

**Culture &
Creativity**

EU-Eastern Partnership Programme



MODELS FOR CROSS- CULTURAL COLLABORATION IN UKRAINE

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EXECUTIVE SUMMARY

One of strategic goals in the long-term strategy for the development of Ukrainian culture, the reform strategy¹ is: *“Establishing inter-sectoral cooperation at all levels”*. However, the conditions that need to be created in order to realise this strategic priority remain unclear at present.

For Ukraine collaboration is a creative process that is only just starting to be used. These collaborations tend to be poorly organised and often with a vague understanding of the term and its proper applications.

There are examples of organisations in Ukraine that are already working on solving this problem, such as the Ukrainian Cultural Network and Congress of Cultural Activists.

There are several options for improving cooperation between various cultural sectors:

1. Create a Cross-Sector Collaboration Network through an online resource;
2. Establish a new organisation;
3. Initiate private initiatives to organise communication and educational programmes;
4. Create cross sector collaboration within existing projects;
5. Create more clusters.

A comprehensive approach that includes all five options is the most desirable to develop inter-sectoral collaboration. However one of these options that could be prioritised is Option 4.

RECOMMENDATIONS

Initiate cross-cultural collaboration within existing events so that participants can try, analyse and assess the advantages and disadvantages of working together.

¹ <http://zakon2.rada.gov.ua/laws/show/119-2016-%D1%80>

INTRODUCTION

One of strategic goals in the long-term strategy for the development of Ukrainian culture, the reform strategy² is: *“Establishing inter-sectoral cooperation at all levels of the development of contemporary cultural industries to promote common values, create new partnerships, implement effective corporate inter-sectoral projects, support art projects initiated by cultural institutions, state and non-state cultural organisations, independent artists and performers...”* This process will make the development of culture relevant for Ukraine. A commitment by the government means support should be expected at the state level. However, the conditions that need to be created in order to realise this strategic priority remain unclear at present.

This policy brief proposes that the main issue to be resolved is selecting effective tools that can carry out inter-sectoral collaboration for culture in Ukraine.

CURRENT SITUATION

Collaboration is neither new abroad nor in Ukraine. In OECD countries this process is already clearly organised and it has long been a commercial activity rather than a marketing tool. For example, some of the most high-profile collaborations in fashion include the artists and fashion designers such as Marc Jacobs and Takashi Murakami, Louis Vuitton and Yayoi Kusama, which have resulted in not only publicity but also profit.³

For Ukraine collaboration is a creative process that is only just starting to be used. These collaborations tend to be poorly organised and often with a vague understanding of the term and its proper applications.

The main reasons for this situation are:

- Insufficient information about the cultural and creative industries sub-sectors, about the benefits of collaboration, opportunities and cultural leaders;

² <http://zakon2.rada.gov.ua/laws/show/119-2016-%D1%80>

³ <http://www.moda314.com/focus/2013/11/18/698>

- The absence of cultural managers in the sector who would like to become moderators of such an information platform.

This policy brief examines collaboration that will not only help parties to gain new knowledge and attract new audiences, but also create a new product in the cultural services market. There are examples of organisations in Ukraine that are already working on solving this problem.

For example the Ukrainian Cultural Network⁴ was created a few years ago to create a contacts database to help cultural managers to implement joint projects. However, this network has not become efficient. At the moment it does not create space for communication but rather functions as an information platform in social media⁵ which shares news about realised projects and educational opportunities for cultural managers.

The Congress of Cultural Activists⁶ has also been working for two years on creating a model for a network of cultural activists with the aim of interacting and implementing projects. At the moment a team at the congress agreed to create a platform called CRTVS for experts.

OPTIONS

There are several options for improving cooperation between various cultural sectors.

Option 1 – create a Cross-Sector Collaboration Network through an online resource with interactive navigation to create joint projects.

Option 2 – establish a new organisation, which would link sectors together in order to foster collaboration. This organisation could also be engaged in

⁴ <http://www.ukrkult.net/>

⁵ <https://www.facebook.com/ukrkultnet/>

⁶ <http://www.culturalactivism.org/projects/>

communication and further support of the project in the format of an incubator.

Option 3 – local state departments of culture could initiate or help private initiatives to organise communication and educational programmes with lectures, seminars, meetings, presentations and workshops.

Option 4 – create cross sector collaboration within existing projects and programmes, including private initiatives, state programmes and grant projects during their inception stage.

Option 5 – create more clusters, whereby the representatives of different creative industries work on one platform. Such clusters include Platforma Art Factory⁷, Creative Quarter⁸, Lem Station⁹, among others. To a large extent these are IT sector hubs that are now looking for opportunities to attract the cultural community to collaborative projects. There are also initiatives where artists themselves are creating a cultural community around themselves (such as Zavod Republic¹⁰). These are positive developments allowing the possible creation of intersectoral collaborative products in the future.

There are already several networks operating around the world that can be used as a model [The Robert Bosch Cultural Manager Network¹¹, Oracle Cultural Network¹², CDN¹³] but they all use the model of a resource database.¹⁴ It would be very difficult to implement a universal model of cooperation for creative people due to the different level of development of each of the cultural sectors, the idea of the creative and communication processes and the "closeness" of each sector in their own

⁷ <http://artzavodplatforma.com/ua>

⁸ <https://www.facebook.com/cquarter/>

⁹ <https://www.facebook.com/lemstatn/>

¹⁰ <https://www.facebook.com/ZavodPublic/>

¹¹ <http://www.cultural-managers.net/>

¹² <http://www.oraclecult.net/>

¹³ <http://www.culturaldevelopment.net.au/>

¹⁴ <http://www.cultural-managers.net/>

projects. It will be even more difficult to make it not static but active, because the database cannot work by itself, without a moderator who will initiate cooperation between representatives of different cultural sectors. We believe that at this stage it would be reasonable to limit this platform by cultural industries with the possibility to encompass creative industries later.

A comprehensive approach that includes all five options is the most desirable to develop inter-sectoral collaboration. However one of these options that could be prioritised is Option 4: The creation of inter-sectoral collaboration within existing projects and programmes including private initiatives, state programmes and grant projects as this creates separate incentives and benefits for sectoral cooperation.

The main target audiences for Option 4 are people participating in collaborations such as artists, activists and cultural managers.

This approach would need a common database that includes contact information of activists and artists and international funding opportunities that would be constantly updated. This platform can be created as a part of state of grant programmes (for example Ukrainian Culture Fund could be one). Cultural managers and potential applicants of the grant programme would become the main engine of the platform.

An important step in advocating inter-sectoral collaborations in the field of culture is the gradual introduction of this trend into already existing projects and events. These interventions could stimulate cultural representatives to create new cultural products for example: Lviv Fashion Week organises a competition for young designers in different categories, one of which is a collaboration of designer-designer, designer-graphic designer, clothes designer-accessories designer, with no restrictions. There is also the Tustan Reserve that collaborated with fashion designers and graphic designers through a competitive tender to create the museum's commercial products. The result was the creation of a clothing collection and graphic prints that were used on souvenirs. Souvenirs are no longer just a promotion for the museum; they also bring additional profit for the museum shop.

Also one of the instruments can be inclusion of cross-cultural projects into Ukrainian and international grant programmes and state strategy for cultural development.

Therefore the advantages of a collaboration programme are:

- Free participation in competitions or smaller financial contributions
- Advantages in the selection process of competitions
- Establishing collaboration that can lead to further cooperation and implementation
- Shared costs for providing materials
- A platform that can be used in implementing the collaboration

RECOMMENDATIONS

Initiate cross-cultural collaboration within existing events so that participants can try, analyse and assess the advantages and disadvantages of working together.

Bring together representatives of different cultural spheres in order to:

- Introduce cross-cultural collaboration as a priority in state programmes at different levels (from local to national)
- Introduce them as a separate line in competitions for social and cultural projects that are financed from local, regional and state budgets (in particular, the programme of the Ukrainian Cultural Fund)
- Conduct a more detailed study on issues not covered in this document, namely:
 - Tools for creating the resource base for cultural representatives
 - Expert opinion
 - Fundraising and financial support of such projects
 - Online and offline platforms for the creation and presentation of products created as a result of intercultural collaborations
 - Use lectures and presentations to popularise intercultural collaboration within already existing projects (New Wave, Lviv Fashion Week, etc.)

NOTE

The policy briefs are the result of capacity building work undertaken by the EU-Eastern Partnership Culture and Creativity Programme in 2016-2017 with 240 Programme Associates, who had completed a series of eight workshops in business management for mid-career cultural operators. The purpose of these briefs is to help them additionally understand the role of professionals in providing concise and neutral policy advice in the area of their competence. The task was to identify problems within the sector, provide potential models, options and solutions, support critical thinking, evidence-based policy analysis and the formulation of recommendations. The ideas were developed by the Associates themselves.

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