



**Culture &  
Creativity**

EU-Eastern Partnership Programme

# REPORT ON DEVELOPING CULTURAL HERITAGE SECTOR IN UKRAINE

by Linda Norris and Vaiva Lankeliene



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# I. EXECUTIVE SUMMARY

This “Report on Developing Cultural Heritage Sector in Ukraine” provides analysis and evaluation of present situation of cultural heritage sector in Ukraine, focusing on the museum sector, which plays major role as a group of memory institutions in the preservation and dissemination of national identity.

As the scope of this report did not permit a full examination of the Ukrainian cultural heritage sector and was mainly focused on the work and challenges of museums, the main goal of the report is to highlight the key challenges facing the museum sector in Ukraine and to share possible solutions and approaches by putting forward recommendation to increase the competitiveness of the cultural heritage sector in Ukraine, proposing recommendations for the development of museums sector based on the analysis of contemporary trends and strategic approaches in the cultural heritage sector in Europe in order to increase capacity building for people working in the museums sector, introduce new operating models and innovative solutions in museums products, services and audience development, and to encourage crossovers to other sectors.

All the recommendations and proposals listed in this report are based on the results of the review of cultural heritage legislation in Ukraine, the experts’ field mission to Ukraine and meetings with the representatives of the cultural heritage sector in Kyiv and Lviv as well as the results of the online survey (in Ukrainian) in which 315 museum professionals from throughout the country completed.

In this report, we identify the primary threats and challenges as well as the primary strengths and opportunities of Ukrainian society (which could influence cultural heritage sector), cultural heritage and museums. The report includes recommendations starting with museum legislation, evidence-based management strategies, financial and human resources development and through marketing and communication improvement, audience development and community involvement, lifelong learning and capacity building and museum network development. Recommendations are supported by examples from other nations. To encourage changes in the cultural heritage sector, we structured general sector-wide strategies and elaborated upon tools that can be used by government, institutions and professional. One of the most practical results of this report is Manifesto for Change. We encourage wide distribution of this report and the Manifesto for Change. Full information on our field visit and surveys can be found in Appendices.





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## II. INTRODUCTION

*Cultural Code of Eastern Partnership*, a report prepared as part of the “Culture coding EaP” project, implemented in Belarus, Moldova and Ukraine from July to November 2015, emphasises the importance of highlighting cultural policies in the six Eastern Partnership countries (Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine). These six post-Soviet states share the problems of transformation and overcoming the postcolonial syndrome. The cultural sector, and particularly cultural heritage, can be used for the promotion of key values: freedom of expression, historical memory, diversity, national identity, intercultural dialogue and democracy.

Given that museums play a major role as memory institutions and in the preservation and dissemination of national identity, it is very important that these cultural institutions fulfil their mission in full scope. The scope of our work did not permit a full examination of the cultural heritage sector, so we chose to focus on the work and challenges of museums. This means that museums and other cultural heritage organisations must shift “from being about something to being for somebody”, in the words of noted American museum scholar Stephen Weil.

This report, like other reports in this Programme, is part of an effort to facilitate evidence-based policymaking. The overall goal is to highlight the key challenges facing the sector<sup>1</sup> in Ukraine and to share possible solutions and approaches by drawing on EU approaches. The aim of the present report is to put forward recommendations to increase the competitiveness of the cultural heritage sector in Ukraine, by proposing recommendations for the development of the museum sector based on the analysis of contemporary trends and strategic approaches in the cultural heritage sector in Europe. The goal is to increase capacity building for people working in the museum sector, introduce new operating models and innovative solutions in museum products, services and audience development, and to encourage crossovers to other sectors.

The work of the experts included the review of cultural heritage legislation in Ukraine, as well as a field mission to Ukraine and meetings with the representatives of the cultural sector in Kyiv and Lviv. To **collect the basic information** about the cultural heritage sector in Ukraine, the experts conducted an online survey (in Ukrainian) in which 315 museum professionals and 157 cultural heritage users took part. The data was analysed and it is presented in this report with practical recommendations for developing the cultural heritage sector in Ukraine. It is important to note that museum visitors were not surveyed. The full assessment of visitor engagement is outside the scope of this report.

### Definitions

To avoid misunderstanding when talking about the cultural heritage, this report uses the term “cultural heritage” as defined by UNESCO (United Nations Educational, Scientific and Cultural Organization), which includes:

- Monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

<sup>1</sup> The scope of the cultural heritage sector includes both tangible and intangible heritage, including museums, archaeological sites, crafts, folklore, etc.

- Groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;
- Sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

In this report, we use "museum" as defined by ICOM (International Council of Museums) to refer to *"a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment"*. Therefore, it is very important to stress that museums are not profitable institutions, but rather their establishment and maintenance is the obligation of the state or the founder, and the main aim of their operations is collecting, preserving and promoting the cultural heritage of a nation which is the backbone of social, cultural and economic development of any nation. In recent years, community engagement has moved to the forefront of museum concerns in many nations.

We particularly want to thank those who made this report possible: Ragnar Siil, for his ongoing advice and guidance on the project; Natalia Shostak, who gracefully and determinedly organized our research visit; Susie Wilkenning, for assistance in the development of survey questions; Zoryana Geroy for translations and preliminary analysis of surveys; Sean Blinn for additional survey analysis; and of course, to all our colleagues who, through personal interviews or survey answers, shared their ideas, concerns, and passion for the potential of Ukraine's cultural heritage.





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# III. CHALLENGES AND OPPORTUNITIES

## MAIN THREATS AND CHALLENGES FACING UKRAINIAN SOCIETY

- The historical memory of Ukraine was distorted for hundreds of years and the result is the ongoing conflict and fighting over historical truth (the challenges of collective memory and 20th century history). It is unclear whether more complex approaches to historical narratives would become a part of contemporary Ukrainian life.
- The ongoing war in Eastern Ukraine and occupation of Crimea, which separate the cultural heritage of these regions from the people they belong to and from experts and researchers in the field.
- Diverging visions of culture in the same country that range from the desire for a Western European perspective, to ethnic Ukrainian nationalism and a return to the values advocated by the Soviet Union and the Russian state.
- The failure to keep anti-corruption promises across Ukraine. Rampant corruption affects the cultural sector in many ways: museum collections are stolen and sold; the territory of museums is misappropriated and is re-allotted for construction; allegations of corruption in the appointment of museum management and undermined trust; and as government funds go missing, there are less funds to support museum efforts and a host of other government functions. And of course, museum workers are citizens and such corruption also affects their daily lives.
- Lack of interest and commitment to power sharing. Many leaders still maintain a wish for full control rather than a shared decision-making process. Some rarely involve staff and even fewer involve citizens in thinking about the future and potential of cultural heritage (including museums).

### ***Selected Survey Responses: Critical Challenges in Society***

*"We cannot 'erase' and distort our own historical memory."*

*"Pervasive corruption leading to the destruction of monuments."*

*"The Soviet period, as well as any other period of history, is worthy of study and preservation. This is a significant amount of time that cannot be erased! Despite all the shortcomings of the period, its study and conservation is essential to avoid repeating the same mistakes in the future. Let us not be like the first and successive Soviet leaders who were trying to erase our culture, religion, etc. By removing the Soviet period from the history of Ukraine, we are crossing out several generations of our citizens, and this is not acceptable! It is also a culture (though we condemn it now), it is this everyday life of people, this is life that happened."*



## MAIN THREATS AND CHALLENGES FACING THE CULTURAL HERITAGE SECTOR IN GENERAL

- The very slow transformation of the society and difficulty in overcoming the post-Soviet (or postcolonial) syndrome in the formation of national cultural identity.
- During the Soviet era, the state cultural policy of Ukraine was explicitly a propaganda tool based on a single narrative as approved by the state. The shift to the contemporary model of *the interpretation of culture* as a foundation for sustainable development and modernisation of society has also been slow.
- In some segments and in government, there has been *a turn to nationalism, forcing a multicultural society to "accept" a common national memory* instead of creating dialogue about historical memory.
- *Inadequate and outdated* legislation governing the cultural heritage sector.
- *There is almost a total lack of strategic planning* for the comprehensive development of the cultural heritage sector, including a lack of tools for individual museum strategic planning.
- *Absence of digitised cultural heritage archives*, there is little or no data about cultural objects in occupied Crimea and Eastern Ukraine.
- *Limited funding sources of the cultural heritage sector* and therefore insufficient resources for the sector's development, including the restoration and conservation of cultural heritage buildings (venues) and museum collections.
- *Lack of understanding of the ways to generate financial support* outside the government while still remaining mission-based organisations.

### Selected Survey Responses: Critical Challenges in the Sector

*"The Ministry of Culture distanced itself from the protection of monuments, number of employees, specializing in the protection of cultural heritage in Regional State Administration was reduced so that the monuments remain unprotected. Impressive level of covering crimes and alleged corruption in the Ministry of Culture, which coordinate construction projects even in the reserves, but they did not do anything to develop even basic heritage documents, especially in the field of architectural heritage. For example, Lviv has not yet developed and approved a historical and architectural support program, not coordinated properly limits of the historical range, there is still no management body of the State Historical-Architectural Reserve (object of UNESCO World Heritage), monuments are deliberately brought to the emergency and destroyed to build in their place a new commercially attractive object – everyone knows about it. But no one reacts. So far, no one is punished for it (at least I, as an active public figure and member of competent commission in the public council of the Lviv regional state administration, I'm not aware of it). The development of other things will have no effect until institutional protection of monuments is enforced."*

*"The weak modernisation of Ukrainian museums and the lack of clear regulatory documents."*

*"The government put a lot of restrictions, but ignores them itself. Legislation on the protection of cultural heritage exists in Ukraine only to give the government more corruption leverage."*

*"There is no support from officials and no state policy in this area."*

## MAIN THREATS AND CHALLENGES FACING MUSEUMS IN PARTICULAR

- *Museums are generally internally-focused* (on what is best or convenient for employees or management) rather than externally (what is useful or meaningful for visitors or communities).
- *No evidence-based planning or strategic planning* and, therefore, ineffective management of museums.
- *Theft and loss of museum collections* due to corruption, poor record-keeping and inappropriate environmental conditions.
- *Lack of leadership* and lack of knowledge about contemporary leadership approaches.
- *Museums operating based on their definition as scientific institutions* rather than embracing the new 21<sup>st</sup>-century model of cultural institutions acting for the benefit of society and responsible to the public.
- *No priorities in the allocation of human resources* in museums (not enough young professionals, lack of education and community specialists, lack of technological expertise, too many "scientists" with too few deliverables).
- *Lack of skills/knowledge/training on contemporary museology* and cultural heritage including linguistic barriers.
- *Permanent exhibitions in museums that still reflect* outdated concepts of history, ethnography and other subjects.
- *Installed new technologies with no plans* to adapt, repair or replace such equipment in the near future. Too often, the emphasis is on the equipment rather than the content.
- *A weak and ineffective museum network*, inherited from the Soviet era, in decline under current conditions.
- *Lack of a political will for reform in the museum sector* that would ensure a long-lasting strategic museum development process. The path of the development of the cultural heritage sector changes following every election period and in many cases with completely different strategic priorities.
- *Lack of statistical data about museum infrastructure and activities*, which makes effective management and decision-making impossible for the museum sector.



- *Lack of record-keeping for museum collections*, which poses a permanent threat of the loss of collections through theft, natural deterioration, war or neglect. This demonstrates the need for a nationwide collections database.
- *No standards for various professions within the museum sector and a perceived low prestige of the museum profession.*
- *Lack of formalized museum studies or training* to reflect current international standards, theory and methods.
- *Lack of information on national and international cooperation* within the cultural heritage sector, including the participation of entities of the national cultural heritage sector in international cultural heritage networks.
- *An inherited culture of withholding ideas and information* rather than sharing them.

### **Selected Survey Responses: Critical Challenges in Museums**

*"Lack of interest of colleagues in seeing the museum in a new way in the 21st century."*

*"Lack of motivation among the staff of the museum, lack of desire to work for the museum and learn new things in professional activities"*

*"Jealousy, incompetence, lack of motivation, lack of transparency, corruption."*

*"Post-Soviet work ethic (pretend that you're working) and management style (promoting loyalty and destroying competence)."*

*"The weak modernisation of Ukrainian museums and the lack of clear regulatory documents."*

*"Lack of motivation and leaders who would organise the work."*

*"Impossibility of systematically re-training staff and rigidity of outdated legislation."*

## **MAIN STRENGTHS AND OPPORTUNITIES OF THE UKRAINIAN SOCIETY THAT IMPACT THE CULTURAL HERITAGE SECTOR**

- Following Maidan, an *increased sense of individual responsibility for creating change*.
- A renewed *desire to reinterpret and rediscover Ukrainian history* and decouple it from Soviet, German, Tsarist and Polish interpretations.
- *Growing public interest in cultural heritage* and diversity.
- *The ability to share cultural heritage widely* through digitization, as growing numbers of Ukrainians gain access to the internet.

## **Selected Survey Responses: "In your opinion, why is the cultural heritage of Ukraine important?"**

*"A person without a past has no future."*

*"Cultural heritage is a witness to the development of our society, with its pluses and minuses, and to move forward, we should know."*

*"Because it represents the development of ethnic groups and territories that led to the emergence of the independent state of Ukraine. Also, it allows the modern inhabitants of the country to decide issues relating to their identity."*

*"Saving our history is the key to the prosperity of the state."*

## **MAIN STRENGTHS AND OPPORTUNITIES FOR THE CULTURAL HERITAGE SECTOR IN GENERAL**

- *A rich, varied and unique national cultural heritage* – both tangible and intangible.
- *The emergence of entrepreneurial strengths and interests in the culture sector* (e.g. Arsenal, Izolyatsia, M. Bulgakov museum, etc.).
- *A small, but growing group of cultural professionals dedicated to working collaboratively*, sharing ideas and learning together.
- *The decentralization of the cultural heritage sector* which can encourage creative thinking and problem-solving around the many issues that the sector faces.
- *Development and dissemination of different values/historical truth or evidence* with an emphasis on dialogue and understanding.

## **MAIN STRENGTHS AND OPPORTUNITIES FOR MUSEUMS IN PARTICULAR**

- *A great potential of museums and the rich, unique and valuable collections* preserved in the museums.
- *The possibility for museums to reach a wider public* with scientifically accurate information.
- *Museums are increasingly becoming places for culture, dialogue and change* instead of replicating the activities of scientific, academic and research institutions.
- *Cooperation at different levels*: governmental, institutional and personal, ensuring museums develop for the benefit of society.
- *New leaders and museum managers* who can bring qualitative changes to museums.



- *The introduction of modern international standards* in the museum field in areas such as planning of permanent and temporary exhibitions, educational activities, restoration and conservation, staff training, services for visitors, etc.
- *Exchange of experience in museum practice outside the country* to be more open to the world (e.g. Lviv Museum of Natural History's project to learn about other natural history museums in Europe).
- *Young museum professionals* who recognise the potential of museums and are ready for change.
- *Teams of museum professionals* working in museums and serving society.
- *Effective and qualitative museum activities*, which prove that the significance and value of museums do not depend on quantity of personnel or enormous budgets, but more on the leaders of museums, the vision of the institution and motivation of the museum staff.
- *Designing a new role for the institution* by taking in consideration the new strategic approaches in the museum sector worldwide.
- *A new approach to museum services* as the possibility of creating added value for society by developing new permanent and temporary exhibitions, educational activities and other museum services focusing more on the needs and requirements of the society and not those of politicians or curators.
- *The opportunity to assign the responsibility and decision-making duties* to professionals committed to change.
- *New digital technologies*, which provide significant opportunities for sharing collections and creating new forms of visitor experiences both in the museum and online.

## ***Selected Survey Responses: Future Possibilities and Needs***

*"Opportunity to learn more (be directly involved) about international experience in the field of cultural heritage preservation."*

*"Quality training courses, exchange of experience with staff of other museums, communication and interaction with the public."*

*"Access to information about professional standards and best practices."*

*"Discussion of creative ideas among local communities interested in the cultural sphere."*

*"Support from the directorate of museums in the implementation of interesting interactive activities – workshops, quests, theatrical excursions, instead of conferences, lectures and round tables."*

*"Involvement in strategic decisions, teamwork, respect for employees."*

*"Culture is not something separate from the society. Everything is interconnected. And if there are some disasters in the community, culture feels it, reflects it and is involved."*

*"By preserving cultural heritage, we connect the past and the present."*

*"The cultural heritage of Ukraine, like that of any other country, is the embodiment of history, culture and civilisation. It is like a portrait of the country in space and time. The peoples, who preserved their cultural heritage, forever remain in the historical arena."*

*"The team and continuing professional development for team members and me."*

*"Cooperation with foreign colleagues, training, joint projects. Getting new knowledge and skills. Higher salaries. Reducing the number of officials. Reform of the Academy of Sciences."*

*"Clarity, simplicity and transparency of the status and the corresponding requirements for each object of cultural heritage."*

*"Motivation and understanding the direction of the movement."*

*"The increase in the real autonomy of cultural institutions and investments in meaningful development, significant infrastructure infusion, stronger connection of cultural institutions with local development strategies."*





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# IV. RECOMMENDATIONS FOR SECTOR DEVELOPMENT

Each section below has specific recommendations accompanying it. To implement them, a broad base of collaborative efforts led by the Ministry of Culture would be necessary. The Ministry should adopt an open, transparent and flexible model of work and encourage other collaborative work. The report emphasises the importance of revising legislation, however it also recognises that it is a long and complex process. Carrying out other recommendations should not be put off until this is accomplished.

## 1. MUSEUM LEGISLATION

The present public administration of the Ukrainian cultural heritage sector has primarily been inherited from the Soviet era and is based on a planned economy model. The real challenge for the cultural heritage sector, including the museum sector, has been adapting to the changes brought about by Ukraine's independence and the transition to a market-based economy. There is no complete or trustworthy data about the status of the cultural heritage sector and particularly the status of museums and their collections in Ukraine. The absence of strategic planning starts at the governmental level and continues down to the institutional level. Many museums appear to be primarily focused on themselves and not on the ways that they can benefit their local communities and the nation.

This report analysed several legislative documents, primarily focusing on Law of Ukraine "On Museum and Museum Affairs" and Law of Ukraine "On the Protection of Cultural Heritage". Those two pieces of legislation predominantly shape the present cultural heritage system and museums at the national, governmental and institutional levels.

An analysis of **Law of Ukraine "On Museum and Museum Affairs"** shows a gap between legislation and practice. Many of the regulations are outdated and do not improve the quality of governance in the museum sector. The document's structure and scope make it ineffective as a practical tool. As sectoral law, this document is not linked to national legislation, except for social security issues. The law outlines and restricts or regulates the internal policies of the institutions themselves. On the one hand, the standardised procedures stipulated ensure the quality of data and services provided by the museums. On the other, these procedures complicate museum activities as institutions differ. Therefore, it is impossible for the law to provide for all the possible requirements and needs of each museum.

Legislative documents require clear definitions, as currently many of them are outdated. Therefore, it is necessary to revise and clarify them according to current requirements and practices, focusing more on the goal of serving society. Serving society means the collection, preservation, research and dissemination of its cultural and natural history and common heritage. At present, the definition of museum in Law of Ukraine "On Museums and Museum Affairs" is more focused on scientific research than on museums as cultural institutions. Basically "museum" as a "memory institution" is more focused on the collection and preservation of cultural heritage. Taking into consideration the new

view of museums as cultural institutions, which not only collect and preserve, but also disseminate cultural heritage to society while engaging local communities in the process of knowledge creation, all these aspects should be followed to make the main law on museums useful and relevant.

The law does not need to describe all the premises of all museums, as Ukraine's many museums preserve a variety of collections and display them differently. A set, clear and transparent national museum system with reasonable and logical criteria for assigning a museum's status needs to be introduced. The main criteria for evaluating a museum is its collection and its importance in the national cultural heritage system.

## **RECOMMENDATIONS:**

### **1.1 REVIEW AND REVISE THE LAW ON MUSEUMS AND MUSEUM AFFAIRS.**

Bring the definition of museums in line with international practice (i.e. ICOM); establishing a clear national system for museums; categorising museums according to their value and significance to the state; and setting the museum establishment and funding procedures, supervision or control system, functions and responsibilities and their rights.

***Example:** The Museum Law of the Republic of Lithuania sets out a museum system that consists of: national, state, municipal, departmental or other museums (non-governmental, NGOs, etc). Each museum model is clearly described and includes its establishment, funding, obligations and function. This makes it very clear for the government, museum sector and society to understand the museum system in Lithuania.*

### **1.2 ESTABLISH A TRANSPARENT, RESULTS-BASED FINANCING MECHANISM.**

Develop special programmes for movable and immovable cultural objects and for tangible and intangible cultural heritage preservation, restoration, research and promotion with precise terms of financing that identify measurable benefits to society. For government museums, this financing mechanism should include annual budget allocations based on museum function and results, which should be set by the owner of the museum. Taking into consideration that museums have the potential to earn money (to generate revenue), it is also very important for legislation to allow museums to provide commercial services to their visitors (i.e. café, restaurant, souvenirs, bookshop, etc.).

### **1.3 RECOGNISE CULTURAL ARTEFACTS PRESERVED IN ALL STATE-OWNED MUSEUMS AS STATE PROPERTY AND REVISE, REVIEW OR ESTABLISH NEW INSTRUCTIONS FOR PRESERVATION, PROTECTION AND ACCOUNTING OF MUSEUM COLLECTIONS, WITH STRICT REQUIREMENTS FOR RECORD-KEEPING OF CULTURAL ARTEFACTS IN MUSEUMS AND TRANSPARENT REPORTING PROCEDURE.**

***Example:** Lithuania's "Instruction on Preserving, Accounting and Protecting Museum Collections" defines the museum collection (main and auxiliary), its preservation and protection and the structure of the museum's collections preservation, record-keeping, and protection, competencies of the Chief Collections Keeper and other fund keepers, security, storage and exhibition premises, record keeping of museum collections. This instruction is obligatory to follow for all the national, state, municipality museums and is recommended for departmental or non-governmental museums.*



#### 1.4 DEVELOP A UKRAINIAN MUSEUM STRATEGY FOR THE ENTIRE SECTOR BY SETTING CLEAR AND REALISTIC SHORT-TERM AND LONG-TERM GOALS FOR MUSEUMS.

The goals of this strategy should be embraced and adopted by all museums to fit their own circumstances. The main objectives, goals and measurable outcomes would be set by the government. The main strategic guidelines should be based on the main functions of the museum as a cultural institution: its collection, preservation (including restoration), research and dissemination, education and community engagement. Therefore, it is very important to design this document in cooperation with the sector, cultural professionals and the community. Also, it is very important to pursue annual monitoring of this strategic document and to base all the political or management decisions relating to the museum sector on this strategic document and its goals.

#### 1.5 SET CLEAR AND TRANSPARENT STANDARDS (GUIDELINES) FOR MUSEUM ACTIVITIES.

These can be separate documents relating to organisational structure, planning, management, qualification requirements for museums staff, etc. They should not be included in Law of Ukraine "On Museums and Museum Affairs" and should be obligatory for all the museums. In order to make them transparent, it is highly recommended to involve not only museum professionals from Ukraine, but also experts from other countries, into their preparation.

*Example: Lithuania's "Recommendations on Museum Management and Standards" set out the main requirements for museum management and standards. The organisational structure, the number of deputy directors according to museum status, museum structural divisions, museum posts and basic staff functions. The "Qualification Requirements for National and State Museums Directors and Deputy Directors – Chief Collection Keepers" are set out in a separate document.*

*In the United States, standards are non-compulsory, but the American Alliance of Museums provides the Standards and Best Practice manual, including an easy-to-understand Characteristics of Excellence document for museums.*

#### 1.6 TRAIN SPECIALISTS AT THE MINISTRY OF CULTURE ON ESTABLISHING MUSEUM MONITORING AND SUPERVISION PROCEDURES.

Provide Ministry staff currently working with museums with training, work experience and knowledge exchange nationally and internationally, to appoint them as supervisors of the museum sector, especially of museums under the control of the Ministry of Culture.

#### 1.7 CREATE AN INVENTORY OF THE CULTURAL HERITAGE SECTOR AT THE GOVERNMENT LEVEL.

Create an online database of cultural heritage objects introducing the functions of monitoring and controlling their preservation.

**Examples: Register of Cultural Values (Lithuania) is accessible online<sup>2</sup>**

**Virtual Electronic Heritage System (Lithuania) is accessible online and holds an enormous wealth of digital objects created under the Strategy for Digitization of the Lithu-**

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<sup>2</sup> <http://kvr.kpd.lt>

anian Cultural Heritage, Digital Content Preservation and Access. The portal provides efficient and convenient access to thousands of cultural heritage objects for all who are interested in art, books, newspapers, manuscripts, maps and sound recordings. All these together create a unique, rich and vivid panorama of the Lithuanian cultural heritage<sup>3</sup>.

### **1.8 DEVELOP DECENTRALISED SYSTEM FOR THE PROTECTION OF CULTURAL HERITAGE – TO BE MONITORED AND CONTROLLED CENTRALLY – BY DELEGATING SOME FUNCTIONS (EVEN DECISION-MAKING) TO THE REGIONAL GOVERNMENT INSTITUTIONS.**

**Example:** *The structure of the Department of Culture Heritage under the Ministry of Culture of the Republic of Lithuania. Currently, the structure of the department consists of 6 divisions – the Heritage Management and Planning Division, the Control Division with a subordinate Subdivision of Cultural Properties Exported Abroad, the Heritage Registry, Public Relations and Education Division, the Legal Division with a Personnel Administration and Documents Subdivision, the Accounting and Accountability Division, the Administration Division as well as 10 territorial divisions located in each county.*

### **1.9 DEVELOP METHODOLOGIES FOR LOCAL GOVERNMENT CULTURAL HERITAGE PROTECTION INSTITUTIONS IN SUCH A WAY AS TO PROVIDE THEM WITH EXPERTISE SUPPORT AND TOOLS FOR THE FULFILMENT OF THEIR DUTIES.**

For example, Lviv and two other local governments have developed shared design guidelines for development in protected heritage areas. It is a very useful tool that could be shared more widely. Other institutions and local governments should be encouraged to share materials they develop, thus building a larger pool of expertise and resources.

### **1.10 SUPPORT THE PRESERVATION OF UKRAINE'S DIVERSE CULTURAL HERITAGE BY PREPARING TECHNICAL AND PROFESSIONAL GUIDELINES FOR CULTURAL HERITAGE INTERPRETATION AND PRESENTATION, INCLUDING TECHNOLOGIES, RESEARCH AND TRAINING.**

Such guidelines must be appropriate and sustainable and cooperation between the different levels of government (national and regional), different sectors (governmental and non-governmental; culture and education; culture, education and environment, etc.) should be outlined to ensure the development of the society and promotion of intercultural dialogue. Also, it is worth noting that communication of cultural heritage by different means of dissemination and promotion, popularisation and presentation should respect the values of the different communities and peoples living in Ukraine.

**Example:** *A good practice example is **Slovakia project**, financed by the EEA Grant programme "**ProMonumenta**"<sup>4</sup>*

**E.product** *an interactive Guide to Regional Heritage and an App, which is freely available to the public and adapted to be used on smartphones, tablets and PC and can be a partner and helper for travellers, lecturers, tour guides or citizens of Klaipeda, Kretinga and Plunge (Lithuania). This interactive guide provides information in Lithuanian, German, Russian and English languages<sup>5</sup>.*

3 [www.epaveldas.lt](http://www.epaveldas.lt)

4 <http://www.promonumenta.sk/>

5 <http://www.krastogidas.lt/en/>

Analysing Law of Ukraine **“On Protecting Cultural Heritage”** and meeting both the Department of Museum Affairs and Cultural Values of the Ministry of Culture of Ukraine and the Department of Cultural Heritage at Lviv City Council highlighted several issues relating to cultural heritage in Ukraine. The historically shaped environment generally falls outside the scope of this report, but it is evident there are significant problems, including inadequate resources and financial approval processes that limit the application of the rule of law. Weak communication between the Ministry of Culture and regional and local governments and the lack of financial resources for cultural heritage preservation result in ineffective protection of the cultural heritage.

Also outside the scope of this report was an analysis of the value of cultural heritage to the tourism sector. Cultural heritage is important in creating both internal and external perceptions of a society. Heritage is a vital resource for prosperous local and regional development, including tourism. The diversity of cultural heritage should be made available to all society to preserve it for future generations as people can protect and value only things which they treasure. It benefits the national economy through cultural tourism. Ukraine, with its rich and multinational culture of all kind of its expression is, could be even more interesting for foreigners. The cultural heritage of Ukraine should be the main brand of national and international cultural tourism. Architecture, music, dance, cuisine and visual arts are the main products that can be proposed to tourists. Museums and their collections, with active, engaging exhibitions and programmes, should be a primary player in tourism.

It is important to build the communication strategy of both national cultural heritage and of individual cultural institutions, which would increase interaction between the cultural heritage sector and local communities. Communication tools on the importance of national cultural heritage to society would be a useful resource for the government and institutions.

## 2. EVIDENCE-BASED MANAGEMENT STRATEGIES

According to the analysed articles prepared by V. Rozhko and Proposals Regarding Top Priorities of Museum Sector’s Development in Ukraine: Case Analyses delivered by the Museum Council at the Ministry of Culture of Ukraine, and as the result of studying available internet resources, there are currently many sources (State Statistic Service, Ministry of Education and Science, Association of Technical Museums Staff, etc.) that provide outdated (1998, 2012, 2013) and unreliable statistical data on museums and their collections. Some of them, like the National Scientific Research Restoration Centre conducts monitoring based only on their own needs. Nevertheless, in 2012 the Ukrainian Centre of Cultural Studies at the Ministry of Culture of Ukraine conducted a large-scale state monitoring of the museum sector. This monitoring has not been conducted on a regular basis, therefore the data collected does not represent the actual state of affairs in the museum sector.

The situation is partly the result of the inherited Soviet system, and partly that of the current political situation and armed conflict in Eastern Ukraine. There is no common museum statistical data collection system in Ukraine set yet and therefore at this moment it is impossible to make any strategic or political decisions regarding the development of the museum sector and at the same time any strategic decisions at the institutional level. The Department of Museum Affairs and Cultural Values of the Ministry of Culture receives many reports. The data from these reports should be reviewed, evaluated, shared



with the sector and used in strategic decision-making. The evidence-based management is also closely connected with the current system (structure) of the museum sector, which is also partly inherited from the Soviet era and not comprehensively revised or reformed according to the present situation at the national or international level. Hence, it is not relevant or useful – and not particularly evidence-based.

At the same time reporting procedures and data requested from museums is also based on quantity, but not on quality and therefore the evaluation of the effectiveness of museum activities is impossible. Currently, the evaluation criteria are solely based on two main parameters: the quantity of items in museum collections and the number of visitors. Based on just these two criteria, it is exceptionally hard, if not impossible, to evaluate not only the effective management of museums, but also the implementation of their functions in a broader scope. In addition, assessing the effectiveness of museum activities is quite a complicated issue, because it depends on the broader scale of the museum sector. Absence of a full picture of the museum system makes it impossible to plan the development of the sector.

Analysis of the statistics form No. 8-нк, approved by the Order of the State Statistics Service of Ukraine No. 317 dated 23<sup>rd</sup> October 2013 highlighted several issues, which could be discussed by the Ministry of Culture and the museum sector. For example, some data that should be provided, such as allocation of funds (it is unclear whether it is necessary to point out the scientific auxiliary fund that according to the figures is not part of total fund of the museum), museum's area and technical conditions (figures provided in this area do not reflect the real state of museum infrastructure and do not provide decision-makers with any useful information, because it is not so important to know the detailed area of scientific or household areas as to know the premises for the permanent exhibition and museum storages), cultural and educational activities (number of days per year opened for attendance is not as important as the total number of visitors of the museum per year, but there is no need for information about educational activities organised by the museum), etc. However, even with these figures, it is possible to make the preliminary evaluation of museum activities, i.e. if a museum has 46 scientific researchers and this museum declares only 5 publications, it is obvious that this is the result of the very low productivity of the museum's scientific staff.

## RECOMMENDATIONS:

### 2.1 THE CREATION OF A COMMON MUSEUM STATISTICAL DATA COLLECTION SYSTEM.

Setting the most important statistical indicators (or so-called museum performance criteria), which provide background for the evaluation of museum activities and strategic planning of museum development;

**Example:** *Information System of Estonian Museums*<sup>6</sup>, *Museum Activities Statistic Database of Lithuanian Museums*<sup>7</sup>, *The European Group on Museum Statistic (EGMUS)*<sup>8</sup>.

### 2.2 THE UNIFICATION OF STATISTICAL INDICATORS FOR ALL KINDS OF MUSEUMS WITH THE GOAL OF BUILDING EVIDENCE-BASED MANAGEMENT AT GOVERNMENTAL AND INSTITUTIONAL LEVELS.

This would allow comparing museums' effectiveness in the common scope of museum activities. All main statistical indicators should display the fulfilment of main

6 <http://www.kul.ee/et/tegevused/muuseumid/muuseumide-infosustem-muis>

7 <http://www.old.lrkmlt/muziejai/lt/titulinis.html>

8 <http://www.egmus.eu/>

museum functions: to collect (number of exhibits stored in a museum, acquired items per year, number of exhibits presented in exhibitions, etc.); to preserve (number of re-stored exhibits per year, number of digitised exhibits per year, number of inventoried exhibits per year; etc.); to carry out research (number of scientific publications based on museum); and to promote (number of visits to the museum per year, number of organised educational programmes per year, number of temporary exhibitions, events, publications, etc.) cultural heritage.

### 3. FINANCIAL AND HUMAN RESOURCES

In general, most museum leaders and staff still believe that the answer to greater financial resources lies in greater government support. However, this is not realistic. In Europe, museums are facing greater demands on them to generate income outside of government funding and we can expect the same to happen in Ukraine. For this to happen effectively, several elements must be put in place:

#### RECOMMENDATIONS:

#### **3.1 ESTABLISH FULL TRANSPARENCY AND ACCOUNTABILITY IN FINANCIAL MANAGEMENT, UNDERTAKE ANALYSIS OF CURRENT BUDGET ALLOCATIONS IN MUSEUMS INCLUDING STAFF SALARIES.**

#### **3.2 PASS LEGISLATION THAT ALLOWS A MUSEUM TO EARN INCOME.**

A museum should be able to earn income (for example, from a gift shop) and return that earned income to the individual museum for enhanced operations.

#### **3.3 USE EVIDENCE-BASED MANAGEMENT.**

Demonstrate that investments in museum operations are worthwhile. The scope of finance allocations to the museums provided from state budget should be closely connected with the annually results of museum activities delivered as the statistic data, which indicators should cover not only quantitative results, but also will allow to evaluate qualitative changes. All the data provided by the museums should not be evaluated separately without any consideration of the main strategic goals of museum sector, which have to be set as separate document, as well as without clear understanding of the definition and main functions of museum as cultural institution.

#### **3.4 DEVELOP AND ENCOURAGE THE SKILLS OF STAFF TO RAISE FUNDS AND TO MANAGE BUDGETS WITH SUPPORT FROM MULTIPLE SOURCES.**

We expect that raising funds from the private sector will be increasingly a part of Ukrainian cultural heritage work because it is not expected that the state can provide adequate support. The skills of development (fundraising) are very new in the post-Soviet sector. In Western Europe and the United States, development professionals are integral parts of museum operations<sup>9</sup>. However, skills are needed not only to raise funds, but to manage financial operations with support from multiple sources, in a transparent way. Most private support will be to restricted projects and museum leadership and financial management must understand how to track allocations for specific projects.

<sup>9</sup> <http://kbfus.org/wp-content/uploads/2016/10/Learning-from-the-American-Fundraising-Model-A-European-Perspective.pdf>

### **3.5 CREATE MUSEUM OR MUSEUM-SECTOR POLICIES ON SPONSORSHIP AND DONATIONS.**

Create, with the cultural sector, an educational campaign that encourages a wider understanding of philanthropy not as the efforts of the very rich, but something that everyone can participate in. In the United States, middle-class citizens donate a higher percentage of their income to charity than the very rich<sup>10</sup>. This will not be fully developed until Ukraine's overall economic situation improves.

The experts understand that the employment law in Ukraine is complex and in need of reform and as such, many sector reforms are challenging. However, there are issues of human resources that can be addressed at the sector and institutional level. These include:

### **3.6 UNDERTAKING ANALYSIS OF STAFFING PATTERNS, COMPARED WITH EUROPEAN STAFFING PATTERNS.**

In our experience, few Ukrainian museums have reviewed their staffing, but rather have continued staffing as it has been for decades. For instance, this means that a museum might have a large "scientific" staff, whose work is not clearly defined, but be without the staff that a 21<sup>st</sup> century museum needs: museum educators, digital media specialists, development experts and the like. There is not a single answer that will work for every museum, but museum leadership should understand how each staff member contributes to the public value of museums and work to realign staffing patterns as needed.

### **3.7 REPRIORITISING TASKS:**

Museums are not research institutions, but rather they exist for the benefit of the public. Museums are top heavy with researchers who have little or no interest in expertise in creating public benefit. When possible, staff positions should be reallocated and a greater emphasis placed on staff to engage the public (which may include education, public programmes, exhibition development and design, marketing and communication) staff with digital and technology skills, and staff with clear expertise in the management and care of collections.

### **3.8 ACCOUNTABILITY:**

Many staff operate in a climate of little accountability. Staff members should produce annual work plans based on the organisation's strategic plans. Such plans should be reviewed and approved by their supervisors and both supervisor and staff held accountable for performance.

### **3.9 TRAINING:**

The rethinking of museum work requires new skills. Museum workers need encouragement to pursue training and development of these new skills. At present, there are few ways for those skills to be developed, as the sector itself is very weak in terms of professional development. Online courses, the translation of museum texts into Ukrainian and other ways of skill-building should be encouraged. This new skill-building effort also must apply to museum leadership, who should model their own learning for colleagues.

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<sup>10</sup> <https://www.philanthropy.com/article/as-wealthy-give-smaller-share/152481>.



## 4. MARKETING AND COMMUNICATION

Another threat for the museum sector, which was mentioned by the public and cultural heritage professionals, is the lack of communication between the Ministry of Culture of Ukraine and the sector. It results in the lack of communication among museums as cultural institutions at both regional and national levels and even among the staff of museums themselves. A major issue is also the generation gap as it is caused by the low salaries of museum professionals and low prestige of state museum workers. These issues affect the exchange of knowledge and experience, and museum effort to disseminate cultural heritage.

Communication is fragmented not only within the museum sector, but also with the larger community, where such communication is usually one-way and often non-existent. According to the experience of other countries, museums can and have to act as mediators between the cultural heritage sector and society, presenting and introducing the importance of the national cultural heritage for the future development of nation. All the resources that any museum has (premises, where they are established, their collections and the expertise of museum professionals) must benefit the social, cultural and even economic development of society and its local community.

In the interviews conducted for the report, many museum professionals expressed concern about the ways in which the government was attempting to create a single national memory and narrative. We believe as they do, that a single, government-sponsored narrative and ideology is not reflective of a 21<sup>st</sup> century, multi-cultural nation. As a signatory to UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), Ukraine has committed to the following concepts:

- *Affirming that cultural diversity is a defining characteristic of humanity,*
- *Conscious that cultural diversity forms a common heritage of humanity and should be cherished and preserved for the benefit of all,*
- *Being aware that cultural diversity creates a rich and varied world, which increases the range of choices and nurtures human capacities and values, and therefore is a mainspring for sustainable development for communities, peoples and nations,*
- *Recalling that cultural diversity, flourishing within a framework of democracy, tolerance, social justice and mutual respect between peoples and cultures, is indispensable for peace and security at the local, national and international levels.*

Museums and other cultural heritage institutions have a key role to play in expanding the history and narrative of a nation, rather than creating a single narrative. Communicating the complexity of history and encouraging present-day dialogue through active communication, the sector can create a future for all Ukrainians. By opening to communication with citizens and beginning to unwind the sole "specialist" narrative, museums and cultural heritage organisations can become places of two-way rather than one-way communication. The answers for a new Ukraine will come from everyone, not just specialists.

Every museum and every community has a story to tell – the primary issue is not one of marketing. If the best marketing plan in the world draws you to a boring, out-dated museum experience, it is irrelevant. Creative and innovative development of exhibitions and programmes leads to creative and innovative ways to attract audiences. An exam-

ple of such creative exhibition work is the Kharkiv Museum of Literature, which worked with student designers and other groups to create innovative exhibitions on shoestring budgets.

## **RECOMMENDATIONS:**

### **4.1 PROVIDE SUPPORT FOR THE SIMPLE DEVELOPMENT OF INFORMATION, INCLUDING THEMATIC STORIES, ON THE WEB FOR THE PUBLIC.**

In a recent survey, 69% of Ukrainians use the internet, with that number on the increase. The digitization of basic museum collections information is the first step. Such efforts have already begun in Ukraine at some museums, and should be encouraged at all. Some assume that sharing collections on the web will discourage visitors or will encourage theft. Neither assumption is true<sup>11</sup>. Thematic stories can happen in several ways. For instance, Europeana.eu produces wide-ranging thematic stories, such as this Europeana 1914-1918 – untold stories & official histories of WW1<sup>12</sup>. Europeana even allows you to search by color! Collections can also be shared thematically in other ways. Latvia's interactive map of cultural heritage is another example<sup>13</sup>. A series of related Instagram tags could encourage museums to share related images or participate in global efforts. For instance, Ukrainian museums could devote an Instagram day or week to topics such as embroidery or sculpture or a particular era, drawing attention to the rich variety of tangible cultural heritage found in the nation's institutions. Exceptional examples of web-based projects can be found on the Best of the Web site, featuring museums from around the world<sup>14</sup>.

### **4.2 SEEK INPUT FROM COMMUNITY MEMBERS IN THE EXHIBITION DEVELOPMENT PROCESS.**

Each museum should develop an understanding of the different communities it serves: geography, identity and affinity. For instance, a museum might serve the residents of a particular city, the members of a specific ethnic or religious group, and people who like traditional music. Most museums serve multiple communities and a definition of "everyone" is no longer adequate.

### **4.3 For museums and for city or regional authorities, DEVELOP A COMMUNICATION PLAN THAT RELIES ON FREE SOCIAL MEDIA rather than paid advertising.**

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<sup>11</sup> <https://danamus.es/2013/07/02/museums-digitize-collections/>

<sup>12</sup> <http://www.europeana1914-1918.eu/en>

<sup>13</sup> <http://www.kulturaskarte.lv/>

<sup>14</sup> <http://www.museumsandtheweb.com/best-of-the-web/>





Photo:  
Linda Norris and Vaiva Lankeliene



## 5. AUDIENCE DEVELOPMENT AND COMMUNITY

Analysing the museum sector, it becomes obvious that many museums at present consider themselves inherently valuable and display a lack of interest in wider engagement with the community and the nation. Many are not ready to change their attitudes and behaviour despite the current social and economic realities. At the same time, some of the reforms of the whole cultural heritage sector have been implemented, but real change is quite slow and, in some cases, inefficient. In some respects, it can be considered a deep systematic crisis of the museum sector in Ukraine, as many of the transformation aspects were not taken into consideration when planning and implementing cultural heritage reforms. At the governmental level, no strategic planning was performed for the museum sector's development, as no regulatory framework or any methodological support was created. That resulted in the absence of sectoral standards which would enable the efficient management of these cultural institutions and ensure their transparent and efficient operation.

Another threat for museum management, which is very important and affects the quality of museum activities, is museum ethics. Some of the respondents mentioned that sometimes the museum ethics set by the ICOM are not complied with<sup>15</sup>. Therefore, because of this non-compliance and the lack of transparent recordkeeping of museum collections, it is very difficult today to even be certain that all cultural artefacts previously reported in the statistical data forms are still in the museums. This was mentioned during several interviews even with people working in the museums and received as the responses to our survey questions.

### RECOMMENDATIONS:

#### 5.1 INITIATE COOPERATION BETWEEN DIFFERENT SECTORS AT GOVERNMENTAL AND INSTITUTIONAL LEVELS.

*Example: A good practice example is the project "Museum- School – Student. Museums and Secondary Schools in the National Network of Partnership", which aims to develop services of non-formal education through a partnership between museums and secondary schools at the national level to improve processes of national education<sup>16</sup>.*

#### 5.2 ENCOURAGE MUSEUMS TO ENGAGE IN OPEN DIALOGUE WITH CITIZENS AND ENCOURAGE THE SHARING OF MULTIPLE PERSPECTIVES.

*Example: An example is the work of the members of the **International Coalition of Sites of Conscience** museums and sites, who provide programmes and exhibitions such as an innovative programme at Perm-36, a gulag museum, that brought former guards and prisoners together in conversation, or El Museo de la Memoria y los Derechos Humanos development of an oral history archive to document human rights abuses<sup>17</sup>.*

#### 5.3 BECOME WELCOMING PLACES.

Most Ukrainian museums are unwelcoming to visitors. They are met by confusing (or a total lack of signage), and a set of directions given through a tiny window by a bored attendant. Frontline museum staff need training and encouragement to be not the jailers and patrollers of activity, but rather, to be welcoming, engaging hosts of a place that is for everyone. This will take time, but museum leadership can identify those

<sup>15</sup> [http://icom.museum/fileadmin/user\\_upload/pdf/Codes/code\\_ethics2013\\_eng.pdf](http://icom.museum/fileadmin/user_upload/pdf/Codes/code_ethics2013_eng.pdf)

<sup>16</sup> [www.muzejuedukacija.lt](http://www.muzejuedukacija.lt)

<sup>17</sup> [sitesofconscience.org](http://sitesofconscience.org)

individuals on staff who may already have those qualities and encourage their development. Leadership must set clear expectations about this work and provide training. Hostmanship training has been successfully used in Lithuanian museums<sup>18</sup>.

#### **5.4 DEVELOP SECTOR-WIDE EXPERTISE IN FRONT-END, FORMATIVE, AND SUMMATIVE EVALUATIONS TO ASSIST IN THE SHAPING OF EXHIBITIONS, PUBLIC AND SCHOOL PROGRAMMES.**

Front-end evaluation is at the very beginning of a project, designed to determine prior interests and knowledge. For instance, a front-end evaluation for an exhibit on a particular artist might ask if the visitors or potential visitors what they know about the artist. Are they interested in the goals of the exhibit (often curators have goals that are of interest to them, but not to visitors). Formative evaluation is during the project development: this might include sharing drafts of exhibition text with visitors. Summative evaluation is done at the end of the project: did we meet our project goals and how? This toolkit from the United Kingdom provides a useful overview<sup>19</sup>.

## **6. LIFELONG LEARNING AND CAPACITY BUILDING**

It is obvious that the main values of the museum are the collections and people working in the institution. For some reason, during the years the number of museum collections items was growing but at the same time the capacity building of the museum staff stayed unchanged. Taking into consideration the changing role of the museum as a cultural institution and its shift to an entertainment venue, it is very important that the human resources of museums follow these changes with their skills and competencies. Also, as the conducted survey shows, the main threat for the capacity building of museum staff is the lack of knowledge of foreign languages.

### **RECOMMENDATIONS:**

#### **6.1 DEVELOPING LONG-TERM CAPACITY-BUILDING PROGRAMMES FOR MUSEUM PROFESSIONALS WITH PROPER STATE BUDGET FUNDING.**

Currently, museum training is offered on a sporadic basis by outside organisations, such as the Centre for Museum Development, or by funds from international sources.

*Example: **Baltic Museology School**, started in 2004 and which aims is to develop and strengthen museological thought in the Baltic States, by linking theory and practice, for Baltic museums to become more professional, contemporary and accessible to society. The BMS offers a view of museums, their role in society and associated problems through the eyes of prominent, internationally acclaimed lecturers in museology. BMS participants are museum professionals from the Baltic states and other countries, who are interested in the link between museum theory and practice and the role of museology in decision-making in day-to-day museum operations. Three Baltic States have committed to participate in this programme. Lithuania Republic finances the participation of 10 Lithuanian museum professionals in this programme<sup>20</sup>.*

#### **6.2 ESTABLISHING A PUBLIC ADVISORY BODY, A MUSEUM COUNCIL, AT THE MINISTRY OF CULTURE OF UKRAINE AND SETTING CLEAR AND TRANSPARENT STATUTE OF ITS OPERATION.**

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<sup>18</sup> <http://www.hostmanship.com/>

<sup>19</sup> [http://sharemuseumseast.org.uk/shares/resource\\_34.pdf](http://sharemuseumseast.org.uk/shares/resource_34.pdf)

<sup>20</sup> [www.bms.edu.lv](http://www.bms.edu.lv)

Choose members, who will be delegated from national, state, municipal museums and institutions, which work with and for museums; and limiting its aim to advising the Ministry of Culture for museum sector development. Such councils exist, for instance, in Estonia, Lithuania, and Latvia.

## 7. DEVELOPING A MUSEUM NETWORK

### RECOMMENDATIONS:

#### 7.1 ENCOURAGING MUSEUMS AS INSTITUTIONS AND MUSEUM PROFESSIONALS AS INDIVIDUALS TO JOIN EXISTING NETWORKS OF MUSEUM PROFESSIONALS

(e.g. ICOM, ICOMOS, etc.) or create new organisations specifically oriented to the development of museum activities through the exchange of knowledge, expertise and experience.

*Example: project of the Balkan Museums Network "Crafting Access" Foundation Cultural Heritage without Borders (CHwB) as independent Swedish non-governmental organisation, which is dedicated to rescuing and preserving tangible and intangible cultural heritage affected by conflict, neglect or human and natural disasters, is also a good practice example for strengthening relationships between cultural heritage institutions (museums and society)<sup>21</sup>.*

#### 7.2 TO SEPARATE MUSEUM METHODOLOGICAL SUPPORT FUNCTIONS FROM SPECIALISED DEPARTMENTS AT NATIONAL MUSEUMS ASSIGNING THESE FUNCTIONS TO UKRAINIAN MUSEUM DEVELOPMENT CENTRE (AS ONE STATE-LEVEL INSTITUTION) AND PROVIDING PURPOSEFUL GOVERNMENTAL FUNDING (AS BUDGET ALLOCATIONS) FOR THIS ORGANISATION.

The aim of this institution should be conducting applied studies into museology, preparation (or translation into Ukrainian) of special publications about new trends in museology, new techniques and technologies, equipment, innovations in the museum sector, organising trainings for museum professionals, preparation and implementation of different programmes and projects for the museum sector.

#### 7.3 TO INITIATE AND SUPPORT THE ESTABLISHMENT OF A PROFESSIONAL MUSEUM ORGANISATION (I.E. A UKRAINIAN MUSEUM ASSOCIATION) TO ENCOURAGE TRAINING AND SHARING OF INFORMATION IN THE MUSEUM SECTOR, WHICH MAY INCLUDE ANNUAL CONFERENCES, WORKSHOPS AND VIRTUAL TRAININGS.

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<sup>21</sup> <http://chwb.org/bih/news/crafting-access-in-gjirokastra/>





Photo:  
Linda Norris and Vaiva Lankeliene

# V. SECTOR-WIDE STRATEGIES AND TOOLS

Taking into consideration present cultural heritage (and particularly museums) legislation system in Ukraine, and the results of the survey and meetings with museum sector professionals, the above-mentioned recommendations can be divided into different levels – from the governmental level to the personal level. However, general strategies and specific tools will allow these recommendations to be implemented in a more strategic and integrated approach.

## GENERAL STRATEGIES

- **Raise awareness about the importance of cultural heritage and cultural institutions** (museums) through emphasising their connections to the society. The Ministry of Culture can take a leading role in this effort by encouraging transparency, dialogue and accountability.
- **Connect cultural heritage protection and promotion policies with other policy areas** (i.e. education, science, social protection, health care, etc.) by designing common co-operation programmes with other government bodies (ministries), and increasing synergy and coordination between cultural heritage and other sectors (e.g. tourism).
- **Improve the capacity for policy making in the field of cultural heritage** through the exchange of experience and knowledge at national and international levels by organising trainings for Ministry of Culture staff working with cultural heritage and museums.
- **Support policy development in cultural heritage protection and promotion** by developing appropriate models of monitoring of the museum sector by designing, implementation and evaluation standards of evidence-based management, creating museum activities statistics database and improving annual reporting and planning procedures at governmental and institutional levels.
- **Develop a strategy for museums development for all of Ukraine's museums** to shape the development of museums by improving capacities and management of these institutions and skills of museum professionals.

## TOOLS THAT CAN BE USED BY GOVERNMENT

- **Policy signals:** Revised Law of Museums and developed special programmes for museum strategical development, funding system, standards of museum management and museum profession; ensured proper control of following of the legislation requirements by establishing control mechanism; cooperation and communication with UNESCO National Committee strengthening its role in dissemination of importance of national cultural heritage on national and international levels; designing, implementation and evaluation of programmes and instruments that stimulate museum activities.

- **Analysis:** Collecting and evaluating museums' annual reports and statistical data provided by museums.
- **Funding measures:** Developed and implemented funding procedures related to not only quantitative, but also qualitative results, which are clearly set and disseminated to the museum sector.
- **Network development:** Strengthening the role of museums as independent and active participants in society by encouraging the establishment of museum networks of different kinds on the national level; promoting national and international cultural heritage networks to encourage exchange of experience and good practices on national and international levels.
- **Cooperation:** Strengthening cooperation at the government level with ministries to preserve and promote cultural heritage; developing incentives for interchange between cultural heritage protection institutions and educational institutions.
- **Capacity building:** Supporting professional management training (e.g. specific seminars/workshops) for the cultural heritage sector to increase efficient management of cultural heritage objects.

## ***TOOLS THAT CAN BE USED BY THE INSTITUTIONS***

- **Strategic planning:** Preparation of long-term programmes of museum development, focusing on main functions of museums as cultural institutions – collection, preservation, research and dissemination of cultural values.
- **Exhibition planning:** Planning and establishing museum exhibitions based on museum collections or contemporary issues, and following technical and qualitative requirements for museum exhibitions (IT technologies should be used in exhibitions to enhance cognition, but not to make them “modern” - keep balance between the quantity and quality).
- **Museum collections management:** Setting museum guidelines for acquiring cultural artefacts; digitise not only for process, but also for extra value for the society.
- **Museum education development:** Making contacts and building relationships with educational organisations in planning and implementing educational programmes; using different dissemination channels for the promotion of educational activities; evaluating the quality of museum educational programmes to be audience-oriented; viewing museum education as lifelong learning for all citizens and visitors.
- **Museum services:** Create visitor surveys to get to know their needs and expectations, analyse them and make improvements; create special services for museum visitors (souvenir shops, bookshops, cafés/restaurants, thematic tours, special events, etc.).
- **Capacity building:** Carry out assessments of museum professionals each year by setting annual goals and analysing achieved results; create a motivation system for museum professionals, having in mind that money is not the only incentive; set working groups in order to learn how to work in a team and to achieve better results; develop hostmanship trainings for museum staff; constantly analyse main competencies necessary for museum staff and invest in museum staff by providing them with tools and means to learn and to study (trainings, workshops, conference, etc.).



## TOOLS THAT CAN BE USED BY PROFESSIONALS

- **Leadership:** Take responsibility for your decisions if you believe that it is right and necessary; lead your idea; build professional relationships despite that today they may not seem useful to you.
- **Self-confidence:** Learn from your colleagues and do not be afraid to make mistakes; look for opportunities, but not for reasons to do nothing; initiate projects and lead them; do not wait for the government to do something for you, take the first step.
- **Exchange:** Try to share your experience with colleagues in the museum and outside the museum; organise regular meetings with colleagues to discuss new ideas and challenges; share methodological resources, which you have or know, with your colleagues; be open to ideas, challenges and different opinions; use social media to share your ideas and insights.



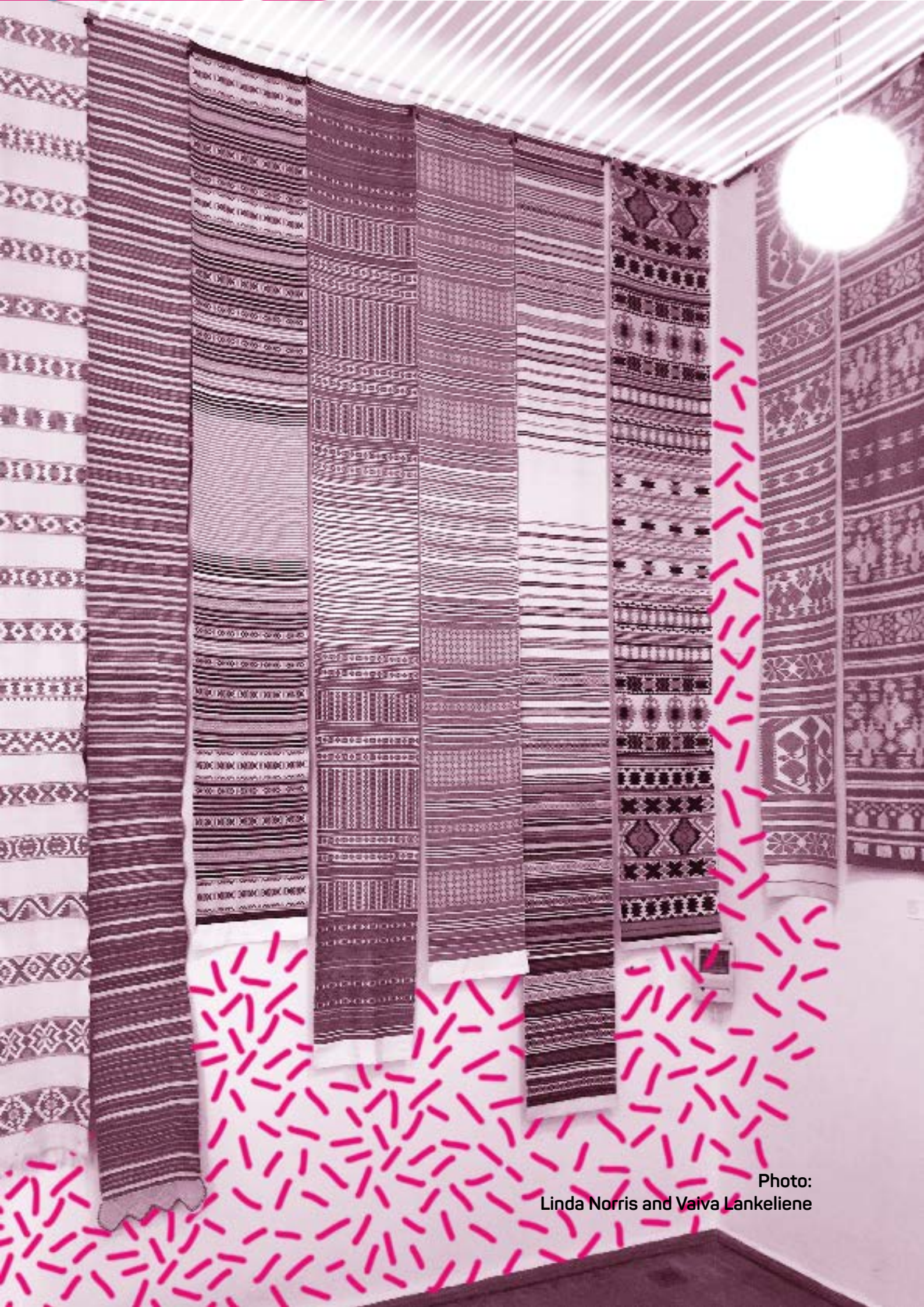


Photo:  
Linda Norris and Vaiva Lankeliene



# APPENDIX A:

## MANIFESTO FOR CHANGE

We realise that change takes time. However, we also believe that each citizen, each museum professional and each cultural heritage institution can bring about change. The following are simple steps that provide starting point for change. We encourage everyone to share them: *put them up in your museum, share them on social media and apply them in your daily life.*

### **Ten Free Things You Can Do**

#### **as a Director to Change the Cultural Heritage Sector**

1. **Be transparent.** Explain your decisions to staff and the community.
2. **Encourage leadership** at every level.
3. **Collaborate** with other organisations.
4. Understand that **your collection belongs to the citizens and the society.** Find new ways to **share it.**
5. **Leave your door open.** Encourage open communication and creativity within the museum.
6. **Say no to corruption.** Feel responsibility for your staff, your museum and for the state.
7. **Get over any fears of technology.** **Learn something new each day.**
8. **Don't wait for the Ministry to act** - initiate change.
9. **Hire for attitude,** not only skills.
10. **Create standards** in your work environment and try to avoid double standards.

### **Ten Free Things You Can Do**

#### **as a Cultural Heritage Worker to Change the Sector**

1. **Share your skills.** For instance, if you speak English, start an English club at work.
2. Leave your door open. **Encourage open communication.**
3. **Ask why things are done the way they are.**
4. Do not be afraid to **ask questions or ask for help.**
5. Be generous. **Share your ideas and the credit.**
6. **Learn something new about museum practices** by following websites, blogs or museum professionals on social media.
7. **Search for information** using all available tools.
8. **Plan informal meetups** with colleagues from other places to learn and share.
9. **Start communication with same-level colleagues** for productive and inspiring conversation.
10. **Try new meeting methods:** encourage everyone to speak up and share ideas.



## **Ten Free Things You Can Do**

### **to Change Community Perceptions of the Cultural Heritage Sector**

1. **Look at the outside of your building.** Find ways to make it more welcoming for the community.
2. **Be welcoming!** Greet visitors when they come in and make the museum a place for community fun, play and education.
3. **Participate in community events.**
4. **Find simple ways to update permanent exhibitions.** For instance, display an "object of the month" from your collections, use objects from your collections that are in storage.
5. **Explain your work through exhibitions and programs.**
6. **Do simple surveys to learn how people perceive the work of museums.**
7. **Try to think about your new projects from the perspective of a visitor.**
8. **Ask for community feedback via social media.** You all will learn and grow from what people share.
9. **Be transparent about sponsors and support.**
10. **Look at the history of your own organisation and understand how it has shaped your present.**

## **Ten Free Things You Can Do**

### **as a Citizen to Make the Cultural Heritage Sector a Vital Part of Civil Society in Ukraine**

1. **Say no to corruption** every time you come across it.
2. **Visit a museum** you've never been to before or **look at art** you think you don't like.
3. **Let government officials know** that the cultural heritage sector deserves legislative reform and financial support.
4. **Share your own stories** with the next generation in your family.
5. **Be a patron of creative start-ups** rather than big chains.
6. **Start volunteering in museums, cultural heritage sites and cultural reserves** to help them fulfil their mission.
7. **Advocate your cultural heritage at home and abroad** (more good news than complaints).
8. **Take your friends and family to museums, heritage sites and cultural reserves** and give them a tour.
9. **Use social media to spread the news and your own experience** about the cultural heritage sector in your country. One place to start? The Instagram tag **#museumsoukraine** is already in use.
10. **Be proud of being a citizen of Ukraine.** The cultural heritage of your country is your strength.





Photo:  
Linda Norris and Varva Lankeliene

# APPENDIX B:

## BIBLIOGRAPHY AND DOCUMENTS

**Law of Ukraine "On Museums and Museum Affairs"**

(<http://zakon2.rada.gov.ua/laws/show/249/95-%D0%B2%D1%80>)

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### ARTICLES:

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(<http://protir.museum.ua/post/37210>);

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10<sup>th</sup> June 2016 (<http://prostir.museum.ua/post/37480>);

V. Rozhko, **National Museum Policy: Fundamentals of Scientific Activities of Museum Institution**, 18<sup>th</sup> August 2016 (<http://protir.museum.ua/post/37778>);

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(<http://prostir.museum.ua/post/37790>);

V. Rozhko, **What has been Done for Changes: Two Years of Museum Affairs Management by the Ministry of Culture**, 5<sup>th</sup> September 2016 (<http://prostir.museum.ua/post/37852>)



# APPENDIX C:

## FIELD VISITS AND INTERVIEWS

### SITE VISITS

Visits to National Art Museum, National Natural History Museum, National History Museum, Bulgakov Museum, Mysetski Arsenal, Pinchuk Art Centre, Center for Urban History of East Central Europe, Kyiv Pechersk-Lavra, National Museum of the Book, National Decorative Arts Museum, Natural History Museum, L'viv, Department of Cultural Heritage at L'viv City municipality, Izolyatsiya, Brody Museum of Local Lore, Brody Castle

### INTERVIEWS AND MEETINGS

**Public Meeting** in Mysetskyi Arsenal

**Meeting with Arts Management students**, Art Academy, L'viv

**Mr. Vlad Pioro**, Center for Museum Development

**Olesya Ostrovska-Lyuta**, Mysetski Arsenal

**Ihor Tyshchenko**, CEDOS Analytical Center

**Dr. Iryna Matsevko** and **Eugene Chervony**, Center for Urban History of East Central Europe

**Natalie Dzyubenko**, Natural History Museum, L'viv

**Liliya Onychshenko**, Head of Department of Cultural Heritage at L'viv City Municipality

**Tanya Kochubinskaya** and **Ganna Vasyk**, Pinchuk Art Centre

**Yulia Lytvynets**, National Art Museum of Ukraine

**Kateryna Chuyeva**, Khanenko Museum and ICOM Ukraine

**Mykhailo Hlybokyi**, Izolyatsiya

**Liudmila Gubianuri**, Bulgakov Museum

**Anton Barabulya** and **Oksana Kyzyma**, UNESCO

**Tetiana Sosnovska**, National Museum of Ukrainian History

**Vasyl Rozhko**, former members of the Ministry of Culture

**Vasyl Strilchuk**, Brody Local Lore Museum

**Liubomyr Mykhailyna**, National Kyiv-Pechersk Historic and Cultural Preserve

**Tamara Mazur**, Deputy Minister of Culture and members of the Departments of Museums and Cultural Heritage.

# APPENDIX D: CULTURAL HERITAGE WORKERS SURVEY

The summary of the cultural heritage workers survey can be found on this [https://www.culturepartnership.eu/upload/editor/2017/FullUkrainesurvey\\_eng.pdf](https://www.culturepartnership.eu/upload/editor/2017/FullUkrainesurvey_eng.pdf).





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# NOTE

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