elections and cultural centres organised events to create a pretty picture. If the culture is about looks solely, the result will be somewhat fake.

This is all changing now. It is important how we will develop it further.

Serhii, together with his family, left his native Kharkiv and went to Dnipro, but soon he returned. He suspended most of his offline cultural projects during the war, except for spontaneous local initiatives; for example, he helped poet Serhii Zhadan and local performers organise a concert for the military in a hospital. Since 2021, he has also been holding film screenings in the car park next to one of the major shopping malls. In June 2022, he organised the Tracks micro-festival in Gothenburg (Sweden). He continues to mentor, seeks support for the Culture and Creativity website, and works in the IT industry. Serhii reflects a lot regarding what our art will be like after the victory – he has a premonition that we will begin a powerful new round of development, and many interesting new forms will emerge. He also hopes that after the victory, the state will gain a more profound understanding of how important it is to develop the cultural sector in towns and villages. And that such cultural players as Ukrainian Cultural Foundation will become even more powerful, while places like the Dovzhenko Centre will acquire support and protection.

KATERYNA TAYLOR

Curator, manager of cultural projects, an expert in contemporary art, and founder of the cultural management agency Port.agency.

In 2007, she left the travel industry and went to London to study the art of the 19th and 20th centuries at Christie's Education College. After returning to Ukraine in 2012, she was the curator of the Kyiv Sculpture Project festival, dedicated to contemporary sculpture, and in 2014, she participated in the publication of the book *#EUROMAIDAN — History in the Making* (Osnovy Publishing). She devoted several years to the Odesa gallery Invogue#Art and supervised the art agenda of the Odesa International Film Festival twice.

Together with the team, in 2015, she opened the Port Creative Hub art space in the building of the former warehouse of the Kyiv River Port. Due to the quarantine and suspension of events in the summer of 2020, the space had to be closed. In 2017, she founded the cultural management agency Port.agency. She organised the HeForShe Arts Week twice and was the advocate for the Women In Arts Award in cooperation with the UN Women. In 2019, she became the curator of the Corruption Park social project. In 2020, she oversaw the opening of the PARK3020 sculpture park in Lviv Oblast and implemented the Hypermarket of Culture digital project, designed to support cultural institutions affected by the lockdown during the COVID-19 pandemic. And in 2021, she wrote the book *Turnkey Art. Management and Marketing of Culture* (ArtHuss).

In 2022, she initiated the Artists Support Ukraine project, which calls on the global cultural community to support Ukraine. In world capitals, she presented *The Captured House* travelling exhibition with the works of modern Ukrainian artists about the war.

→ facebook.com/kateryna.taylor.5
port.agency

NADIA PARFAN

Film director, producer, curator, and co-founder of the International Festival of Film and Urbanism '86' in Slavutych, the Takflix streaming service, and 86PROKAT documentary film distribution company. She is a member of the Ukrainian Film Academy.

In 2012–2013, she was a Fulbright fellow in the USA. In 2014–2015, she studied in the Documentary Directing course at Andrzej Wajda School.

In 2018, Nadia, together with producer Illia Gladshtein, founded Phalanstery Films, a production company specialising in creative documentary films.

In 2019, at the Odesa International Film Festival, she made her debut as the director of the full-length documentary *Heat Singers*. The story is about the professional choir of the municipal enterprise. It was awarded the National Film Critics Award KINOKOLO as the best documentary of the year.

On 31 December 2019, she launched the Takflix online platform working as an on-demand video provider. It legally hosts Ukrainian films, from classics and winners of international festivals to debuts of young directors and artistic documentaries. 50% of proceeds go to filmmakers, and since 24 February 2022, 10% of every sale goes to the Come Back Alive foundation. The team also organises fundraising screenings of Ukrainian films around the world.

→ facebook.com/parfan
takflix.com

A BOOK, ANYONE?

HOW KOMUBOOK PUBLISHING HOUSE USES CROWDPUBLISHING

The Komubook project announces fundraising for every publishing project, so the publication and printing of the books are made possible with readers' support. The project normally publishes books which have already become classics worldwide, but have not previously been translated into Ukrainian. Hunter Thompson, William Burroughs, Henry Miller, Philip K. Dick, Jack Kerouac, and many other authors were published in Ukrainian for the first time thanks to Komubook.

Komubook is also a 'one-man publishing house.' Its founder Pavlo Shved handles almost everything: from negotiating rights to often translating the books himself. One of the titles appearing in Ukraine thanks to his efforts and with the support of House of Europe is *The Rings of Saturn* by Winfried Georg Sebald, a German writer working at the turn of the 20th and 21st centuries. His more popular work is *Austerlitz*, also published by Komubook, but *The Rings of Saturn* is just as worthy of attention. Both works have the typical Sebaldesque labyrinth-like plot, which outlines the history of European memory sites – through human destinies, of course.

We spoke with Pavlo about his project and what happens if they fail to raise enough funds for a book.

TWO PROBLEMS RESOLVED BY CROWD-PUBLISHING

When I decided to create my publishing house, there were already quite a few crowdfunding initiatives and platforms, though they were mostly not related to publishing and mostly worked in other countries. The model was right there; it just needed to be slightly adjusted.

Book crowdfunding is similar in format to pre-orders, when you can buy a book before it is printed.

However, when I started the publishing house in 2015, publishers hardly ever announced pre-orders. First, because Ukrainian books were nowhere to be found online – big websites for book sales emerged later, and publishing houses rarely sold books through their websites. The first changes started in 2013, with more and more books selling online at the moment.

Crowdpublishing helps to solve two important issues. The first one is working capital. Quite a few publishing houses know that there is often not enough money to implement their plans. In this case, a traditional publishing house is simply forced to postpone the idea for later. We, on the other hand, can start the project and use the funds raised for books to print a book or to pay for the translation. The second issue is marketing,

knowledge of philosophy and a full understanding of the things they are translating. But I still try to find such people and publish such books because it is important to me.

I have time to manage all the processes because Komubook does not publish many books – it is about 10 titles a year. In some processes, I rely on others – for example, I have completely outsourced logistics. Everything related to layout is covered by my typesetter, including making post-proofreading edits. So, if the translation is initially good, making a book is relatively easy, as long as you work with qualified people.

If we do not raise 100% of the funds during crowdfunding, we put in the remaining amount at our own expense as a publishing house. It would be much easier if we raised enough funds for every single book, and it would help us publish many more good books, but so far, it is what it is.

HOW MUCH A BOOK COSTS

I do not care whether a book is successful or not. The books I try to publish are successful by default – not because they are published by Komubook; it is the other way round. Komubook publishes them because they are unique; they are often classics that have already stood the test of time. Of course, there is also a financial success. But if I focused primarily on finance, I would publish very different books, less elitist and more catered to the tastes and preferences of the

i.e. the problem of awareness. There are many publishing houses in Ukraine, but Komubook is the only one of such kind, particularly thanks to this model. It helps to create its unique niche in the market. Overall, the book sector is an industry of fanatics, i.e. people who are not driven by finances. I do not know if it is for better or worse, but I am one of them.

There are usually five people working on a book apart from me: a translator, an editor, a typesetter, a proofreader, and a designer. That was the number of people working on *The Rings of Saturn*. It is not easy to find experts, especially good translators. The most difficult thing is to find translators of specialised philosophical literature, since not every qualified translator can handle a text without profound

widest audience. What is more, if it were about money, I would not get involved in book publishing at all because it is far from the most profitable business, even if you publish mass literature.

We publish books that do not need an introduction, but which had not been translated into Ukrainian before. For example, Winfried Georg Sebald is one of the most prominent German authors. After him, our ninth queue includes books by Jack Kerouac, Philip K. Dick, and Slavoj Žižek.

Highbrow literature has moderate sales across the world. In Ukraine, the circle of people who read such texts and are ready to buy such books is even narrower. A publisher can choose whether to give up altogether or to look for extra funding. Therefore, it is great that there are programmes like Translation Grants from House of Europe or Goethe-Institut. However, they still cannot change the situation dramatically. Ideally, funds should be provided by the state because such books are the foundation of the country's cultural security.

At one point, I did a little maths. If we assume that the average translated title in Ukraine costs about USD 5,000 today, with a grant budget of USD 1 million per year with the 50-50 scheme, when 50% of the funds are provided by the state and 50% by the publishing house, we could publish up to 400 titles. This would take us just a few years to translate and publish basically all the most important works from various areas, which would then be used to raise and educate all

future generations of Ukrainians. And this is for just a million dollars a year, which is quite few on the scale of the entire country. For example, the budget for COVID vaccination reward (*UAH 1,000 bounty from the Ukrainian government for every Ukrainian who gets two coronavirus shots — ed.*) alone was about UAH 11 billion, that is, about USD 400 million at the exchange rate at the time. But I am afraid my calculations will remain nothing but a whimsical dream. Instead, translation support grant programmes help to implement what would be otherwise nothing but a good idea.

PUBLISHER'S DREAMS, OR WHAT AUTHORS TO EXPECT

I am not making huge plans, but I still have plenty of dreams as a publisher – primarily in terms of philosophical literature, though quite a lot of fiction remains as well. I have a secret list, but time will tell if all of it gets published. This includes *The Black Book* by Lawrence Durrell and *Last Exit to Brooklyn* by Hubert Selby Jr. The philosophical works, for instance, are *Saint Paul: The Foundation of Universalism* by Alain Badiou and *My Own Private Germany* by Eric Santner.

So far, I am not planning any major changes to the functioning of the publishing house, though a lot of things will depend on the environment. If it changes, I will modify how the project functions accordingly. The environment is affected by social, technological, and economic changes, since publishing houses evolve with the audience. For instance, if e-books become more popular, we will start creating such formats.

If I had not created a publishing house in 2015, I would not be doing

all this now. Back then, I had the feeling that there was a lack of Ukrainian books and quality translations. The idea of crowdfunding – wherein readers support things for which they feel the need – seemed to make sense. And now, things are getting better.

Pavlo is actively involved in volunteering and fundraising for the needs of the army. The war made adjustments to the publishing plans necessary, but did not fully stop them. The ninth round of titles which they had not been able to present before February is now being prepared for printing. This is 13 books, including the cult novel by Jack Kerouac *On the Road*, three books by Philip K. Dick, the classics of European modernism *The Immoralist* by André Gide, two works by Slavoj Žižek, and a new edition of Virginia Woolf's *Mrs Dalloway*.

ALLA
RYBITSKA

Culture manager and curator of the fair and the publishing programme at the Book Space Festival in Dnipro.

Book Space was founded in 2018 when the Cultural Capital municipal programme approached culture managers with a proposal to start a large annual book event in Dnipro. This is the first book festival that gives residents of Eastern Ukraine access to the most modern Ukrainian and foreign culture without the need to go to the capital or travel across the country to Lviv.

The aim of the festival is the systematic development of innovative approaches in book publishing and stimulating the use of new technologies. For this purpose, the annual special programme Books of the Future and the accompanying *Book of the Future* Award were created. In 2021, the festival took place for the fourth time and hosted 150 events with the participation of 250 Ukrainian and foreign guests. About 25,000 people attended the event. Book Space was not held in 2022.

ANNA POTIOMKINA

Curator and administrator of the Assortment Room gallery in Ivano-Frankivsk, member of Insha Osvita NGO, and coordinator of art education for adults in the Nanovo project.

Since 2018, Anna has been organising and curating exhibitions, residencies, and educational events in Assortment Room. The gallery explores the local 'assortment,' or range, of visual art and highlights local names through contemporary artistic practices with a focus on decentralisation processes. Anna's practice focuses on grassroots art initiatives, gender studies, the community, and its sociopolitical context. In 2019, she became a member of Insha Osvita NGO, which works in the field of quality management of non-formal education in Ukraine. After Russia's full-scale invasion of Ukraine, the Assortment Room team launched a programme to evacuate works of art and preserve them in Ivano-Frankivsk. It also renewed the programme of residencies for artists and founded the media outlet Post Impreza about the cultural life of Ivano-Frankivsk Oblast.

THE ETHNIC DIMENSION:

CHANGING ATTITUDES TO ROMA CULTURE AND FIGHTING STEREOTYPES AMONG UKRAINIANS

ARCA, the Youth Agency for the Advocacy of Roma Culture, works on the rebranding of this culture. It is trying to change the attitudes to the Roma community in Ukraine and worldwide by disseminating positive stories. We asked the organisation's Vice President Tetiana Storozhko whether it is easy to debunk false stereotypes that people harbour.

CONVEYING THE TRUTH THROUGH ACQUAINTANCES

I started my career as a researcher. In high school, I became interested in Roma history and culture, so I wrote my first work for the Junior Academy of Sciences dedicated to the history of Roma culture in my native town of Okhtyrka in the Sumy Oblast. Later, I worked on this subject during my university and post-graduate studies. I had started my path as a historian, but I also became interested in the social vector, so I changed my focus. Now

I consider myself a social activist and a youth leader.

ARCA first emerged as a friendly initiative. In 2016–2017 we really wanted to do something important, but we did not know where to start. We had no idea what an NGO was. But in 2018, we put ourselves together and founded our own NGO. Since then, we have begun to learn and find out how to implement projects professionally.

We organise educational events and work a lot with young people – Roma youth, but not exclusively. We tell the Roma where stereotypes about their community come from

and how to overcome them. It may be very difficult for young people to make a breakthrough and continue their studies, so we also try to open up different available opportunities to them and show them various aspects of life. We inform them where and what they can learn and how they may get a scholarship. As for non-Roma youth we invite to our events, we suggest them an opportunity to speak with Roma people in person and debunk their stereotypes through joint activities.

Yet another vector of our work is historical. Back in the day, I recorded the stories of genocide survivors as part of my research. Today, ARCA belongs to the international network dedicated to honouring the memory of genocide victims.

AT THE INTERSECTION OF ART AND ACTIVISM

We often use artistic methods in our work. Thanks to my colleague, artist and designer Nataliia Tomenko, we engage art and graphic tools, and sometimes even theatre. In 2018, when there was a big wave of attacks on Roma settlements in Ukraine, we held an art campaign during one of our educational events and, together with our participants, created posters that were displayed in different cities in Ukraine and taken abroad. They were created not by artists, but rather by regular people. We also worked on a mobile exhibition

dedicated to the history of Roma children surviving World War II and the Roma genocide.

We have long wanted to talk about the problems faced by the Roma community through art. So when I saw the call for the Digital Labs: Curators of Residences by House of Europe, I did not hesitate. The programme took two weeks, and when I applied, I did not expect it to be so intensive.

During our discussions, I was full of ideas; everything seemed easy and clear. But later, when it came to deep theoretical and artistic approaches, I had a hard time considering my History major. However, this intensive programme pushed me to stay in shape, keep working, and make the most of this opportunity.

A RESIDENCE FOR ROMA AND NON-ROMA ARTISTS

I applied to the programme with the idea I had been discussing with my colleagues before. We wanted to bring together Roma and non-Roma artists and give them an opportunity to create something together. We knew that our colleagues from the EU countries had a similar experience, and it was quite successful. There is actually the European Roma Institute for Arts and Culture focusing on this, located in Berlin. But we did not have enough knowledge and tools to implement our plans.

The idea of a shared space was constantly transforming: how many people should be there and what

duration and format of residency would work best. During the Digital Labs, we were given 30 minutes each to present our ideas and get feedback from a mentor. After each meeting, I had all kinds of emotions: from deep worries like, 'Oh my God, it is a complete fail, I have no idea where I am,' to elation, 'Wow, everything is so cool, I am making progress, and my idea has been recognised.'

Eventually, we plan to implement the idea on the outskirts of Okhtyrka. We have a picturesque region where history is closely connected to culture. In one way or another, the Roma were present in all stages

of the city's development: they have been nomads, fighters, and philanthropists. Our first initiative may not be massive, but we already know which artists we want to invite for them to take this path together, research the historical and cultural space, and embark on a joint creative journey.

Since I became first interested in this subject, there have been some positive changes in Ukraine. Society and journalistic ethics are developing rapidly, and the fight against hate speech continues. Many Roma youth initiatives have emerged, and there have been quite a few Roma scholarship awardees, who studied at universities, went abroad, and implemented international projects. Our colleagues from other countries come and share their experiences. And we already know what projects we want to implement in 2022–2023.

Since the first hours of the full-scale war, Okhtyrka was subjected to massive artillery and missile attacks. Tetiana and her family were forced to evacuate to Zakarpattia. The ARCA team is currently scattered in various cities in the west of Ukraine and other countries.

The situation of the Roma community has deteriorated, so the organisation has launched a new vector of its activity, providing humanitarian and financial support as well as rescue from the consequences of hostilities. This became possible thanks to the help of friends and partners, primarily the Documenta-tion and Cultural Centre of German Sinti and Roma.

ARCA will continue to work on uniting and supporting Roma and non-Roma youth. In Germany, the NGO organised a live event for female activists where they discussed various war experiences, worked with psychologists, and looked for means of mutual support to overcome trauma.

127 GARAGE ART SPACE

127 Garage is a place for cultural initiatives by artists and for artists; it was opened in Kharkiv in 2019.

Artist Anton Tkachenko and curator Nastia Khlestova founded a space for exhibitions, lectures, performances, meetings, discussions, and experiments. The main goal was to create a community that would be comfortable for work and interaction, as well as to support young artists. 127 Garage focuses on various formats of knowledge exchange: residencies, exhibitions, festivals, seminars, and lectures.

In 2020, with the support of House of Europe, the art space presented *The First Exhibition* international project: young artists had the opportunity to prepare and hold their first exhibition. They were also advised by the curators of the space and mentored by British artist Winnie Herbstein.

In 2022, the founders of the art space had to leave Kharkiv after Russia's full-scale invasion. In summer, Anton Tkachenko participated in the *New Reality* exhibition in Graz, Austria, dedicated to the changes in Ukrainians' everyday life after 24 February.

WIZ-ART

Wiz-Art is an art formation, a film agency, and a curator association that organises film festivals and screenings as well as engages in informal cinematic education and film production. It develops the Ukrainian cinema industry and promotes it abroad, while also showing Ukrainian viewers quality films from around the world.

The project started with a dream: a group of friends wanted to watch meaningful, interesting films on a big screen legally. In 2008, they launched the Lviv International Short Film Festival Wiz-Art. Later, they added regular film screenings, the Wiz-Art Film School, film pro-

duction, screenings at European festivals, Ukrainian Film Days, and in 2020, the Ukrainian Short Films distribution base and the Big Short online cinema for legal viewing of short films from Ukraine and the world. What makes this latter project special is that the collections are put together by curators of international festivals.

In 2022, the database of the Ukrainian Short Films includes about fifty short films, and on the Big Short platform, you can watch selections of short films. The organisation transfers money from the online cinema to the Voices of Children fund.

ONE SCHOOL FOR NINE VILLAGES: LIFE OF A SCHOOL IN A KHMELNYTSKYI OBLAST VILLAGE AFTER DECENTRALISATION

Olha Tarchynska,
Head of Struha Secondary School

Olha Tarchynska calls herself 'an aborigine of Struha.' She was born in this village of 1,600 inhabitants near Kamianets-Podilskyi and returned here having graduated with honours from the pedagogical institute to dedicate her life to the local school. At first, she worked as a teacher of foreign literature and health basics, later as a teacher-organiser and since 2000 – as a headmistress.

After the decentralisation reform, the school in Struha became the largest one in the community and the only educational establishment providing complete secondary education. Currently, it has more than 200 students from the nine surrounding villages (one of them is from the neighbouring Vinnytsia Oblast). This became a challenge and a catalyst for internal changes for the

school administration. In order to learn more systematic and efficient management, Olha applied to participate in the Digital Labs: Decentralisation programme by House of Europe. We talked with Olha about personal and professional growth, as well as the challenges and problems of school education in villages.

What does your school mean to you?

As one of our locals noted, 'We finally have our proper headmistress in Struha.' I have really been rooting for our school for 21 years as a principal. It is not common to have one entry on the list of your work experience these days, but I do. It is my whole life.

We are the largest school in the community. Our community is poor and subsidised; we do not have any manufacturing nearby. However, there is bounteous Ukrainian land, and there are partner sponsors who have been helping us for many years. Most of what has been done at the school has been implemented with the help of our investors, farmers, and companies that cultivate our land. They invest in the school institution.

What was the decentralisation process like for you?

In fact, for us, the process of change began much earlier, before 2016 and the decentralisation reform. It seems that since 2010, school after school began closing in villages, but our institution was constantly recruiting new students. We have only one school of the third degree (complete secondary education) and one of the second degree (incomplete secondary education) left in the area, and all other institutions have been 'optimised.' It is unfortunate, of course, that villages are dying out, but for us, it became an impetus for change. And now, we

are working in the format of 'the new school.' In 2019, we had the honour of participating in the Kyiv School of Economics project and presenting our school as a successful example of optimisation. It cost effort and time, but we talked about our institution and what we achieved, and this motivated us to constantly develop and to encourage parents and children to come to us to study.

What tangible changes have happened to the school?

We have a good starting point: we overhauled the heating system, replaced all the windows in the classrooms, received a good media centre, sports equipment, and new furniture, remodelled the cooking and dining rooms, and renovated the shower room. When I started working as the headmistress, the sewage system had been already functioning poorly, and we restored the entire water supply system.

We are trying to establish connections: we have started working with NGOs, and we are cooperating with our graduate who heads the Department of Political Science at Chernivtsi National University. We are establishing cooperation in various projects. Furthermore, we have an idea for a sports ground – we want to equip a stadium that separates our school and a kindergarten. We were given a training ground with the state funds, and now, we are planning to equip the field.

Did the Digital Labs experience help you look at challenges differently and plan future changes?

This programme is my professional growth as a modern leader. In addition, I learned how to work at the current stage, cooperate with other organisations, develop a new school, take steps and achieve the goal.

The opportunity to have one-on-one conversation with, for example, the former Minister of Education of Poland and Polish teachers was priceless. The programme was concerned primarily with educational work. I learned the skills to forecast, plan, create a team, monitor the process, see the problem, and plan the ways to solve it. I taught my colleagues to set goals and break them down into small steps, to see a specific issue, and to solve it as a team. This is an invaluable experience of facilitation. It is important to see the multifaceted model of the problem and overcome it with the collective mind. I am grateful for our team that is ready to work together and make changes.

We were also taught monitoring at the Digital Lab. In order for the school to develop, you have to know which way to move and what milestones to reach in a year or two. This autonomy was a complete surprise for us, the managers: they say, take it and do something with personnel, finances, and the professional development of the team. And proper self-assessment, an internal quality assessment system in particular, facilitates greatly the entire process. We are taking the first steps in this.

What are these first steps?

On the advice of our mentors, we carried out a comprehensive self-assessment in four areas defined by the law: a safe environment, professional activity of a teacher, evaluation of a student's educational achievements, and management activity. We always did something similar and reported on everything in a year. But now we do it with a sense of purpose and with defined deadlines. One year, we carried out a comprehensive self-assessment, and last year we summed up the results and focused on them more throughout the year. We also have inclusive classes, so we paid more attention to inclusivity and created barrier-free facilities and a resource room. This year, we started monitoring management activities: we seek to know people's opinions. We use various tools, as we were taught in the laboratory: checklists, Google forms, questionnaires, interviews, SWOT analysis, and PEST analysis. We have an institutional audit scheduled for 2023, but I already know how to carry out a self-assessment before then.

What challenges are you facing now?

The pandemic destroyed everything. Teachers work mainly on the phone. It has not yet been possible to switch to electronic class registers because these apps make our teachers' phones freeze up. 13 laptops were allocated to the community. We would do it, but there is no way. But we still try to move forward. Also, as in many villages, there is a problem with personnel. While we have enough primary school teachers, it is very difficult to invite teachers of maths, physics, and foreign languages to work in the village. Such a prospect is frightening. Our graduates, no matter how hard we try, go to pedagogical universities very rarely, and this is an issue.

After the start of the full-scale war, the school in Struha welcomed new students from Irpin, Borodianka, and the villages of Kyiv Oblast; together with other schoolchildren, they study online now. Currently, the school is equipping a bomb shelter as well as preparing food for the military. In July, the school organised a charity prom. The collected UAH 11,500 was transferred to the Serhiy Prytula Charity Foundation.

SERHII ANDRUKH

Social activist and executive director of Impulse.UA, a charitable foundation in Zaporizhzhia helping children and young people socialise and develop useful skills.
The foundation is engaged in informal education of children representing vulnerable categories: orphans and those deprived of parental care, pupils of boarding schools and rehabilitation centres, children from low-income, and large families or from families of displaced persons, and victims of hostilities, children with disabilities and other issues. The organisation's activities started in 2017 with the Access programme in Zaporizhzhia, aimed at free English language classes for teenagers of vulnerable categories.

Since February 2022, Serhii has been actively engaged in volunteer work, helping look for equipment for the Armed Forces and shelter for IDPs. The Impulse.UA foundation started providing sociopsychological, legal, and humanitarian support to internally displaced women with children in Zaporizhzhia. They are also planning to open a safe space for them on the premises of Zaporizhzhia Regional Universal Scientific Library.

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impulsua.org

OLEH STECHKEVYCH

Associate Professor at the Department of Pedagogy and Innovative Education of the Lviv Polytechnic National University. He researches information and communication technologies in education, pedagogical experiments, adult education, and remote learning.

He has been working in the professional development system for over 20 years and in pedagogy — for over 25 years. Oleh is an author and creator of online courses. He implemented innovative methods in industrial training classes and developed software study schemes.

He runs a YouTube channel with educational videos. He is a trainer at the Academy of Digital Development, which organises courses and helps everyone who wants to develop digital skills.

PHILOSOPHY OF INCLUSION: WORKING WITH PARENTS OF CHILDREN WITH DISABILITIES

Natalia Antypova is a teacher of foreign literature and ethics, a teacher of moral and spiritual courses, as well as the head of class 7B at the Chasiv Yar General Secondary School No. 17 in Donetsk Oblast. Together with fellow education professionals, she participated in House of Europe's Digital Labs: Inclusive Education and developed a methodology for working with parents of children with special educational needs. Natalia shares how she combines her experience with her daily practice, why it is worth working towards inclusive education, and what inspires her to keep going.

INCLUSIVE CLASSROOM AND FIGHTING AGAINST STEREOTYPES

When our school became a hub school after the educational reform, our equipment changed completely — an interactive projector, a digital board, and laptops appeared in every classroom. The space was also partially refurbished — now we have wide doors, ramps for convenient wheelchair access, and tactile yellow stripes for children with visual impairment. The next step was to open inclusive classes. However, not all educational institutions have experience with inclusion, so like anything new and unusual, this process scares many people, causing instinctive resistance.

My class has a student with special educational needs and a child with a disability. I wanted the learning process to be interesting and comfortable for all children, so I started looking for some activities for teachers. It was then that I learned about House of Europe's Digital Labs from social networks. It was a godsend, and I immediately plunged headlong into the process.

Our team came up with a challenge for itself, 'Inclusive classrooms: working with students, parents, and the community.' The idea of an inclusive education system in Ukrainian society is just emerging; it is constantly improving, and it still remains an unattainable concept for many. Therefore, consistent work with all stakeholders is required — with each participant in the educational process.

We have chosen parents as our target audience because they are the primary source of all stereotypes, remarks, and ideas. Many parents believe that their children will be given less attention if they study in an inclusive classroom with children with special educational needs. On the other hand, parents of children with disabilities are concerned that their kids will be bullied or that they will not be able to learn on an equal footing.

The most important thing is that parents should understand: there are no bad children. As long as this understanding is there, all decisions in a school will be made for

the benefit of a child, and we will be able to do it as soon as we learn the best practices.

ONLINE LAB AS A TEST SITE

I met numerous new people during the Digital Lab. In lectures and workshops, we looked for effective tools together with mentors and other participants, both in theory and practice.

My fellow participant Andrii Zhydkov, a teacher with 20 years of professional experience at the university, is involved in research and educational projects; he also chairs the NGO Impact centre CXID.UA. He knows a lot about inclusive and individual learning; he is interested in developing the idea of equal education and can suggest effective visualisation and involvement tools as well as decision-making methodologies. And I have a practical experience as a person working in a secondary school.

The whole Lab was held online. In addition to lectures, we talked a lot, carried out tasks together, described our ideas, and received approval of our opinions from mentors, who showed us how to resolve

a certain situation. In general, it was easy to talk to people, there was an atmosphere of trust, and we all felt like we would have known each other for a long time.

British mentor Kate Marsh shared how to make inclusion creative and creativity inclusive. Correctional education specialist from Israel Marina Krisov helped to build communication with a clear inclusive position, without accusations and apologies. She also gave me individual recommendations for working with children with difficult behaviour. For example, instead of pointing somebody out or comparing, like, 'You are the right kind, and you are the wrong kind,' like it was done during the Soviet times, it is better to say, 'We have different kinds of children.' We also learned about sustainable development education and the philosophy of inclusion. Psychologist Inna Horbenko shared her knowledge on how to develop an inclusive environment based on the principles of non-discrimination, how to take into account human diversity and increase the competence of teachers to help them feel more confident. Barbara Oliveira Marcondes from Belgium spoke about practical measures to implement inclusive education.
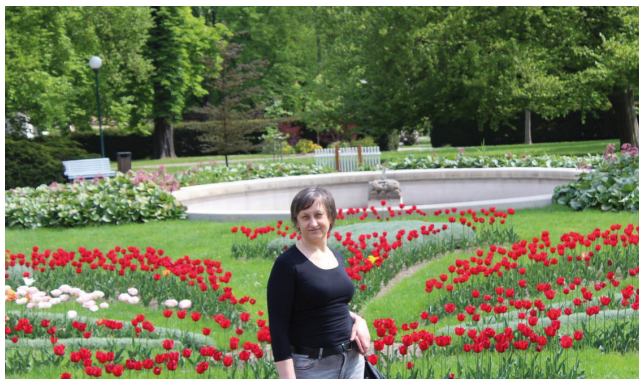
During the Lab, a lot of emphasis was placed on values because it is the school that nurtures them, as well as strengthens the culture — it provides an opportunity for development and creates an atmosphere of solidarity. We concluded that inclusion is really about everyone. A neurotypical child without special learning needs should understand a child with a disability — and the other way round.

At first, we all worked together, and at the end of the Lab, each team presented their final output — their methodology. In our presentation, Andrii Zhydkov and I suggested the following areas of work with parents: information, education, and involvement in decision-making. In modern conditions, this can be done through visualisation and digitisation: publishing materials on the school website and in local media, creating a school YouTube channel, working with opinion leaders, and doing group chats and video conferences. We created a list of films for parents to discuss with high schoolers (*Tribe, Inside I'm Dancing, Stephen Hawking's Universe*) and even thought of creating memes — naturally, together with the kids. This makes it easier to focus on each parent's capabilities and build a learning community. Parents receive information, and then we discuss everything. Over time, these parents will share with others, and our community will become more knowledgeable, aware and active.

I try to make parents, teachers, and students a team with a common goal, working in the same direction. This requires cooperation. That is why I said immediately that parents' involvement is crucial. Only if we can guide them and reach an understanding will we be able to get the necessary result.

DOING THE JOB WELL BECAUSE OTHERS NEED IT

A powerful boost for me was the participation in the EdCamp marathon — a gamified online event for educators to develop our hard and soft skills, which was attended by over 1,000 educators from across the country. The marathon truly energised me, and my colleagues' successful experience motivated me to work further.

Our town of Chasiv Yar is rich in deposits of rare refractory clays, which led me to the idea of introducing pottery workshops at the school, thus giving the kids an opportunity to create something with their hands. The first attempt has already been made: students exhibited their works made of light plasticine. And on the day of Nestor the Chronicler, we made scrolls and clay tablets with sayings by famous people on them — it was a way to work with the sense of touch. Clay therapy is widely used as an anti-stress programme for adults and children, as a way to develop creativity and motor skills, and as a communication tool for participants of all ages.

In general, we practice many extracurricular activities such as career guidance or the project of activism 'Together and Strong' (we collected used batteries and took them to another town for disposal).

Together with children and parents, we planted trees and organised a scavenger hunt, ending in a picnic. I see both adults and children changing while working together. Until a few years ago, there was less understanding among students in the classroom, and now, even other teachers are noticing that children have become more open.

I would like to continue working towards inclusive education because I see that others need it, as do I, developing together with my students as well. To make our dream of workshops come true, we need various equipment: a potter's wheel, a muffle furnace, etc. I think we will achieve everything because when I want something, I make it happen. I used to think I was just doing my

job because I had to, but the Digital Lab gave me confidence. Now I know that I do my job well because others need it.

Natalia Antypova, like many of her colleagues and students, had to evacuate from Chasiv Yar in Donetsk Oblast. She continues teaching online, and her students are joining her classes from various cities and countries.

The experience she gained and the acquaintances she made during the Digital Lab unexpectedly came in handy after the start of the full-scale war in Ukraine. In particular, thanks to mentor Marina Krisov, who coordinated international assistance to Ukrainians, the students with special educational needs from Natalia's class were able to travel to Germany. Later, volunteers helped Natalia find shelter in the Czech Republic.

Natalia Antypova plans to continue working in the field of inclusion, no matter where she is. But most of all, she wants to be useful at home.

INKLIUZYVNI STUDII

Inkliuzyvni Studii (Inclusive Studios) is a Lutsk NGO which helps people with disabilities to socialise through artistic, cultural, and educational events, as well as promotes the idea of inclusion in general.

Inkliuzyvni Studii started in 2015 on the initiative of several parents who decided to organise joint art events for children with and without disabilities. Later, this approach became the basis of all its projects. Before the organisation was officially registered in 2019, the participants had already implemented a number of projects. Within the '*Sunny People*' *Doing Sunny Things* project, children and young people with disabilities were able to communicate with their peers and work together at various workshops. Within the *City of Different, City of Equals* project, the organisation arranged inclusive musical, choreographic, and theatre studios.

In 2020, the Action Space inclusive hub was opened in the library of Lesia Ukrainka Volyn National University in Lutsk. The hub hosts a studio for elementary music making and a drama club; there is also a speech therapist who works with children. With the support of House of Europe, the hub bought equipment which helped to arrange classes online.

In 2021, the organisation conducted an online educational programme for Ukrainian teachers called *Orff Approach for People with Disabilities*: *Theory and Practice*. It also implemented the *Inclusive Artistic Practices* project – a series of musical and theatre classes for young people with and without disabilities.

In 2022, Inkiuzyvni Studii has been organising online and on-site development classes for children in the hub, as well as providing humanitarian and psychological aid to people with disabilities.

FIGHT FOR RIGHT

This organisation for people with disabilities was established in 2017. It protects the political, labour, and cultural rights of people with disabilities, advocates for legislative changes, and makes the physical space, information, the Internet, and services more accessible.

Fight for Right has developed an online course on protecting the rights of people with disabilities, organised the international cycling race *I See I Can I'll Help*, and held a campaign to encourage people with disabilities to vote in local elections. The organisation also publishes and distributes books in Braille among blind people, and organises training for businesses that seek to develop their inclusiveness and human rights approaches.

In 2020, in cooperation with SAVT (Audiovisual Accessibility Foundation, the Netherlands), Fight For Right brought visually impaired people and persons with hearing loss to cinemas. As part of the Accessible Cinema initiative, Ukrainian cinemas ran full-length films with audio descriptions for visually impaired people and extended subtitles for people with hearing loss. For example, such films as *Mr. Jones* and *My Thoughts are Silent*.

Since February 24, 2022, the organisation has changed its priorities and begun to engage in emergency response: helping people with disabilities evacuate and providing psychological and legal consultations as well as humanitarian and financial support.

A TOOL FOR CHANGE: WORKING WITH ACTIVISTS TO IMPACT SOCIETY

The history of the STAN Youth Organisation began at the end of the 1990s. At that time, STAN was a dissenting literary group in Luhansk, and with the beginning of the Russo-Ukrainian War in 2014, an NGO of the same name emerged on the cultural map. However, to make it possible, its founder Yaroslav Minkin had to move to Ivano-Frankivsk.

Today, STAN is a community of human rights defenders and cultural mediators across Ukraine, engaged in building a creative civil society. While some do this by advocating for changes in legislation, STAN opts for changing people through non-formal education. It is longer and hardly easier, but the organisation is convinced that the effect can be stronger. They work with grassroots initiatives as well as with the activists who are already committed to change and can effectively carry on this momentum further into society.

One of the main projects of STAN recently has been Diversity Ambassadors in Prykarpattia. It is a programme that strengthens interregional networking and helps activists change lives in their communities. We have talked about how the organisation works with its leader, Yaroslav Minkin.

TEACHING ADULTS TO SOLVE COMPLEX PROBLEMS

We try to combine education, culture, and human rights. Adult education, or non-formal education, including trainings, workshops, seminars, lectures, and online courses, is our main tool for change.

We broach complicated topics and initiate discussions – for example,

what is diversity, how to develop and protect it, or how to counter propaganda or a patriarchal society.

We already have more than 150 graduates. We work mostly with young people, but also with veterans and socially vulnerable groups: displaced people, young people from remote towns and small communities, and the LGBTQ+ community, as well as with managers and activists who interact with these groups.

At the national level, we cooperate with various teams, explaining to them how to best implement changes in society. We have organised online educational events for 25 communities. Thanks to us, they all received support from the International Organisation for Migration in the amount of EUR 12,000. In total, we helped communities raise about EUR 300,000.

CULTURE, ADVOCACY, AND HELPING ACTIVISTS IN NEED

We teach people to understand the culture and the situation in society. Why is this important? Because it is impossible to change something without knowing the cultural context. And when we talk about culture, we do not mean theatres or artists, that is, art per se. Culture is the way society is organised; it is everything that makes us human.

On 21 May 2021, on the World Day for Cultural Diversity, we opened a human rights youth resource centre in Ivano-Frankivsk. This is where many of our events take place. As part of the Infrastructure Grants from House of Europe, we have purchased equipment for the centre and use it to support local initiatives and share resources. Among our beneficiaries are photographers, activists, and 'artivists.' For example, we had artists who fought for the improvement of water quality through artistic practices.

STAN is also engaged in advocacy. We help young people who want to protect the environment to reach local authorities. Our goal is to teach creative youth to influence decision-making at the highest levels.

We also support activists in need. There are young people from Tajikistan, Kyrgyzstan, Belarus, and other countries who are either under pressure or have criminal cases against them. We provide them with basic assistance, help them obtain a legal status in Ukraine, become volunteers, join public life, and go back to engaging in activities.

PEACEBUILDING AS A MEANS AND AN END GOAL

STAN, among other things, performs the function of a shelter. In the event of war, we are likely to be an important resource centre in Europe. It may be that it is the activists who require emergency help, and then the resources that we have received from House of Europe will be absolutely necessary so that people can continue to develop and be able to express themselves.

Our plan for the future is to support activists in other countries. In peacetime, we would continue to share our experience because Ukraine is one of the most competent countries in this area. My colleague and I often visit Kyrgyzstan, and our experience there is considered the best and most applicable. We taught them cultural mapping (*an inventory method of cultural resources in the community, which helps to determine the areas of potential time and human and financial investments — ed.*). This tool is actively used in our country but is completely new in other countries.

Additionally, we should mention peacebuilding, that is, working with the consequences of the conflict: information war or full-scale war, provocations, etc. This helps people restore peace in their country, community, family, etc. We have been doing this for quite some time, especially during the last three years. In fact, peacebuilding through culture is the main vector of our activity.

In mid-February, Yaroslav Minkin returned from a working trip to Lebanon, where he studied the consequences of the war in Syria and visited refugee camps. Immediately after that, he, his colleagues, and his partners developed an action plan in case of an escalation of hostilities in Ukraine. Thanks to this and the experience of shelters for Belarusian activists since 2020, the large-scale invasion by Russia did not catch STAN by surprise. From an organisation engaged in intercultural dialogue, development of neighbourly relations, and social inclusion, STAN has turned into an organisation that responds to people's urgent needs: it takes care of 10 shelters, supplies food and hygiene kits, provides psychosocial support, and works with children. STAN has helped dozens of activists from Chernihiv, Kherson, Starobilsk, and other cities with relocation.

In addition to humanitarian aid, the organisation works in other sectors. Together with artist Masha Vyshedska, they have created visual stories about the experience of Ukrainians during the war for a broad audience. Real stories of people are collected and recorded by two immigrants, and based on this, the artist creates pictures with texts. These works have already been exhibited in Germany, Switzerland, and Georgia. Furthermore, STAN continues to organise meetings based on its open dialogue for peace methodology – facilitated and structured dialogues about peace. Their goal is to help Ukrainians understand what exactly needs to be done after the war to rebuild society and achieve understanding within the country.

YULIIA SLIUSAR

Founder of the Vbrano brand, which creates conceptual branded clothing and accessories. The brand creates merchandise for Ukrainian sociocultural projects and corporate clothing for business, as well as cooperates with illustrators, designers, and creative companies.

During her studies at the National University of Kyiv-Mohyla Academy, she managed the university clothing and accessory store KMA Gift Shop. After graduating from the university, she founded Vbrano. Among the project's customers are the National Art Museum of Ukraine, the Odesa Fine Arts Museum, the Khanenko Museum, the Molodist Film Festival, the Ukrainska Pravda media, the United States Agency for International Development (USAID), and other organisations.

In 2020, during the COVID-19 pandemic, Vbrano produced T-shirts with prints by Kyiv women illustrators – a series of cover pictures of the imaginary magazine Kyivite under the guidance of illustrator Serhii Maidukov. They created merch for the Projector school and the Ukrainian Pavilion at the Cannes Film Festival.

In 2022, together with partners, they created T-shirts with patriotic illustrations by Oleksandr Grekhov, Viktor Hrudakov and Nina Dzyvulska, and shipped them to various countries. The proceeds go to the UA First Aid charity organisation.

OLHA SYDORUSHKINA

Olha is the programme director of the Green Theatre, the public space in the centre of Odesa that hosts lectures, concerts, festivals, and meetings.

Olha was the deputy director for the development of the Museum of Odesa Modern Art, the coordinator and member of the selection committee of the Odesa International Film Festival, the DocudaysUA International Human Rights Documentary Film Festival, the American Independence Film Festival (AIFF), as well as the art manager of Impact Hub Odesa, an organisation from the Impact Hub global community, which unites people from different fields around the space in Odesa to hold events and create positive social changes. She completed an educational course for managers of creative industries by Creative Business Academy and participated in a study trip to Liverpool, organised by House of Europe.

After the full-scale Russian invasion, the Green Theatre in Odesa remains closed, but the team continues to organise events at friendly cultural institutions. Olha is also involved in the volunteer information project War Against War.

PEOPLE NEED SKILLS, NOT PITY:

HOW INCLUSION IS DEVELOPING IN UKRAINE

Uliana Pcholkina has been the leader of the Active Rehabilitation Group NGO for 15 years, and now she is also a member of the board. The organisation helps people with spinal cord injuries to adapt to a new way of life – it organises active rehabilitation camps.

When people are injured and just getting used to being in a wheelchair, they often do not believe they will be able to return to an active and fulfilling life. Uliana disproves all myths with her own example: she became a champion of Ukraine in karate, participated in beauty contests and charity races, and worked as a TV presenter. Uliana uses her own experience and education in physical rehabilitation in the work of the organisation as well.

Together with Ukrainian Fashion Week, Uliana has organised the Fashion Inclusia project: its idea is for people with disabilities to gain experience working backstage at an event and learn from experienced make-up artists, stylists, and photographers. Later, she dreamt up something even more daring and applied for a Mobility Grant from House of Europe to go to Paris Fashion Week. Everything worked out: there, Uliana got to meet French NGOs, learned from their experience of adapting people with disabilities, and shared her own.

Uliana explained how important it is to take responsibility for your life, to have a supportive environment, and to look for new forms of inclusion.

THE FIRST STEPS TO INDEPENDENCE

The active rehabilitation movement was founded in 1978 in Sweden by people with spinal cord injuries who use wheelchairs. They spread their methodology around the world, and 30 years ago, it reached Ukraine. We organise up to four active rehabilitation camps per year. Over 15 years, more than 15,000 people have learned how to perform their daily tasks independently with the help of our methodology.

We used to have government funding, but we gave it up a few years

ago. In our work, we use the pair-to-pair principle: our instructors are also people with identical injuries, but they are already independent and self-fulfilled. The example of a person with a similar injury works better than any therapy. The success rate of this method is almost 100%.

We have two main vectors of our work. The first vector is working with hospitals and rehabilitation centres for people who have recently been injured. We do not interfere in the treatment process. Our primary task is to show people that life goes on. We also try to support and help a family to adapt, register a disability, choose an appropriate wheelchair, etc., i.e. to cover primary needs.

The second vector is rehabilitation camps. When a person has a wheelchair and can already use it, they can join our camp. We organise sports training every day for 10 days there, with a clear and inviolable schedule. The purpose is very specific – to discipline a person, to teach them to get organised and plan their time for using the bathroom, getting dressed, etc. Because when you are in a hospital immediately following the injury, everyone around is doting on you and feeling sorry. But in real life, you will have to fend for yourself. And it is really very inspiring – to eat on your own for the first time or to put on trousers. Over time, our trainees achieve success: they become independent, work, find

their path, and feel happy. And that is the main thing.

CHANGE STARTS FROM WITHIN

There are no methods to treat spinal cord injuries yet. A person can partially recover the mobility of their toes, they can even learn to stand up, but not walk. Your best bet is to be as independent as possible, choose an appropriate wheelchair, and learn how to explain to others how they can help. When I joined the camp after my injury, I realised: I am Uliana, and I am a woman. Yes, I cannot walk, but that does not define me as a person. This is what we teach first and foremost in the camp: a person is an individual who is entitled to be respected. After people come back home, many are no longer comfortable being treated like they are ill. But the first changes have to happen inside.

Each person is influenced by the environment and conditions in which they lived before the injury. Naturally, everyone experiences the process of getting accustomed to a new way of life differently. But the tools we offer usually make things easier, so the adaptation happens very quickly after the camp. The coolest thing is to see how a person replaces their cat or bunny avatar on social media with their picture in a wheelchair because they stop being ashamed of this condition. Immediately after the trauma, people often consider themselves the most miserable in the world. But when they find themselves surrounded by others with the same story and see people with much

more serious physical consequences, who nevertheless live normal lives, work, and are passionate about something, self-pity seems pointless. They start realising they need to take care of their lives.

REAL HELP: WHAT INCLUSION WE NEED

At first, we only organised camps and volunteered in hospitals. But later, we realised we needed to organise social adaptation projects. This is how the Fashion Inclusia project was born in cooperation with Ukrainian Fashion Week. The main thing is not just about putting people with disabilities on a catwalk so that everyone can applaud, write a post, and forget about it. It makes more sense to speak about the integration of people into fashion-related jobs — to truly change something for them. We have to give them tools the same as we give them the skills they need at our camps. In such a way people in wheelchairs begin to learn the profession from experienced make-up artists, photographers, and stylists.

And then I came across the opportunity to receive a grant from House of Europe to go abroad and see how things worked there. I got the chance to go to Paris Fashion Week and found that it is not very adapted for people with disabilities. I also spoke with Ukrainians in Paris who present their collections there, and told them about our activities. Everyone was delighted with how open and inclusive our Ukrainian fashion community is. For

example, since 2012, girls in wheel-chairs have worked as hostesses at Ukrainian Fashion Week – that is how our friendship and cooper-ation with them began. Eventually, we managed to tell Ukrainian de-signers more about inclusion and the new conditions that need to be created. We explained that it is not appropriate to point at people in wheelchairs and tell them what a good job they did by coming to the event. Instead, you should see professionals in every environment. This is what we are trying to do in the Ukrainian fashion industry.

After the trip, we applied to the Ukrainian Cultural Foundation, received a grant, and taught 30 people with spinal cord injuries stylistics, make-up, and fashion shooting – this time, in an organ-ised and planned manner. The best 10 students worked backstage at Ukrainian Fashion Week.

People have gained skills, profes-sions, and faith in themselves – something we all need.

At home in Bucha, Uliana and her family lived under occupation for two weeks. Afterwards, she moved to Lviv and there, together with her team, began to help people with disabilities. She has set up a humanitarian headquarters in the office and collects humanitarian aid and special medical supplies, organises the evacuation of people with disabilities to safer regions of Ukraine and abroad, and also looks for housing and rehabilitation facilities for them. Additionally, the organisation launched a new vector of individual and group psychological support for those who need it.

The organisation was founded in 2015 in Lviv. Since 2013, the 17 team has been co-organising the annual Fête de la Musique Festival in Lviv, when dozens of musicians take to the streets, parks, cafés, and museums to play music. Such concerts are free for listeners. Since 1982, similar festivals have been organised on the day of the summer solstice, June 21, in many cities of the world, and Lviv is among them.

Recently, the team has been focusing on the digitisation of artistic heritage. In 2020–2021, in collaboration with the Halle 6 UG organisation (Germany), it presented *the Pinsel.AR project*: the sculptures of Johann Georg Pinsel were scanned to create their exact 3D models, which can then be printed or exhibited in virtual reality. This will help exhibit them simultaneously in different cities and countries. In addition, the organisation has developed the Digital Archive of Lviv National Art Gallery – the gallery's online catalogue containing over 1,000 paintings, graphic drawings, and 3D models of sculptures.

The team worked to make Lviv's cultural institutions more accessible. In the *Tactile Tour* project, photopolymer 3D printing was used to make four smaller models of tourist sites – Olesko Castle, Pidhirtsi Castle, the Potocki Palace in Lviv, and the Zhovkva Synagogue.

DOM MASTER KLASS

Dom Master Klass is a Ukrainian private cultural centre founded in 2008. During its operation, it has organised several festivals in Ukraine, France, and the US, multiple concerts of academic, jazz, and experimental music, lectures and performances, as well as over 100 exhibitions and film projects.

Since 2018, Dom Master Klass has been organising the High Art Festival Bouquet Kyiv Stage. Concerts, performances, exhibitions, tours, film screenings, discussions, and meetings with writers take place in the National Reserve 'Sophia of Kyiv' every year. In 2020, with the support of House of Europe, the festival was broadcast online and promoted in Ukraine and abroad.

In 2022, Bouquet took place in a low-key wartime format: indoors, without visual art, but with music, films, exhibitions, and talks.

POLTAVA AIR AND SUSTAINABLE DEVELOPMENT GOALS:

HOW YOUNG PEOPLE SET UP ENVIRONMENTAL PROJECTS IN UKRAINE

Tenth-grader Nazar Oliinyk from Poltava has been exploring the air of his hometown for the past few years. Together with his physics teacher, Nazar was developing a device for measuring air pollution levels for about a year. He placed the sensors of the device in different parts of the city. Nazar uses information from these sensors in his research work, which has already won the national contest of the Junior Academy of Sciences of Ukraine and placed third in the American Genius Olympiad. But Nazar keeps working: his goal is to identify the main air pollutants that reduce Ukrainians' quality of life. First in Poltava, later in the region, and then throughout the country.

In 2021, Nazar took part in the European Youth Camp 'Let's meet Europe!' where, together with other participants, he worked with the UN's Sustainable Development Goals. It was during the camp that the teenager decided to work further in this vector. Nazar spoke about his goals in science, the requirements of American universities, searching for like-minded people, and a role model in his mindset and activities.

LABORATORIES THAT WILL SAVE UKRAINIANS FROM CANCER

My dream is for every home to have a device that allows people to understand how safe the air in the city is at this particular moment: whether you should go outside and whether you can air a room.

So far, I am only researching the air in Poltava; about half a year ago, I launched a laboratory that displays up-to-date information on the level of pollution and major pollutants on the site. The laboratory consists of six stations that I set up myself, and a friend helped me with my website. The stations are relatively inexpensive, one costs about EUR 40, but you need a lot of them to cover, for example, an entire region.

In my research work *Atmospheric Air Pollution in Ukraine*, I have already managed to discover that the main pollutants in Poltava Oblast are microscopic solid particles of PM (*particulate matter — ed.*), which remain in the lungs while you breathe and lead to cancer. In Ukraine, they are very common, which is dangerous. In many European countries and, for example, in China, which is very polluted with emissions, everyone knows about this and takes certain measures to protect

people. In Ukraine, we do not think too much about air pollution, even though ecology is one of the most important subjects today. Global warming, food insecurity, etc. – everything connected to sustainable development goals should be actively developed in all civilised countries. We should emulate what the UN and UNESCO are trying to do now. We should follow them and focus on the developed countries of Europe, because, in many of these goals, Ukraine is significantly behind them, so some aspects should be improved.

I know that sustainability is essential for our country. I have already taken an accelerated business course with my project, won an award from the mayor of Poltava, and now I am planning to expand it further. I aspire to implement the project on the scale of the entire country and to cover all cities and villages in order to help as many people as possible. But it is very difficult to find investors in Ukraine, so we have to look for them in other countries. Finding those who want to invest in my project is an important step now.

FINDING YOUR PEOPLE

Many of my acquaintances and friends are environmental activists, but I met all of them through extracurricular programmes and activities rather than at school. For example, my friend from Kremenchuk is seriously engaged in bioenergy – this is especially critical now that we will have to gradually abandon gas and oil. The fact that

there are so many like-minded environmentalists is a very positive trend. But it took a lot of effort and time to create such a community.

I learned about House of Europe's European Youth Camp from my chemistry teacher and applied immediately. During two weeks of our stay in Artek Camp near Kyiv, we had regular courses on ecology with mentors and debates on sustainable development goals. We also did some kayaking and held competitions in football and volleyball. I met many friends there and learned more about the available opportunities for youth. For example, I did not know about the Erasmus + programme before the camp, but immediately after

it, I went to Spain through a youth exchange programme dedicated to the environment and sustainable development. It was after this camp that I managed to write a strong letter to the organisation because I was already familiar with this topic. Maybe that is why I was chosen for the youth exchange.

I think this is all very necessary. In the EU countries, I see conscious people for whom waste recycling, for instance, is part of their everyday life. I believe we need to show it to young people – both for our common future and for the people interested in a normal life for their country. We need to make people understand that ecology depends on everyone and that everyone can make a change.

BEING CURIOUS ABOUT LIFE

Universities abroad would rather not see people interested in one thing – instead, they are looking for well-rounded students who are interested in many things. Ecology is just one of the topics that fascinate me. I put significant effort into maths, physics, and sports: ballroom dancing, swimming, and diving. I have quite a few hobbies, and I am not yet sure what major I will choose, but I am planning to apply to an American university. I am still thinking about whether I should complete the 11th grade in the Ukrainian school or dedicate this school year to preparing for admission.

But when I get my degree, I will definitely return home. The programme in which I am enrolling envisions five years of studies and then five years of working in Ukraine. But I would go back either way.

I guess I want to become a person who wishes to do something very useful for others. The person who I see as a good example is Elon Musk – he aspires to change our planet and improve it for people's lives – more ecological, smarter, and more modern. I think it is the right thing to do.

After the full-scale invasion, Nazar and his family evacuated abroad, and the work in his laboratory was suspended. He continues to write his work based on desk research, without sensors and indicators. He is also preparing for admission to a university. The boy thinks a lot about how the war will affect the environmental situation in Ukraine and what to do about it next. Nazar is convinced that when the war ends, the issue of the environment will be on the agenda much more often.

DIANA DAIUB

Diana is a networking specialist and consultant on community development and management. She is also a social activist and co-founder of the SupportUkraineNOW organisation.

During her studies at the Law Department of Taras Shevchenko National University of Kyiv in 2011–2015, she participated in the Revolution of Dignity. It was then that she became interested in the issue of reforming the current government in accordance with international standards, as well as the Russian-Ukrainian conflict.

In 2021, with the support of House of Europe, Diana, together with Dariia Herasimova, launched a series of podcasts about entrepreneurship called *Leave and Come Back In Properly*. The podcasts were released in the format of conversations with successful representatives of various specialities and were intended to help people figure out their professional path.

In 2022, Diana became a co-founder of SupportUkraineNOW, an organisation formed on the basis of the Global Shaper community, which is engaged in finding effective solutions for Ukraine during the war. It is also a comprehensive online guide for foreigners who want to help from abroad. The project includes initiatives in the fields of economy, activism, and humanitarian support.

facebook.com/diana.dayub

GOGLOBAL

This is an initiative of the Global Office NGO, which unites people around the idea that Ukrainians need to study foreign languages. GoGlobal wants to make foreign languages the norm for every Ukrainian.

GoGlobal implements projects in four areas: GoCamp, language camps with the involvement of foreign volunteers; Global Government, an initiative to introduce a foreign language in the civil service system; Go Teaching, raising the level of EFL teaching in schools; Global Content, PR activities aimed at the promotion of studying foreign languages in Ukraine.

In 2022, GoGlobal, together with the Centre for CSR Development and the Career Hub expert platform, developed the guide *When the World Is on the Brink of Change: Adaptation Strategies. Psychological Support of Teachers and Children in Times of War*. The publication presents practical advice and tools that will help cope with the stress of war and adapt to new conditions. For school teachers and high school students, the initiative has developed the educational and motivational programme called *A Country of Mutually Beautiful People*. During the programme, experts shared the knowledge and skills necessary for life during the war with the participants, as well as the skills that will help to become more resistant to life's challenges.

PLAY AND LEARN: ENCOURAGING TEENAGERS TO READ THROUGH SCAVENGER HUNTS

How do we help school and university students get interested in Ukrainian literature? This issue was of interest to Myroslava Budchyk from Lutsk, an independent project manager, and back then, an employee with Volyn Oblast Youth Library. With this in mind, she established the Gamification: Learn by Play project – interactive scavenger hunts based on books. We asked Myroslava what the games were actually like and who would benefit from them most.
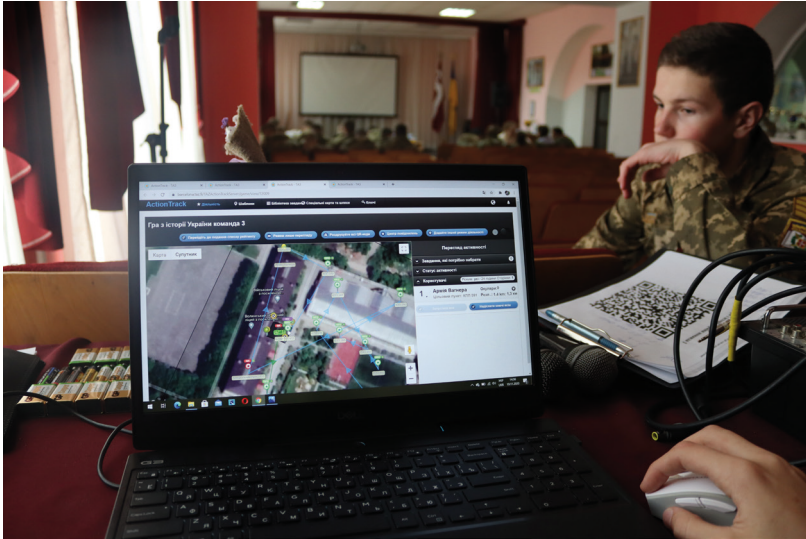
LIKE POKÉMON GO, BUT WITH VALUES

ActionTrack software allows you to create mobile games and themed walks. I learned about the functionality of this app long ago, so I really wanted to learn how to work with it, and I dreamt of creating interactive scavenger hunts for young people. ActionTrack is a real find because this way you can instil certain values in teenagers and encourage them to study culture. Thanks to an Infrastructure Grant by House of Europe, my dream came true.

The project partner is the Polish company Good Books, the exclusive distributor of the ActionTrack app licence in Poland. They promote reading in their country, particularly by introducing innovations and trying to change the ways they work with visitors in cultural institutions.

The project idea is new for Ukraine, but not for Europe. In Poland and Scandinavian countries, this technology is used even for corporate training. A software-based game is something like Pokémon Go, a location-based augmented reality game that users play using their smartphones via Google Maps.

GO, FIND, DO: PARTS OF THE GAME

How does it work? First, players download the ActionTrack app on Play Market or AppStore. Next, they scan the QR code to access the

game. When they enter their team name, a Google map will open with the first destination. Participants receive one task after another in the mobile app and, thus, move around the city.

The main goal of the scavenger hunt is not to reach the final destination first, but to enter the highest number of correct answers. In addition, if a player is lost or confused, they can use the compass, which shows the direction of movement and the distance. The application automatically calculates points for correct answers and records the mileage of the game. After a task has been completed, a new map with the next location will appear.

An organiser can set a time limit for reaching a new location or answering a question, create a 'hidden' task, change the radius of a location, monitor players from a computer, provide feedback online and see the participants' progress on a map, while the players can text the organiser from their accounts.

Tasks can be different: they may be in audio, video, or photo format — for example, to take a selfie and immediately submit it to the application. Here are some examples of the audio assignments from the game based on Lesia Ukrainka's works: 'Write the name of the work about a bird whom life taught and made wise.' There is also a clue in the audio file — you can hear a sparrow chirping. The correct answer is *Trouble Will Teach* — Lesia Ukrainka's fairy tale about a sparrow. Or, 'What musical instrument unites two prominent works of

Ukrainian literature, Lesya Ukrainka's *Forest Song* and Mykhailo Kotsiubynskyi's *Shadows of Forgotten Ancestors?*' The answer is a sopilka (fife), which is mentioned in both of these works. The clue is the sound of this instrument.

RECOGNITION AMONG GENERATION Z AND BOOSTING DIGITAL SKILLS

The game became very popular; we have received a lot of positive feedback. When I made my first game and published an announcement on Facebook, nobody knew what it was, so not many people volunteered. But later, teachers from local schools began to apply — they asked me to create a game based on various works on the school curriculum. Many students said they would read books for the sake of the game, and teachers even graded them based on the game results.

This technology can be used to work with museums – games can be developed not only based on Google Maps; they can also work indoors. In this case, a player may be tasked to find something in a room or take a picture of a certain exhibit.

We sought to increase interest in culture and learning, primarily reading, among the so-called Generation Z. And we succeeded: within the project, about 50 games were created, with almost 2,000 teenagers having participated in them.

Gamification gave me a new idea which I also brought to House of Europe, but this time, through an Individual Project Grant. I really wanted to continue developing and organising scavenger hunts because today's generation learns more easily through games – plus, it is trendy now.

Together with Volyn Oblast NGO 'Volyn's Prospects' and our long-standing partner Good Books, we have implemented the Interactive Culture project. We have developed cultural and art scavenger hunts in a mobile application, conducted gamification trainings for cultural managers, and organised training courses with a European mentor. We have also organised an international online conference for employees of museums, clubs, libraries, music and art schools, teachers, and university professors. It was a good opportunity to 'boost' your digital skills and creative thinking, improve the image of your institution, and encourage young people to study.

Myroslava continues to work in the field of culture in Lutsk, now as the head of the project department with Volyn's Prospects NGO. After Russia's large-scale invasion, her colleagues and she focused on helping internally displaced persons. She does art therapy with children in three areas: theatre, books, and scavenger hunts. These are patriotic performances, acting classes, puppet shows, and street theatre based on Ukrainian folk tales, meetings with writers and poetry readings, as well as the organisation of scavenger hunts on the topic of history and art. Myroslava intends to continue working with Good Books and instil cultural values in young people.

KSI PROSTIR

Ksi Prostir is an open art studio, a gallery for young artists, and an interdisciplinary hub for cultural, educational, and experimental events in Dnipro.

The venue operates as a maker space, combining classical artistic techniques with engineering solutions. You can work in a joint workspace here and use the available tools. The team supervises art projects and organises exhibitions of young artists, lectures, presentations, hackathons, workshops, and conferences. It focuses on current young non-classical visual art, cinema, and animation, as well as interdisciplinary projects.

In 2021, with the support of House of Europe, the organisation held a residency for artists from the Dnipropetrovsk Oblast, during which the participants learned new techniques for working in an open workshop: they mastered working with wood, metal, 3D printing and modelling, as well as Arduino programmable electronics. The interdisciplinary art laboratory resulted in an exhibition.

In 2022, Ksi Prostir launched the art and social project ARTRYNOK, a curated online platform where you can share and buy works by Ukrainian artists dedicated to Ukraine's resistance to the war against Russia. The authors receive half the proceeds, while the other half is transferred to certain charitable funds.

CHYTOMO

An NGO and independent media outlet which covers books in all their forms and promotes meaningful reading as a tool for self-education and self-fulfilment. Chytomo offers analytics and exclusive materials, experiments, and innovations. The editorial team recommends books worth reading, tells about publishers, authors, and illustrators, and creates their special projects.

Chytomo started as a final BA work in 2009, and the NGO was established in 2017. The project founders are Oksana Khmelovska and Iryna Baturevych.

In 2020, thanks to the support of House of Europe, Chytomo purchased equipment for the production of photo and video content. Together with the Ukrainian Library Association, they created the *Create Culture: Innovative Library Services* project: 32 librarians from Ukraine and Belarus were trained by the Danish and Ukrainian trainers and implemented innovations in their libraries in order to develop creative industries.

Today, Chytomo continues to work and disseminate information about Ukrainian culture and the impact of the Russian invasion on it.

THE HUMAN FACTOR:

EXPLORING HOW DIGITAL MEDIA SUBTLY CHANGES OUR BEHAVIOUR

Supermova is an exploration of contemporary media. The author of the project, journalist and artist Valeriia Malchenko, tries to document how we are changing through social networks, computer games, virtual worlds, and other interactive digital platforms. Where are interfaces leading us? How else do we play games? How is online popularity becoming important everywhere? These three questions are already tackled in the educational videos that Valeriia created together with her team and experts. We spoke with her about media studies and the future of the project.

ATTENTION TO THE MEDIA AND RESISTANCE TO MANIPULATION

I am a journalist by education, and I have been working in this field for the past 10 years. I was mostly a news correspondent, then an editor. Later, I wanted to specialise in a topic that I rarely meet in Ukraine – the effects of the so-called emerging media: social networks, virtual worlds, and computer games. I am interested in how they affect human interactions. In Ukraine, these topics are usually covered in the context of content production or management. However, I wanted to show the human factor.

In addition, since 2016, I have been engaged in artistic practice, and together with Oleksandr Hants, we created the Fantastic Little Splash artistic group. In our works, we often discuss media influences, so I increasingly sought to create a project at the intersection of my interests. It had to be journalism, research, and creative work using video. Perhaps, this is a kind of investigative journalism with references to academic sources, but I tried to speak in a simple language and with the help of artistic means. This is how Supermova was born.

It was a very private interest that took a long time to form. Perhaps it appeared as a result of my long

work on television, until 2014–2015, that is, before the Revolution of Dignity and the Russian invasion. At that time, I was a special correspondent on a national TV channel in Dnipropetrovsk Oblast. We sometimes went to the 'grey zone' where I saw the results of the information war and thought a lot about the impact of my work and the work of my colleagues. I am not talking only about those journalists who disseminate pro-Russian messages. I kept asking myself: isn't it a mobilisation of people rather than journalistic work? Where is the line between propaganda and counterpropaganda?

Until then, it seemed to me that people should see how, for example, emotional contagion emerges and how it works so that they are aware of media effects. But it quickly became clear that not everyone can feel these influences; most of us need prompts. And this is not only a Ukrainian issue, but also a global one. That is how I started talking

about it in the field of traditional media as a regional representative of the Institute of Mass Information. We monitor online resources and television, checking them for manipulation and propaganda. But there is little research on social networks and other digital media these days. That is why I decided to talk about them in the Supermova project.

When I was creating an application for the Individual Projects Grant from House of Europe, I was particularly inspired by the Dutch Institute of Network Cultures. It was started by Geert Lovink, a Dutch internet critic and media theorist. This organisation produces its own content and research, as well as organises educational events. It seemed to me that this is what Ukraine truly lacked. By the way, later Geert became a speaker in our project. This was very cool because I had created the application focusing on the institute he started, and later received his comment

for the first release of Supermova. It was one little dream coming true.

The issue of the influence of social networks is truly relevant for Ukraine, especially if we take into account the results of the presidential and parliamentary elections of 2019–2020. Among other things, political entertainment was actively spread at that time, in particular, Volodymyr Zelenskyy's campaign had a lot of lifestyle content for political campaigning on Instagram, which had a significant impact on voters. However, apart from the research of the Internews Ukraine NGO, there is nothing else about this influence in the Ukrainian media space.

Studies of modern media in English are called media studies. In Ukraine, this sector is still developing slowly. What do media studies do? In the EU and US, there is a lot of talk about the infrastructural turn; they are actively researching software, interfaces, infrastructures of digital

spaces, user capabilities, and critical approaches. We constantly encounter this because we communicate more and more online. But the Ukrainian media space also has its particular characteristics and certain hybridity: social networks are the main source of news for the population as of 2019, according to a study by Internews Ukraine, but television is still in second place with a significant percentage. This imposes certain features on traditional media influences.

ABOUT SOCIAL NETWORKS THROUGH SOCIAL NETWORKS

Our audience is young: some subscribers are 13 years old, and the maximum age is up to 30. That is, these are people who use applications constantly and easily and learn new software almost every day. These are often designers, 3D artists, and other creative industry workers. It was a surprise

for me that those who most frequently work with these media find something new for themselves in Supermova, and they say they pay attention to certain effects thanks to our work.

Videos on YouTube are the most simplified form for sharing our information. They talk about the main topic quite succinctly. But in addition to videos on Instagram, Telegram, and Facebook, supplementary text materials are released to cover the topic in more detail: with glossaries, reading lists, descriptions of individual features, practices, etc. I see people saving our posts to read them more thoroughly later. This is nice because this is precisely the type of delayed interaction that we wanted for this project. There are few views on YouTube, but there is a good conversion. It is still a niche project; it cannot have a large audience. But I like small audiences — they have more sincerity and mutual understanding.

Maybe it is worth experimenting and trying different formats. For

example, I have never written long texts for Supermova, but now I think it makes sense to write one or two on an extremely specific Ukrainian topic.

At various times, 10 to 15 people were involved in the project. We put a team together specifically for video production: a graphic designer who developed the style; several people who were engaged in editing and special effects; an SMM specialist. Separately, six experts were invited (three Ukrainians and three EU foreigners) who commented on various topics. I prepared questions, interviewed the experts, searched for information, wrote scripts, as well as managed the entire project. I especially like our design created by Dmytro Horeniuk. We quickly understood each other, and everything he suggested worked.

THE APPROACH IS AN INTERSECTION BETWEEN THE ACADEMIA AND THE MASSES

I want Supermova to grow into something bigger. We have already registered an NGO. But I am still trying to figure out what language and formats to choose for the project. After all, it seems to me that for

the academic field, this project is a simplification, and for a broad audience, it is too complicated. Therefore, the experiments continue.

Supermova's plans are intertwined with my own. I am currently looking for programmes that would allow me to obtain additional education or internships in the field of media studies. I think that when you make connections, you start to see more new formats. And I am also trying to understand if there is an opportunity to develop Supermova as an educational organisation. In general, I want to engage as many people as possible from various fields: artists, researchers, and journalists. There are many plans, and I need to decide where to start.
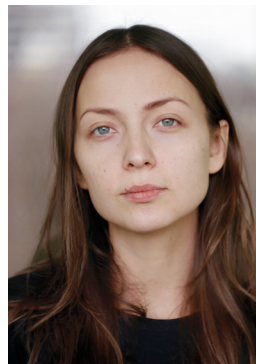
Valeriia moved from Dnipro to Uzhhorod, in the west of Ukraine. She studies online and works at Molfar, a company which uses OSINT (open-source intelligence) technology to conduct military investigations, fact-checking, information retrieval, and analytics.

The Supermova project continues to publish new content occasionally, choosing quality over quantity. Since the start of the full-scale invasion, Valeriia has written an essay on the collective experience of war, particularly its digital dimension. The text was also published by the journal of the Dutch Institute of Network Cultures and by the Alliance of International Production Houses, an association of Germany's most important institutions in the field of contemporary visual and performative art. Valeriia took part in a panel discussion at the Eindhoven University of Technology on Russian propaganda. She is currently researching the impact of social media on how we perceive war.

OLEKSANDR PROKOPENKO

Producer, cinema project manager, specialist in the recruitment of directors, and camera operators at ESSE Production House.

In 2014–2022, he worked at the Dovzhenko Centre, where he managed the promotion and distribution department, and was a manager of international projects. He organised work and staffed the department, and now Dovzhenko Centre can sell licences for media content and books all over the world. One of his projects, Ukrainian New Wave, annually presented the best debut short films of young Ukrainian directors in the countrywide run.

Dovzhenko Centre is a state-owned film archive, which, in addition to preserving, promoting, researching, and distributing Ukrainian films, is actively engaged in cultural activities; in particular, it is developing a film museum, a media library and its own publishing house, organises film screenings, and other events.

linkedin.com/in/oprokopenko

KATERYNA SAD

Author and illustrator of children's picture books.

She graduated from the Grekov Odesa Art School and the Lviv National Academy of Arts. She also participated in the Gaude Polonia scholarship programme by the Ministry of Culture and National Heritage of Poland.

In 2018, she created the first picture book *A Miiiiiillion Dollar Idea* (Stary Lev Publishing House). The book was included in the reading curriculum of second-year pupils. As of now, the book has been published in eight countries: Italy, France, Switzerland, Malaysia, China, South Korea, Iran, and Armenia.

In 2022, the book became part of the non-profit project Better Time Stories under the patronage of the First Lady of Ukraine and the Queen of the Netherlands. The project will oversee the publication of five books in Ukrainian-Dutch and Ukrainian-German versions, create audiobooks, and distribute them to children of refugees and temporarily displaced persons in Europe.

EXPOSING RUSSIAN BOTS AND ELECTION FRAUDS:

HOW AND WHY UKRAINIAN JOURNALISTS SHOULD LEARN TO WORK WITH AI

Andrii Yanytskyi,
journalists, author of a programme
at Espresso TV, organiser of courses
at the Kyiv School of Economics

Andrii Yanytskyi has been working as a journalist for 15 years. He is the author of a programme about the economy on the Espresso TV channel and an organiser of the courses for journalists at the Kyiv School of Economics. Andrii carefully monitors the development of foreign media, as well as various trends and the latest technologies. He is most interested in the development of artificial intelligence (AI). The journalist is certain that with proper use, algorithms greatly facilitate the work of media professionals and assist them with creating media materials and projects.

Professor Charlie Beckett from the London School of Economics is one of the leading experts in this area. Andrii Yanytskyi had long had the idea to bring him to Ukraine and organise an educational event for journalists concerning artificial intelligence. With the support of House of Europe, this idea was finally realised. However, due to the quarantine restrictions, it was held online. Andrii told us how it was and why this subject deserves further attention.

Why should Ukrainian journalists study artificial intelligence?

I have been interested in this topic for a long time and constantly monitor foreign media. This is an exceptionally large area for research and practical implementation in Western media. It is also an important topic for our country, and we have people who are engaged in it: there is the Grammarly start-up, and there is Texty.org.ua; some journalists from Detector Media use AI to investigate the extent to which journalistic standards are observed in the materials. There is big data engineer Anatolii Shara, who studied the commentators of leading German media with his friends and found that 70% of them were bots and Russian propaganda. And he managed to prove it with numbers. AI has huge prospects, so we should implement such technologies as soon as possible and promote this sector among our media workers.

We already use the assets of AI development. For example, navigators in our cars use this technology: they analyse a lot of data and, based on it, suggest how to get to the destination more easily. When you watch movies on Netflix and choose your favourites, it is artificial intelligence that analyses your behaviour and recommends new movies for you. Sometimes even your complaints on some hotlines are answered by a robot that talks to you, analysing your phrases. There is a lot of this tech around us, and more will be emerging every year. The question is whether the media can use it properly.

What can our media professionals learn from the experience of their Western colleagues?

For example, they can recognise fakes quickly; there are already applications that can be added to the browser to mark fake information. In addition, Western media often use AI which helps form the news feed on the main page based on the interests of each user. In Sweden, they are experimenting with robots that write sports news: they have access to the data of football associations, and as soon as the results of the matches appear, they insert them into the news story template. There are even more advanced technologies that send an email request for a quote from the coach of the winning team. Of course, sometimes they get it wrong. For example, the robot will not notice the typo: 100:0 instead of 1:0. Also, AI sometimes does not understand that people have the same first and last names and illustrates the news with a photo of another person. In the West, there were scandals with this, in particular racial scandals, when a robot discriminated against a black woman.

I think that Ukraine can become a country where artificial intelligence will be actively developed. We have intelligent people who can teach the neural networks to analyse everything correctly.

What was the idea of your event?

I was extremely interested in inviting Charlie Beckett to Ukraine; we have mutual acquaintances at the

London School of Economics and started this communication a long time ago, but the quarantine restrictions prevented us. However, he still agreed and said that if we had an event, he would be ready to speak for free because he was enthusiastic about this topic.

However, it was one of those ideas that you cannot simply implement at your main job because there is no funding or political will of the management, or it simply does not fit into their development strategies. The support of House of Europe helped to solve this problem, in particular, to find the resources to rent a studio, pay the interpreter, etc.

What was the outcome of the project?

I wanted to engage Ukrainian specialists who would act as a 'warm-up' for the speaker and talk about their experience in using artificial intelligence and the results they managed to achieve. That is why we invited Texty.org.ua, whose team are our local stars and have also won international awards. Oleksii Molchanovskyi, a lecturer at the Ukrainian Catholic University specialising in Data Science, and the team of the Intellect Project podcast of the Kunsht magazine were also involved. So, we actually gathered a four-hour mini conference, and under better conditions, it would have been possible to organise an on-site event, invite guests, and rent a conference hall, but we decided not to risk it and instead organised an online event with a broadcast in order to reach a larger audience, transcribe the speeches, and publish them on Detector Media.

Are you happy with the result?

Certainly, we wanted this event to have more publicity. Perhaps more money should have been spent on advertising and promotion – we got just about a thousand views. At the same time, this is a very narrow topic, and not every journalist is interested in artificial intelligence in the media.

But being the first step, everything was okay. Maybe we can do it again. I plan to work on the topic further.

How exactly?

I would like to study some basics of artificial intelligence with journalists at the School of Economics. Of course, to create an app that will help your work, you need to have programming skills. However, using ready-made apps does not require special knowledge. In the same way, tools are already appearing in the media that help you analyse. Say, you have 10,000 documents about a criminal case, and you need to find all the moments where a knife is mentioned. It takes a long time to do it manually, and AI will do everything quickly. You can also look for inconsistencies in the election results of various polling stations or the results of the external independent testing in schools, and thus detect falsifications. The same goes for the results of sports competitions. To achieve this, you just need to know how to set up artificial intelligence; you have to learn it.

As for me, I would like to develop my own YouTube channel: I publish interviews, fuelled by pure enthusiasm, but they are unprofessional from a technical point of view, so I plan to find resources on technical support.

After the start of the full-scale war, Andrii took his family to Europe, and he himself moved to Lviv with the Espresso TV channel and continues to host a daily economic programme. The journalist was forced to suspend all non-profit projects, including his YouTube channel, but plans to return to them at the first opportunity. As before, he works at the Kyiv School of Economics. In addition, after 24 February, he started working with the British Institute for War and Peace Reporting, telling the world the truth about the Russian war against Ukraine, and he also became a representative of the Swiss Press Emblem Campaign NGO, which collects data on the situation with freedom of speech.

PPV KNOWLEDGE NETWORKS

The company has been operating in Lviv since 2008, but it has an extensive geography of projects based on creativity, sustainability, innovation, financing, and intersectoral interaction. The strategic vectors of PPV Knowledge Networks include the development of small and medium-sized enterprises, as well as local economic and institutional development. The agency provides project and programme management services, business consulting, and analytics for businesses and organisations, etc.

The portfolio of PPV Knowledge Networks includes a training programme on financial management and research of the needs of creative industries Creative Finance, Creative Enterprise, Creative Spark, creation of the development strategy of the Lviv National Academy of Arts, and the charitable fund of the Academy's alumni, the institutional design of the Lviv Culture Fund, the strategy of the Ukrainian Cultural Foundation, etc. PPV Knowledge Networks is a Business Information Support Centre in Lviv and a member of the European Creative Business Network.

In 2022, the PPV Knowledge Networks team relaunched the YoKu platform of mindful support for culture. The platform allows viewers to support their favourite festivals, theatres, galleries, and creative initiatives, and creators can get financial support from their fans and friends.

After 24 February 2022, all projects were suspended, but in six months, the team resumed its activities by implementing a project on diagnosing the needs of small businesses. In April, PPV Knowledge Networks launched a large-scale three-year project, 'The New Economy of Ivano-Frankivsk — Support for New Clusters of Innovative Economic Activity in Ivano-Frankivsk,' which is funded by the European Union. In the summer, PPV Knowledge Networks experts developed a Cultural Development Strategy for the city of Rivne.

IHOR
ARBATOV

Operations director and co-founder of Future Development Agency (FDA), part of the UN Global Compact Network in Ukraine. Future Development Agency is a project office for social changes created in 2015 to implement social innovations, IT technologies and modern work methods, and tools in the social sector.

Ihor has many years of experience in financial management and auditing of projects supporting vulnerable population groups in Ukraine. He participated in the working group on the Designing Legal Frameworks for Social Enterprises as part of the OSCE Project Coordinator project in Ukraine. He was also a mentor and team consultant in Open Data Challenge projects (2018–2020), Enactus Ukraine, AIESEC in Ukraine, SELab Social Entrepreneurship Accelerator (2018–2020), and Start-up Fest (2019).

He was a grant coordinator on creating new jobs for IDPs in the UNDP Ukraine project *Rapid Response to Social and Economic Issues of IDPs in Ukraine* and project manager of Expanding IDP Support in Finding Employment by USAID Ukraine. He worked as a financial specialist in the NGO support team on projects with the financial support of the Global Fund (GFATM), CDC and others.

He has experience working in public administration, strategic planning, and the formation of state institutions' budgets. He is also an assistant and consultant of a People's Deputy.

WOMEN'S CIRCLE:
CREATING A SPACE WHERE YOU CAN BE YOURSELF

Creative Women Space is the first women's creative space in Ukraine, founded by five women. It became a place for meetings, networking, new ideas, and mutual support for women. Things were going well, but the COVID-19 pandemic forced the space to close its doors. One of the founders, writer Slava Svitova, says it is temporary. So far, the initiative has been reformatted for other projects. Does mutual support remain when the safe space is gone? And why is it so important to overcome the impostor syndrome? Here is what Slava Svitova has shared.

WHAT CONVERSATIONS IN THE KITCHEN LEAD TO

I like to say that it all started with four women meeting in the kitchen. There is a format of interaction called a 'women's circle' – it is an effective tool, which Sheryl Sandberg writes about in her book *Lean In: Women, Work, and the Will to Lead*. After reading it, the four of us got inspired and decided to start a small women's circle together. By 'the four of us,' I do not mean friends – at first, we were just women with a mutual acquaintance. But we started meeting up regularly and sharing our fears, dreams, and doubts. At that time, each of us was experiencing a crisis: someone left the job where she had been working for 12 years; someone was looking for a new one and could not find it for a long time; someone experienced the end of a relationship; someone experienced a fatal illness of a loved one. So, we spent a year together and saw how much women's support mattered. Each of us grew considerably during that time. We started to launch personal projects that we had never dared to do before.

I think when women are told, 'You suck! What do you think you're doing?', we tend to believe it too easily. But when we are told, 'You are talented. You can do it! You are cool!', it does not sound right. We saw that the support of women

when they unite really counts. During that year together, seeing each other, our strengths, and competencies, we realised that we could create something worthwhile. We wanted to take this format of a women's circle out of the kitchen and into the city centre. We had no doubt that was our future project.

Then, same old story: we had a big dream and no money. But this old story has a cool way of making you keep going. So, we started searching for a place, got all our savings, someone borrowed from her mother-in-law, and someone pledged her last work pay. Having about USD 5,000, we managed to sign a two-year lease, put down a deposit, and pay the first month's rent. So, guided by courage and without much thought, we signed a contract for an exorbitant amount and got down to work.

OUR MISSION IS A PLACE FOR DREAMS

We worked with an important social mission in mind – to create a space where women would not be afraid to fulfil their dreams. We also wanted to help women develop in creativity and business, so we started looking for ways we could learn. We enlisted the support of the community, bought furniture with our money, and our friends helped us assemble it. One woman gave us a piano. And the wheels started rolling.

The doors of the space were open from April 2018 to March 2020. During this time, we supported more than 60 different women's initiatives and organisations, to which we provided premises pro bono for 246 hours, which is the equivalent of more than UAH 120,000. We held more than 300 different events to boost the potential of more than 15,000 women. We also donated our time, as we were not getting paid. Eventually, we could afford a space manager and a cleaner who kept the place tidy.

As soon as things started progressing, the COVID-19 pandemic broke out, followed by a nationwide lockdown, which led us to a difficult, painful decision. We realised that we would not be able to take on financial obligations regarding the rent for the next two years because we would not have a way to make that money. It was with a heavy heart that we had to close the doors, remove the furniture, and announce that physically, unfortunately, the space was no longer available. This was quite dramatic news, not only for us, the cofounders, but also for our community. People still message our page and ask if the space is available, if they can book a room, and if they can organise an event.

I hope that when everything stabilises, Creative Women Space 2.0 will be reborn like a phoenix and appear in another creative format. Currently, we exist in an online format with two projects: Creative Women Food catering services and Creative Women Publishing, a publishing house founded by women for women. We expanded the team and

Soon we outlined four types of target audience: female freelancers who lacked communication; women of artistic professions; mothers on maternity leave; women in crisis and need of dramatic change.

We became a spot for NGOs, LGBT+ communities, feminist organisations, charitable foundations, consulates, and embassies. Just three months after we opened our doors, Marie-Claude Bibeau, Canada's Minister for International Development and La Francophonie, organised a press conference in our space, which was impressive. The event showed that we did something very important and hit a need. Many people needed this space, and the most valuable feedback we heard over the two years of its existence was: 'I am comfortable being myself here.'

changed the vector of movement: it is important to us that women's voices are heard.

NETWORKING INSTEAD OF ETERNAL PLANNING

When we had the idea to create a project together, we did not have specific knowledge. For example, how to establish a social enterprise or what business model we should adopt. Then we decided we would rather not live off of grants. So, we tried to establish a business model which would bring in the money to maintain the space and would allow us to implement occasional projects.

The team took training in an accelerator programme for social

enterprises, as well as a cool workshop and sessions with mentors. All this time, we were seeking opportunities – it was interesting to look at the international experience and whether there were similar projects of a feminist nature abroad. Above all, I was keen on networking — the possibility of international cooperation and adopting interaction formats.

When I was chosen for a Study Tour for social entrepreneurs to Latvia, offered by House of Europe, I wanted to establish contacts. What was valuable to me? Meeting other Ukrainian social entrepreneurs. Later, we discussed how strange it was that we did not see each other in Ukraine. Perhaps, it was time to think about a community of social entrepreneurs. There are feminist businesses and women-founded businesses, and there are

companies for people with disabilities and companies established by women veterans. It would be great to organise all of this into a system and get an idea of who these people are and how to work with them. I met many wonderful people, and we are still in touch.

In Latvia, I was most impressed by the rehabilitation centre in a small coastal town. It was founded by three women. When we met them, I asked if they ever had impostor syndrome. I felt that a rehabilitation centre was something that should be founded by a doctor with enormous experience who would know how to set up all the processes. But the centre started with a desire to improve a child's health because one of the cofounders has a child with a disability. Two other cofounders are her friends, one of them is a lawyer. I looked at these

women with admiration; they became an example of how you can make meaningful changes to the environment by sincerely wanting to achieve something. And it is not about education or experience; it is about readiness to interact. It is not about sitting down with a calculator and planning day in, day out, but about creating, learning from your own mistakes and looking for mentors. I was incredibly inspired by it. It appears that the people we met in Latvia never give up.

This experience helped us not to lose ourselves as a team. Because there are people behind any project, and it was essential for me to keep them. When we lost the space, we were able to rehabilitate and launch something new. The publishing house became this relaunch – it is based on the same values, but the format is different.

I have two observations. Of course, the easiest contacts to establish are with people involved in similar projects. It was important for me to look at businesses created by women. What these businesses are, how they are implemented, and how women interact and work together. It was easy for us to communicate, although the initiatives seemed entirely different from Creative Women Space. For example, the first people we visited were a radio channel and, at the same time, a support line. The project employs people with disabilities who answer calls. We heard so many touching stories. I would recommend looking not only at projects similar to yours, but also all others – this helps you get out of your box and generate new ideas.

We go abroad to get out of our bubbles, to see how other people work, and to see perspectives that sometimes do not match our own. Every so often, it is a kind of check-in to make sure you are doing everything right. And sometimes, on the contrary, it is an opportunity to open your eyes – huh, it can also work that way! Interacting with the world is a very valuable skill.

Slava and her daughter stayed in Kyiv – she only briefly went to Romania for the Şotron writers' residency. The Creative Women Publishing team, spread across different countries, continues to develop the publishing house. They released a book about menstruation and women's experience in the Soviet era – *Cross, or A Very Bloody Book*, and they are preparing the publication of *What He Doesn't Say* (continuation of the 'women's version' *What She Doesn't Say*), an honest story about what it is like to be a man. It was supplemented with current stories related to the full-scale war. Creative Women Space continues to exist as a brand and a virtual project, set to appear again physically on the map of Kyiv when Ukraine wins the war.

VIKTORIIA KULAKOVA

Business trainer, certified social entrepreneurship trainer, master facilitator of the Active Citizens programme of the British Council, and project manager of the Agency of Regional Development of the Tavria Association of Territorial Communities. Expert in the development of visual communications, branding, strategic marketing and methods of image-building of companies and products. Owner of Victory House design studio. Viktoriia is a co-founder of the store and social enterprise Tse Kraft (It's Craft) and the chairperson of the charitable foundation of the same name.

Tse Kraft was created in 2020 in Kherson Oblast to help people from small communities develop in creative industries. In the store, you can buy items and products from local manufacturers that are made using traditional technologies or that reinterpret them in a modern way. The project provides consultations and financial assistance to startups and entrepreneurs. With the support of House of Europe, Victoriia received consultations and studied the experience of social entrepreneurship from organisations based in the UK, Germany, and Serbia. In June 2022, Tse Kraft physical store moved from Kherson Oblast to Uman (Cherkasy Oblast).

→ facebook.com/viktoriya.kulakova
itscraft.com.ua

NATALIIA CHERNII

Co-founder of the Banderivskyi Skhron Centre for ATO Participants in Prykarpattia, which helps with the psychosocial adaptation of veterans of the Russo-Ukrainian war.

Nataliia studied to be an architect and an artist. For 10 years, she worked in the field of architecture, in particular in restoration, while also engaging in painting, crafts, and volunteering. She actively participated in the events of the Revolution of Dignity and was the commandant of the Heavenly Hundred. In 2014–2015, she took care of her wounded husband and fellow soldiers and volunteered to help soldiers on the front lines.

In 2016, together with her husband and other soldiers, she founded Banderivskyi Skhron. As co-head and project manager, she seeks funding and organises the work of the Veterans' House and creative carpentry workshop, which performs the role of social business and occupational therapy for veterans.

Since the beginning of the full-scale war, Banderivskyi Skhron has been engaged in humanitarian aid to units of the Ukrainian Defence Forces and military hospitals. Nataliia procures and distributes tactical medical goods.

→ facebook.com/nataliia.chernii
facebook.com/BanderivskyShron

A PLACE WITH ADDED VALUE: HOW A COFFEE PLACE SUPPORTS A VETERAN CENTRE

Social business is gaining traction in Ukraine. Its formats may vary, from an inclusive tailoring shop employing people with disabilities to a café employing war veterans. The Poruch Coffee Shop in the centre of Kramatorsk is also a social business. Its activity supports a hub of the same name, which not only helps veterans, but also creates a space for leisure and education for young people.

Volodymyr Babych, the founder of the Poruch Hub, tells us how the idea of the institution came to him, how the hub works, and how social entrepreneurship differs from the regular kind.

SOCIAL SUPPORT AND SOCIAL COFFEE

It all started with the war (*in 2014 – ed.*). I participated in volunteer units, then I served in the Armed Forces of Ukraine, and after demobilisation, I stayed in Kramatorsk. Together with the guys [other demobilised soldiers], I created a civil society veteran organisation to interact among ourselves and develop a platform for communication. One of our first problems was the lack of a physical place where we could get together, a space for our people.

Thanks to Studena civil society organisation from Kyiv, in 2016, we managed to implement the project called Poruch Hub for ATO Veterans and Their Families. The issue with all grant projects is that grants expire.

Thus, when the funding runs out, you can no longer pay rent, and the team breaks up, too. But I wanted the project to exist regardless of grant funds. In 2017, I came up with the idea to create a coffee place which would enable the existence of the Poruch Hub.

When we were just starting, we even had to close the hub at one point because we did not have enough money to pay the rent. And the second time, we re-opened Poruch in the space owned by our friend, also a veteran, who had a basement floor in an administrative building in Kramatorsk even before the war. We made the decision, got together, moved, and started working. We established several compact locations. Our hub is quite versatile: we have a gym, a psychologist's office, a family room, a development room, and a coffee place.

The two times when we were renovating, in 2017 and 2018, everyone who cared about the city helped us. Our audience overall consists of veterans and volunteers, that is, active citizens with a strong civic stance. Together, we repaired the office and started filling it with activities. To launch the coffee place, we also received a grant from the East Europe Foundation – they allocated UAH 100,000 to set up the café. They were launching a project on creating social businesses, and the coffee place is basically a social business. My goal was to have it work for the veteran support hub.

We reopened in the spring of 2019. Of course, it happened with all kinds of ups and downs, coronavirus restrictions and constant challenges that we cannot overcome yet. We develop the concept of social support for veterans and promote trends in the preparation of coffee drinks. We also roast coffee beans and sell them in online stores throughout Ukraine. The Poruch trademark is another element of stability. We are trying to establish communication channels on social media, as well as sales channels, and are developing our own product. In addition, we provide catering and field sales of coffee drinks and products.

We have 12 people working in the hub and two more in the coffee place. There are three people responsible for the coffee place, including myself. Of course, that is not enough because you need to organise events, work with clients, and make coffee. The hub employs two psychologists, one event manager, a lawyer, an analyst, a coordinator, two administrators, a sports coordinator, a business coordinator, a teacher of English, a teacher of Ukrainian, a social worker, and a social media manager.

We organise various events, for example, army stand-up comedy, sometimes we have film screenings, and patriotic bands come to us with concerts. There are actually not enough places in Kramatorsk where you can have a good time, do something useful, or even create a community. We have few visitors from outside the community. This is due to the lack of professional promotion that would attract people to events, as well as poor mobility related to the economic situation.

But we are forming a community around us and trying to influence it.

THE DIFFERENCES BETWEEN REGULAR BUSINESS AND SOCIAL BUSINESS

As part of a Study Tour for social entrepreneurs from House of Europe, we went to Latvia, where we were introduced to local organisations, studied interesting cases, and looked into how social businesses are organised there and into the existing methods and models. I realised that in these organisations, there are always people around whom the model of social entrepreneurship is built, who are passionate about it and believe that everything will work. It seems to me that the whole social thing is relatively new in Europe and globally, so together with European partners, we are moving towards the goal of self-sufficiency for vulnerable social groups. Naturally, the economic situation in Latvia is better than our current one, so there are more development opportunities there.

Social cafés are quite popular in Latvia. For example, we visited a place which employs people with Down syndrome. In general, in Latvia, the state supports organisations of people with disabilities, and there is also a law on social business that simplifies its economic activity. There is a place in Riga promoting the zero-waste topic.

The establishments like our coffee shop have additional values that distinguish us from ordinary businesses. In business, the main task is to make more money. In a social business, you want to help your audience solve a problem or minimise it. There is an additional goal of supporting your audience financially. Of course, a social enterprise also makes money. But it is not spent on ice cream or a cake for yourself, a new car or a helicopter – it goes towards support and overcoming the problem. In reality, everything turns out to be more complicated: you need to balance the needs of the target audience and catering for the clients.

ONLY HAPPY CUSTOMERS COME BACK

Of course, our task will always be supporting the Poruch Hub. Currently, the biggest task is to complete the renovation because there is still a lot of work to be done before the hub can start fully functioning. The second task is the Poruch Hub that we are building in Pokrovsk, and then we would like to find a team in Mariupol to set up another hub. We also plan to start roasting coffee beans on our own equipment.

If you do everything right, the range of customers constantly grows.

The main task in a service- or product-based business is to make clients happy so that their wishes are fulfilled, and they come back. We are trying to achieve that.

Of course, the coffee place does not provide enough funding. Our work is semi-volunteer, and we apply for grants, although I would like to avoid it. But I believe that in the future, the coffee place will fully provide for the hub. The longer an establishment works, the more positive its image becomes; people get used to good service and a nice place, and the number of customers is growing.

With the new stage in the war, Volodymyr Babych had to go back to military service, but the Poruch Hub did not close. Part of the team relocated to Kropyvnytskyi, volunteering in addition to their regular jobs: they provide food, clothes, and equipment for the military. The coffee place still works in Kramatorsk every day.

ANDRII SHMARHALOV

PhD in medicine, Head of the Department of Neurosciences at the Avalon University School of Medicine (Willemstad, Curaçao Island). He has been dealing with the issues of medical education for ten years. He is also a member of the Association for Medical Education in Europe.

In 2010, he graduated from the Luhansk State Medical University, where he then worked at the Department of Topographic Anatomy and Emergency Surgery. In 2014–2018, he was an assistant at the Department of Human Anatomy of the Kharkiv National Medical University, where he also defended his thesis.

In 2019–2021, he headed the Department for Quality of Education at the Private Higher Educational Establishment 'Kyiv Medical University,' where he implemented the European model of ensuring the quality of education. As a result, the institution received international accreditation in 2021. He developed and implemented the PreExam online platform at the university, which improved remote studying and preparation for the Unified State Qualification Exam.

In 2020–2021, with the support of House of Europe, he created the *School of Quality of Medical Education: European Aspect* project, an information platform where teachers of medical universities have taken online training. He currently works at the Medical School of the Avalon University and deals with the issues of medical education and the development of medical education programmes and courses.

YEVHENIIA SHARHORODSKA

Geneticist of the highest category, PhD in medicine, senior researcher of the Institute of Hereditary Pathology of the National Academy of Medical Sciences of Ukraine, and an assistant at the Department of Propaedeutic Paediatrics and Medical Genetics of the Lviv National Medical University.

For more than 10 years, Yevheniia has been consulting patients with a complicated genetic history, dealing with the problems of habitual miscarriage and planning healthy offspring. She heads the board of young scientists of the Institute of Hereditary Pathology. In addition, she is a member of the European and American Associations of Human Genetics and the author of more than 45 publications. She studied and had training in Poland, Italy, the UK, France, and Estonia. She has repeatedly presented her research at European scientific conferences.

In 2021, Yevheniia, with the support of House of Europe, investigated the cause-and-effect relationships between nausea and miscarriage using data from the UK Biobank. Currently, she is consulting in Lviv.

TAKING CARE OF THE YOUNGEST LIVES:
WORK OF UKRAINIAN NEONATOLOGISTS

Anastasiia Stefanyshyn is a lecturer at the Paediatrics Department of the Ivano-Frankivsk National Medical University and a paediatrician at the Ivano-Frankivsk Regional Children's Hospital. One of her specialities, neonatology, may sound threatening to non-medical ears. But then you learn that Anastasiia is taking care of babies who were born slightly earlier than their parents and doctors expected. Anastasiia shares how courses and internships by House of Europe improve the qualifications of neonatologists, the difference between the Ukrainian and Polish medical systems, and most importantly, why we should be aware of this difference.

THE MOST PRECIOUS AND MOST EXPENSIVE PATIENTS

I do not have a rational explanation for why I have become a doctor. If I had graduated from school not at 17 and had actually thought about the pay and conditions, I probably would not have had the courage. Rose-coloured glasses put over your expectations of health care really help young aspiring doctors to choose their future career path and university. That is why I decided I only wanted to work in medicine and only in paediatrics. I am still in awe of people who work with adults.

Why paediatrics? Why neonatology? Why work with newborns and babies? Because you have a new life in front of you. These people will grow up and also change something in the world. So, you always want to help the youngest babies.

I work in the department for prematurely born children. These are mostly complex neonatal cases – babies who are born prematurely and stay in a hospital for a long time. The lucky ones stay for a month. Those with more problems, those who were in too great of a hurry to be born, can stay there for months until they are capable of breathing and eating on their own. It is morally exhausting. Especially when you look at a familiar face every day for a few months, and you cannot always tell the parents that today, the news is better.

Treatment of these children is costly for the healthcare system: medication, expensive equipment, artificial lung ventilation, and non-invasive respiratory support. Babies are the most expensive patients.

Neonatal medical work requires a lot of knowledge. You have to be very precise: calculate all the main nutrients and the rate at which they will drip through the baby's system, as well as how glucose or other nutrients will be disposed of in this or that newborn.

Sometimes you think: the compensation for medical work is not fair in the slightest. And then you finally let

one of your patients go home, and they come back in a few years to see you as a paediatrician. They tell you poems or play the violin — and in such moments, you feel that this is the meaning of life because the result of your work is to give the opportunity to other children to live well.

INTERNSHIPS AND UKRAINIAN PATIENTS IN POLAND

When the COVID-19 quarantine started, all training transitioned on-line. I first heard about the House of Europe medical course 'Newborns and Young Children with Inherited Metabolic Diseases Medical Care' from the Association of Neonatologists of Ukraine. On their Facebook page, they announced the first online course on metabolic diseases in newborns. And I signed up.

The course was taught in English. English is almost my second native language, as I use it to teach foreign students. All the training videos were subtitled, so even people who did not know the language had no problem understanding.

There was also training on current newborn care. I got into a group which could have a Q&A with EU speakers. The programmes were very professionally oriented and based on modern standards of care and the latest technology — that is, incredibly interesting. When you have the opportunity not only to listen, but also to talk to the speakers, personally asking something and hearing the answers, it is way more appealing because you get twice the information.

After the House of Europe courses, I came across a Study Tour 'Children's Health Care in Poland: an Educational Trip for Paediatricians and Neonatologists.' The internship was offered to one neonatologist and one paediatrician. I specialise in both, so I decided to apply.

And I was accepted. The internship took place in Warsaw, at the Children's Memorial Health Institute in Poland. It is similar to Okhmatdyt Children's Hospital in Kyiv. The supervising doctor spoke English fluently, and Polish, which the rest of the team spoke, is not completely foreign to us Ukrainians. In the west of Ukraine, some Polish words have become the dialect used in everyday speech.

The hospital that was hosting us has a quaternary level of care and is one of the largest medical facilities in Poland. Furthermore, the Children's Memorial Health Institute of Poland also has a transplant centre for children, one of the largest in Europe. We also met Ukrainian patients there, which is actually quite sad.

Since transplantation is just beginning to develop in Ukraine, this category includes mostly adult patients. Children's transplants are also performed in our country, but currently alongside the reform of the medical system. Unfortunately, financing is very difficult. Institutions that perform complex surgeries try not to enter into a contract with the National Health Service, as this does not cover current costs at all. All costs have to be covered by patients themselves, and transplantology is very expensive, as well as

supportive care. Ukrainian patients who have the opportunity to go to Poland with a Polish Card are treated there because they do not have to spend a single penny of their own.

SIMILARITIES AND DIFFERENCES BETWEEN THE SYSTEMS

When you go to another institution, another country, or another team, it really expands your horizons. Not only because you see other treatment approaches, but also because working in a different team plays a big role. We spent two weeks with one team and one week in another Polish clinic. We had the opportunity to compare how other people cooperate, and to see the course of rare diseases with our own eyes. If you see an atypical patient once, then, when you meet a similar set of symptoms a second time, even years later, your brain will already be working in the right direction. And if you have never seen anything like this, you may not even suspect a rare disease.

I cannot say that Poland and Ukraine are fundamentally different. Ukrainian and Polish doctors work according to the same standards. The only difference is the available equipment and financing. Now, we are also changing: neonatal packages provided by the National Health Service have been introduced, so some documents and consumables come from the budget. But this is not enough: when a child is in a hospital for four or five months, the state budget covers much less than it needs. Therefore, parents have to buy everything that is missing.

It is different in Poland. You go into the department, open the closet — and there everything is completely stacked with consumables. Sterile, disposable, and in sufficient quantity. This is not the case in our hospitals yet.

A large part of the world works according to the principles of insurance medicine: a patient has insurance and electronic referral. Patients have absolutely nothing to worry about financially. Unfortunately, it hardly works for us. In Ukraine, every patient faces the problem of funding treatment.

While insurance medicine is something to aspire to, our psychology is based on an 'old' principle. A patient can come for a magic pill to treat everything, eliminate all symptoms and pain, and then keep doing whatever they want to their body. It should not be like that. Insurance medicine encourages everyone to take care of their health.

No one wants to go to a hospital. So people drag it out until the situation is so bad that they have to handle the complications. Ideally,

you should do preventive screenings at the early stages. We must understand that medicine is not omnipotent. The sooner everyone starts taking care of themselves and working preventively, the better the quality of life will be for the entire population.

I have no plans to move abroad. I always want to go somewhere to study, but I have no intention to stay and work somewhere else. I can understand those who want to leave because doctors abroad do not worry about their old age, about buying a house or a car. But I intend to be here. I like my job and my speciality. We will never be at home anywhere like in Ukraine.

Anastasiia stayed in Ivano-Frankivsk without hesitation, as did her colleagues in the same department of the Ivano-Frankivsk Regional Children's Hospital. The medical facility accepts young patients from other regions of Ukraine, including many internally displaced people. After the full-scale invasion, in addition to her main work, the doctor volunteered to look for equipment for the military and mobile hospitals. She still receives offers of help from people and organisations: quality medicines, consumables, and equipment. She also teaches at the university and does not plan to leave Ukraine.

EARLY BIRDS PREEMIE PARENT ASSOCIATION

This is the first countrywide association of parents of prematurely born babies in Ukraine, as well as an NGO engaged in advocacy of the rights of premature babies and their parents, informational support, training, community mobilisation, and raising people's awareness of the premature birth problems.

Before 2022, the organisation mainly worked in two directions: information activities, such as campaigns, educational events, viral challenges, and courses; and financial support for departments in hospitals, i.e. the purchase of consumables and equipment. Early Birds also supports parents – a 24-hour hotline operates on the initiative of the foundation. After the outbreak of the full-scale war, the association undertook to coordinate humanitarian aid in Ukraine based on requests from neonatal units, provide informational and psychological support to families of premature babies, and organise their treatment outside the country.

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HLIB BITIUKOV

Nurse, expert in the development of medical education, lecturer at the National University of Kyiv-Mohyla Academy, and social activist.

After obtaining a medical education and working in an ambulance for several years, he engaged in the hotel business and tourism. He returned to medicine after the Revolution of Dignity. When the war started in 2014, he became an instructor in tactical medicine in the Patriot Defence organisation, founded by Uliana Suprun. As an advisor to the former Minister of Health of Ukraine, he was involved in the transformation of emergency medicine (2016–2019).

Hlib was a medical director of Eurovision 2017 in Kyiv.

At the height of the COVID-19 pandemic in 2020, he went to Italy as part of a Ukrainian delegation to help local doctors fight the disease.

He participated in the development of the online course *Development of the leadership potential of nurses in Ukraine*, created by the National Health Service of Ukraine in cooperation with Medical Leaders NGO.

He founded the Miatne Slonenia ('Mint Baby Elephant') Child Health and Development Centre, which helps children with special educational needs, such as autism, attention-deficit disorders, and hyperactivity.

After 24 February 2022, he became a combat medic.

PAIN POINT:
WHY CREATE AN ONLINE COURSE FOR DOCTORS ON COMMUNICATING WITH PATIENTS

**Stanislav Kravchuk,
gastroenterologist and author
of the Healthy Communication course**

Ukrainian doctors are not trained to deliver bad news to patients. At least, that was the case when the young gastroenterologist Stanislav Kravchuk went to university. During his internship, he personally experienced how the lack of communication between doctors and patients felt and decided, with the support of House of Europe, to create a Healthy Communication online course for his colleagues. A series of video lessons is available on the Prometheus platform, and the experts from the US, the UK, and Ukraine share their experiences during the lectures. We asked Stanislav how it all started, which biggest problem he would like to solve, and why he loves medicine.

What is important about your Healthy Communication course?

Together with Anna Bezkorovaina, Sofiia Tykhomyrova, and Yana Tkachuk, we decided to create our course when we thought about certain issues in the medical field that needed to be solved urgently. At the time, I was serving my internship in a district hospital that had a huge problem with communication. There were issues of interaction between doctors and patients or doctors and patients' families when reporting bad news or solving critical situations, which constantly emerged. For example, when a patient's relatives ask doctors not to share the diagnosis with the patient. There are many issues regarding the doctor-patient interaction, both on the communication level and on the legal and moral levels, that one needs to understand in order not to hurt oneself and others as well as not to put oneself behind bars.

So, is this a course on ethical communication between a doctor and a patient?

The course is called Healthy Communication, and it is about finding meaning in that communication. It has three modules: the first one is general moral principles regarding communication with patients, their different types depending on the theory of generations. The second module is interaction with specific groups of patients: reporting negative news, interaction with LGBTQ+ patients, and communication with toxic patients and their relatives because there are always people who turn any situation into drama. The third module handles the legal aspect: for example, how to make a decision when your patient is a member of the Jehovah's Witnesses religious organisation and opposes blood transfusions? What if a woman gives birth to a child and begins to bleed profusely, but before the delivery, she signed a document in which she did not consent to a transfusion? If you, as a doctor, do not perform the procedure immediately, the woman will die, but she made her conscious decision to refuse. How do you act in such a situation, and what does the law say? Our speakers did an impressive job of presenting this information.

How do you do that right?

Specifically, in the last case, European practice is on the side of the patient, but there are certain ways of handling it when the woman can be saved. That is, you can follow local protocols and, say, ignore the document to save the patient's life. In other situations, relatives may be involved in decision-making, like when a patient is in a coma.

Who was your international partner in the project?

My colleagues and I are representatives of the Ukrainian Medical Students' Association (UMSA). Furthermore, we are part of the international community of medical students called International Federation of Medical Students' Associations (IFMSA). It was easy to find partners because there are two million medical students worldwide in this association.

We had partners from Austria and Norway, who helped develop the course structure, as well as lecturer partners from the UK. It was important for us to consult them. We do have a subject called 'Communication Skills of a Doctor' in Ukrainian medical universities, but it is not taught very progressively.

We also invited international speakers such as the famous British writer

and neurosurgeon Henry Marsh. He gave a lecture about death, which he knows a lot about because throughout his life, he told patients about terrible diagnoses when he worked in oncology. In addition, his child had a brain tumour, and later, he had cancer himself. Thus, he can talk about it from three different perspectives.

We also recorded a lecture for the course with Dennis Ougrin, a psychiatrist from the UK. He talked about a doctor's mental health.

Who is this course for?

It is for young Ukrainian doctors. Moreover, it is absolutely free.

If you could miraculously solve one problem in the Ukrainian medical system, what would it be?

In my opinion, the biggest problem is the tolerance for corruption in medical universities. It is important to understand that for most people, this is the norm; students accept it, go to medical institutions, take bribes, and work in anticipation of a reward, but this is the wrong motivation. There should not even be help from fellow students during exams. Studying is your business.

What motivated you to create the course?

There were several cases in my practice that gave me the idea to create this course. During my internship, a doctor yelled at a patient just because she came in during his night shift. Or, for example, it is not always clear how to follow the medical hierarchy and at the same time not to tolerate obviously wrong decisions of your senior. Moreover, sometimes doctors avoid unpleasant conversations with patients or their families, which can have fatal consequences. I had patients who would come for therapy, and I saw cancer in their lungs and realised that a person had about a year to live. But those patients could not understand this because doctors had not told them anything before. This is wrong because everyone has the right to fully manage their lives. However, sometimes patients themselves decide that they do not want to know their diagnoses, so at the appointment, a patient should be immediately asked if they want to know everything about their state of health. If a person does not mind and a diagnosis is serious, you have to inform them clearly and without evasion.

It all sounds pretty scary. What is the motivation to study and become a doctor, then?

Everyone has their own motivation. For example, a patient with diarrhoea comes to me because I am a gastroenterologist. She cannot live peacefully and function freely, so she hates everything, but I diagnose her, prescribe drugs, and she goes back to normal life. We are social creatures, and if we see that someone is doing well, it makes us feel better. In medicine, this is probably the main benefit. We improve people's lives and see the results with our own eyes.

Stanislav evacuated his relatives and went from Kyiv to his native Volyn (region in the west of Ukraine). During the first month of the full-scale war, he taught first aid to civilians and territorial defence fighters in Lutsk; sometimes he gave lectures in the church, the library, and the basement. Later, he worked for the reception department of a local hospital. In spring, he received an Alumni Emergency Stipend, and he spent it on the development of the Intern Crash Course project aimed at preparing future interns for real-life medical practice.

GRANTEES OF HOUSE OF EUROPE PROGRAMMES

Academy of Visual Arts Kharkiv	Kharkiv, Ukraine
Art Space Green Stage	Chernihiv, Ukraine
Association of Alumni, Teachers, and Friends of V.N. Karazin Kharkiv National University	Kharkiv, Ukraine
Association of Cinema Promotion and Assistance in Ukraine – Watch Ukrainian!	Kyiv, Ukraine
Association of International and All-Ukrainian Public Organisations 'Dytyna'	Kyiv, Ukraine
Atelier of Film Studies 'Seul le Cinéma'	Kyiv, Ukraine
Avdiivka Village Council	Avdiivka, Chernihiv Oblast, Ukraine
Bar City Art Amateur Theatre	Bar, Vinnytsia Oblast, Ukraine
Bilbasivka Centre of Culture and Leisure	Bilbasivka, Donetsk Oblast, Ukraine
Bilhorod-Dnistrovskyi Museum of Local History	Bilhorod-Dnistrovskyi, Ukraine
Bilozerska Centre of Regional Development	Bilozerka, Kherson Oblast, Ukraine
BUD v UA Design Market	Dnipro, Ukraine
Business Technologies and Culture Development Centre	Zaporizhzhia, Ukraine
CANactions School	Kyiv, Ukraine
Centre for Contemporary Art	Chernivtsi, Ukraine
Centre of Amateurs of Choreographic Art 'Slovyany'	Chernihiv, Ukraine
Centre of Contemporary Art 'Bunker'	Chernivtsi, Ukraine
Centre of Cultural and Educational Initiatives	Izium, Kharkiv Oblast, Ukraine
Centre of Cultural Development TOTEM	Kherson, Ukraine

Centre of Cultural Initiative Ung Fortress	Uzhhorod, Ukraine
Centre of Culture and Leisure, Family, Youth, Sports, and Tourism	Shyroke, Zaporizhzhia Oblast, Ukraine
Centre of Municipal Development of the City of Bielozerske	Bielozerske, Donetsk Oblast, Ukraine
Centre of Innovational Education Pro.Svit	Lviv, Ukraine
Charitable Fund 'Smile UA'	Zaporizhzhia, Ukraine
Charity Foundation 'Shelter Plus'	Kryvyi Rih, Dnipropetrovsk Oblast, Ukraine
Charity Fund 'Shevchenkivskyi Hai'	Lviv, Ukraine
Chernihiv Regional Art Museum named after Hryhorii Galagan	Chernihiv, Ukraine
Chornomorsk City Administration's Departament of Culture	Chornomorsk, Odesa Oblast, Ukraine
Civil Initiatives Resource Centre	Mykolaiv, Ukraine
Cultprojector	Zaporizhzhia, Ukraine
Cultural Agency ∀	Kharkiv, Ukraine
Danish Cultural Institute	Copenhagen, Denmark
Department of Culture of the Military-Civil Administration of Avdiivka	Avdiivka, Donetsk Oblast, Ukraine
Department of Education, Culture, Tourism, Family, Youth, and Sport of Kulykivka Settlement Council	Kulykivka, Chernihiv Oblast, Ukraine
Dnipro Development Agency	Dnipro, Ukraine
DOM.48.24	Ivano-Frankivsk, Ukraine
Ergo Publishing House	Sofia, Bulgaria
Exhibition Pavilion 'Dzherelo'	Kyiv, Ukraine
First Crimea Tatar Channel ATR	Kyiv, Ukraine
Forlæns Publishing	Copenhagen, Denmark
Fractura Publishing	Zaprešić, Croatia
Free Space RePost	Dobropillia, Donetsk Oblast, Ukraine
Fund of Social Development 'Our Future'	Kramatorsk, Donetsk Oblast, Ukraine
Fundacja Korporacja Ha!art	Krakow, Poland

Heritage.UA	Lviv, Ukraine
Hnat Khotkevych City Palace of Culture	Lviv, Ukraine
Humanitarian Department of the Town Council of Zavodske	Zavodske, Ternopil Oblast, Ukraine
Innovative Park 'Vymiriuvach'	Zhytomyr, Ukraine
Insha Osvita	Ivano-Frankivsk, Ukraine
Institute for Contemporary Art	Lviv, Ukraine
Institute of City Development	Vinnytsia, Ukraine
Institute of Sound	Lviv, Ukraine
International Human Rights Film Festival Docudays UA	Kyiv, Ukraine
IST Publishing Publishing House	Kyiv, Ukraine
Ivan Honchar Museum	Kyiv, Ukraine
Izolyatsia. Platform for Cultural Initiatives	Kyiv and Soledar, Donetsk Oblast
Jazz club 'Dzem'	Rivne, Ukraine
Judaica Centre	Kyiv, Ukraine
Katarzyna Kozyra Foundation	Warsaw, Poland
Kharkiv Korolenko State Scientific Library	Kharkiv, Ukraine
Kherson Centralised Library System	Kherson, Ukraine
Kherson Oblastal Museum of Local History	Kherson, Ukraine
Khmelnytskyi Regional Youth Civil Organisation 'Terytoriia'	Khmelnytskyi, Ukraine
Khotyn House of Folk Art and Leisure	Khotyn, Chernivtsi Oblast, Ukraine
Kolegium Europy Wschodniej im. Jana Nowaka-Jeziorańskiego we Wrocławiu	Wrocław, Poland
Kultura Medialna	Dnipro, Ukraine
Kyiv Organisation of National Composers Union of Ukraine	Kyiv, Ukraine
Language Centre 'Smailyk'	Klymentove, Sumy Oblast, Ukraine
Les Kurbas Lviv Academic Youth Theatre	Lviv, Ukraine
Lesya's Theatre	Lviv, Ukraine

Literature Agency OVO	Kyiv, Ukraine
Lokator Media	Tokmak, Zaporizhzhia Oblast, Ukraine
Lugansk Regional Universal Scientific Library (Good Library)	Starobilsk, Luhansk Oblast, Ukraine
Luhansk Regional Academic Ukrainian Music and Drama Theatre	Sieverodonetsk, Luhansk Oblast, Ukraine
Lviv Academy of Human Rights	Lviv, Ukraine
Lviv Media Forum	Lviv, Ukraine
Lviv Puppet Theatre	Lviv, Ukraine
Lysychansk Centralised Library System	Lysychansk, Luhansk Oblast, Ukraine
'Malafeya' Ametour Theatre	Poltava, Ukraine
Meridian Czernowitz Publishing House	Kyiv, Ukraine
Molodizhna Spilnota Lysychanska	Lysychansk, Luhansk Oblast, Ukraine
Museum for Change	Odesa, Ukraine
Museum of History of the City of Kamianske	Kamianske, Dnipropetrovsk Oblast, Ukraine
Museum of the History of Ukraine	Kyiv, Ukraine
Music Export Ukraine	Kyiv, Ukraine
Mykolayiv Oblastal Museum of Local History	Mykolaiv, Ukraine
Mystetska Vezha	Kyiv, Ukraine
National Academy of Statistics, Accounting, and Auditing	Kyiv, Ukraine
National Art Museum of Ukraine	Kyiv, Ukraine
National Dovzhenko Centre	Kyiv, Ukraine
National Union of Artists of Artistic Metal	Dnipro, Ukraine
Native Lullaby Project	Dnipro, Ukraine
Neuer Shamir	Odesa, Ukraine
NGO '86'	Kyiv, Ukraine
NGO 'Art of Cinema'	Kyiv, Ukraine
NGO 'Bakhmut Fortress'	Bakhmut, Donetsk Oblast, Ukraine

NGO 'Black on White'	Odesa, Ukraine
NGO 'Brotherhood Named the Princes of Ostroh'	Rivne Oblast, Ukraine
NGO 'Cultural Business Educational Hub'	Dnipro, Ukraine
NGO 'Cultural Geographies'	Kyiv, Ukraine
NGO 'Deutsche Jugend in Transkarpatien'	Mukachevo, Zarakpattia Oblast, Ukraine
NGO 'Dobrosysidy'	Slavutych, Kyiv Oblast, Ukraine
NGO 'Freefilmers'	Mariupol, Ukraine
NGO 'Global View'	Kherson, Ukraine
NGO 'Lets Change the Village Together'	Muzychi, Kyiv Oblast, Ukraine
NGO 'Molod'diy'	Nova Borova, Zhytomyr Oblast, Ukraine
NGO 'Molotok'	Nyzhnie Selyshche, Zakarpattia Oblast, Ukraine
NGO 'Nasha Hromadska Sprava'	Zbarazh, Ternopil Oblast, Ukraine
NGO 'Novyi Muzei'	Lviv, Ukraine
NGO 'Pava'	Lviv, Ukraine
NGO 'Plai'	Vinnytsia, Ukraine
NGO 'Prydniprovsky Barvynok'	Dnipro, Ukraine
NGO 'SAM PIPL'	Kharkiv, Ukraine
NGO 'Shtuka'	Myrnohrad, Donetsk Oblast, Ukraine
NGO 'Small and Medium Business and Innovation Information Centre'	Kherson, Ukraine
NGO 'Space of Modern Dance'	Lviv, Ukraine
NGO 'Syla Idey'	Avdiivka, Donetsk Oblast, Ukraine
NGO 'TEPARTDANCE'	Zaporizhzhia, Ukraine
NGO 'Treasures of Bukovyna'	Voloka, Chernivtsi Oblast
NGO 'Vidlik Projects'	Kyiv, Ukraine
NGO for Persons with Disabilities 'Dovira'	Manevychi, Volyn Oblast, Ukraine
NOVA OPERA	Kyiv, Ukraine

Novopokrovka Settlement House of Culture	Novopokrovka, Ukraine
Novoselivska Village Library	Novoselivka, Poltava Oblast, Ukraine
Občianske Združenie Schooltogo	Bratislava, Slovakia
Obyrok Art Island	Chernihiv Oblast, Ukraine
Oleksiivka Basic Institution of General Secondary Education	Oleksiivka, Zaporizhzhia Oblast, Ukraine
Ostriv Platform	Kyiv, Ukraine
Palace of Culture 'Odeska'	Kharkiv, Ukraine
Parent Committee 'Zlagoda'	Novomykolaivka, Ukraine
PEN Ukraine	Kyiv, Ukraine
People's Drama Theatre	Chernivtsi, Ukraine
Pereiaslav Club Dzhura	Pereiaslav, Kyiv Oblast, Ukraine
Perfosvita – Centre of Performative Education	Kyiv, Ukraine
Perseus Publishing House	Sofia, Bulgaria
Platform of Initiatives Teplycya	Sloviansk, Donetsk Oblast, Ukraine
Platform Tu	Mariupol, Donetsk Oblast, Ukraine
PLIVKA Films	Lviv, Ukraine
Polish Graphic Design Foundation	Warsaw, Poland
Project Management Lab – YADRO lab	Mukachevo, Zarakpattia Oblast, Ukraine
Project Space 'Asortymentna Kimnata'	Ivano-Frankivsk, Ukraine
Public Organisation 'Art Oborona'	Kharkiv, Ukraine
Radekhiv Centre 'Youth Initiative'	Radekhiv, Lviv Oblast, Ukraine
Publishers' Forum	Lviv, Ukraine
Publishing House '21-Publishers'	Chernivtsi, Ukraine
Publishing House 'Apriori'	Lviv, Ukraine
Publishing House 'Babylon Library'	Ivano-Frankivsk, Ukraine
Publishing House 'Barbara Fiore Editora'	Granada, Spain
Publishing House 'Chas Maistriv'	Kyiv, Ukraine

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Publishing House 'Knygolove'	Kyiv, Ukraine
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Publishing House 'Luta Sprava'	Kyiv, Ukraine
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Publishing House 'Vydavnytstvo Astrolabia'	Lviv, Ukraine
Publishing House 'Vydavnytstvo Staroho Leva'	Lviv, Ukraine
Publishing House 'Vydavnytstvo'	Kyiv, Ukraine
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Publishing House 'Yakaboo Publishing'	Kyiv, Ukraine
Publishing House UA Comix	Lviv, Ukraine
Publishing Project 'Meduza'	Kyiv, Ukraine
School of Architecture and Design	Sumy, Ukraine

Sculpture Guild	Kyiv, Ukraine
Set Art Foundation	Kyiv, Ukraine
SEVDI podcast & blog	Lviv, Ukraine
Social Activity Centre 'Active Community'	Starobilsk, Luhansk Oblast, Ukraine
Special Workshop ARTforAutism	Kharkiv, Ukraine
Starobilsk District House of Culture named after Taras Shevchenko	Starobilsk, Luhansk Oblast, Ukraine
Stendal Art Association	Lutsk, Ukraine
Street Cultures Development Centre	Okhtyrka, Sumy Oblast, Ukraine
Teple Misto	Ivano-Frankivsk, Ukraine
The Khanenko Museum	Kyiv, Ukraine
Theatre 'Garmyder'	Lutsk, Ukraine
Theatre Workshop 'Art i Hart'	Sieverodonetsk, Luhansk Oblast, Ukraine
Theatrical Assostiation for Children with Disabilities	Vyshhorod, Kyiv Oblast, Ukraine, Ukraine
Transcarpathian Academic Regional Puppet Theatre	Uzhgorod, Ukraine
Transcarpathian Museum of Folk Architecture and Ethnography	Uzhhorod, Ukraine
Trostianets Public Library	Trostianets, Sumy Oblast, Ukraine
UA Contemporary Dance Platform	Kyiv, Ukraine
Uhryniv House of Culture	Uhryniv, Lviv Oblast, Ukraine
Ukrainian Library Association	Kyiv, Ukraine
Ukrainian Maly Drama Theatre	Kyiv, Ukraine
Urban Forms Centre	Kharkiv, Ukraine
Velyki Kopani Children's Library	Velyki Kopani, Kherson Oblast, Ukraine
Visual Art Project 'The Body Got Lost'	Kyiv, Ukraine
Volyn Museum of Local History	Lutsk, Ukraine
Volyn Youth Centre	Lutsk, Ukraine
Women and Children International Support Centre 'City of Goodness'	Chernivtsi, Ukraine

Youth Centre 'DidUhim'	Kopachivka, Volyn Oblast, Ukraine
Youth Centre 'Paragraph'	Ivano-Frankivsk , Ukraine
Youth Organisation 'Enlightening Initiative'	Kharkiv, Ukraine
Zakarpattia Regional Drama and Comedy Theatre	Khust, Zakarpattia Oblast, Ukraine
Zhytomyr Regional Children's Library	Zhytomyr, Ukraine, Ukraine

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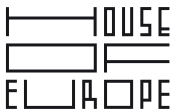
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