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of March 28, 2025, No. 293

STRATEGY for the Development of Culture in Ukraine until 2030

Description of the Problems Leading to the Adoption of the Strategy and the Regulatory Acts in Force in the Relevant Field

The development and adoption of this Strategy are stipulated by the Law of Ukraine "On Culture" and the Ukraine Facility Plan approved by resolution of the Cabinet of Ministers of Ukraine of March 18, 2024, No. 244 (Official Bulletin of Ukraine, 2024, No. 32, Article 2035), which is one of the instruments for the recovery, reconstruction, and modernisation of the state to accelerate Ukraine's path to European Union membership.

The Strategy is a medium-term planning document for public policy that analyses the current state of affairs in culture and structures and summarises the main problems, challenges, and trends. Based on this, the goals, priorities, and objectives of public policy in the field of culture will be defined until 2030.

The need for developing the Strategy is justified by the fact that Ukraine is currently facing unprecedented challenges and profound social and economic changes caused by the Russian Federation's armed aggression against Ukraine. The consequences of destruction, loss of human capital, forced migration, and the threat to cultural continuity pose serious risks to the nation's future. Under these conditions, culture becomes a key instrument for preserving Ukrainian national identity, strengthening social cohesion, restoring public trust, and enhancing state security.

Ukraine requires systematic strategic decisions in the cultural field that will ensure cultural heritage integration into modern societal development, stimulate the creative potential of citizens, foster innovative infrastructure development, and enhance the competitiveness of Ukrainian culture. These decisions will form the basis for strengthening social cohesion, building a European-level civil society in Ukraine, and recognising culture as an integral component of national security, which is critically important in the context of post-war recovery and ensuring sustainable societal development in the future.

An analysis of the current state and trends in the cultural sphere made it possible to identify the following problems that require the adoption of the Strategy:

Fragmented and inconsistent cultural policy.

For a long time, Ukraine lacked a unified strategy for cultural development, leading to instability and chaotic management decisions, and as a result, slowed growth

and even stagnated some cultural sectors. In 2016, a Long-Term Strategy for the Development of Ukrainian Culture was adopted, but it had a declarative nature regarding its goals, objectives, and reforms and lacked an implementation mechanism. Since 2019, the Ministry of Culture has undergone reorganisation three times, accompanied by changes in political priorities, loss of institutional memory, and lack of consistency in implementing reforms. During this period, the film sector also underwent changes in administrative subordination, which led to the suspension and curtailment of essential initiatives in the film industry. As a result, culture continued to remain a peripheral area of public policy, hindering its development and diminishing its role in shaping a resilient society;

Lack of integration of culture into the national security domain.

For a long time, culture was regarded solely as an artistic, leisure, or entertainment activity, not a strategic national security resource. This led to insufficient attention to matters of informational resilience, protection of cultural identity, and counteraction to hybrid threats. In the context of the armed aggression the Russian Federation is being used culture as a tool of aggression — spreading disinformation, distorting historical narratives, and undermining Ukrainian cultural identity. The absence of a clear state policy addressing these threats has resulted in Ukraine's deep dependence on foreign cultural influences over the past decades.

Shortage of qualified personnel and loss of human capital.

Due to the armed aggression of the Russian Federation against Ukraine, the sphere of culture has lost 27 per cent of its workforce as a result of low salaries, limited professional development opportunities, and forced emigration. Around 6,000 cultural workers have gone abroad, and acute staff shortages have emerged in frontline and de-occupied regions. Existing qualification requirements for cultural sector professions do not meet the challenges and demands faced by the sector in today's society. This particularly concerns the need to train specialists for work in wartime and post-war contexts and later in such critical areas as project management, strategic planning, and digitalisation. Cultural workers were not prepared to interact with war veterans, internally displaced persons, and people who have experienced psychological trauma, which complicated the use of culture as a tool for social adaptation. The outflow of talented young artists abroad remains a problem, linked to their uncertainty about achieving an acceptable level of economic well-being through professional and creative self-realisation. The limited purchasing power of cultural service consumers and the constrained opportunities of Ukraine's cultural and artistic markets prevent young musicians, artists, dancers, and other creatives from feeling economically secure in their professions.

Inefficient network of cultural institutions and unequal access to cultural services.

The extensive network of cultural institutions inherited from the Soviet era requires significant investment to remain operational. During the Russian Federation's armed aggression against Ukraine, over 2,000 cultural institutions were damaged, and many were closed due to the absence of shelters, depriving over a third of the population of access to cultural services. The low quality of services is due to outdated material and technical facilities and a lack of training for staff to work with new challenges and social groups — war veterans, internally displaced persons, military personnel and their families, and territorial communities in frontline regions. Society has become more diverse, and cultural workers often lack the knowledge and skills to respond to the varied needs of the population adequately. The issue requires not only the restoration of physical infrastructure and the creation of barrier-free spaces but also a comprehensive rethinking of its functions, including improving service quality, modernising management models, and adapting to new social realities.

Insufficient funding and lack of an effective mechanism to support culture.

Culture has traditionally been financed on a residual basis, which has made its sustainable development impossible. Budgetary funds were mainly directed toward maintaining cultural institutions rather than developing them. The state support mechanism for culture is weak and insufficient, while philanthropy, sponsorship, and public-private partnerships remain underdeveloped due to the lack of a favourable legislative environment. Culture is not viewed as a part of the economy that can generate profit. Cultural workers and professionals often lack the competencies necessary to write grant applications, attract extra-budgetary funding, and implement related projects.

Insufficient competitiveness and integration of Ukraine's creative industries into the global economic and cultural context.

Over the past three years, creative industries—notably cinematography—have lost a significant share of professionals, investments, and markets. The armed aggression of the Russian Federation against Ukraine has halted or substantially reduced the production of cultural products. The lack of a state support strategy, innovative infrastructure, and limited access to financing constrain the sector's development. Ukrainian creative products are insufficiently represented in global markets, while a weak intellectual property protection system and the lack of a favorable tax environment increase to a brain drain. The insufficient numbers of international co-production funds and weak support for Ukrainian film projects during international promotion reduce the global visibility of Ukrainian cinema. Some subsectors, such as folk arts and crafts, remain quite isolated and unintegrated into the country's unified cultural-economic context. This limits their development and complicates the creation of shared platforms for exchanging experience and resources. Without comprehensive support, this sector loses its potential to become one of the drivers of the national economy and enhancing its positive image on the international stage.

Marginalization of culture heritage in Ukraine, its perceived as archaic and burdensome, lacking substantial value for the economy and societal development

In Ukraine, cultural heritage is often viewed as an archaic and expenssing sector rather than a resource for economic development, innovation, and international cooperation. This has led to chronic underfunding, low public relevance, and the absence of state strategies for its capitalisation. Regulation in the sector of cultural heritage remains chaotic, with numerous legal inconsistencies and overlapping responsibilities complicating the management of heritage sites. The lack of qualified restorers, urban historians, and cultural management specialists makes restoring and integrating heritage into modern economic processes impossible. Without policies for modernising heritage, it is seen only as a cost item and not as a resource for tourism development, regional growth, and the country's international image. An additional issue is the insufficient attention to preserving archaeological heritage. Ukraine lacks a comprehensive national program regulating the protection, maintenance, appropriate use, conservation, restoration, rehabilitation, and musealization of archaeological heritage objects. The lack of organisational, program-targeted, material, and financial support makes effective monitoring and preserving archaeological monuments impossible. The lack of proper monitoring leads to the destruction of these sites, loss of scientific value, and illegal trafficking of archaeological items. Without a change in approach, Ukraine misses the opportunity to use cultural heritage as a strategic asset that could contribute to the economy and national security.

The slow pace of digital transformation in the cultural sphere.

Digitalization is a strategic and cross-cutting priority in the field of culture, ensuring the preservation, accessibility, and popularisation of cultural heritage, promoting effective management of the cultural sector and the adoption of transparent decisions based on digital data. Using digital technologies expands opportunities for interaction between citizens and cultural heritage, ensures inclusiveness and data openness, and fosters the creation of new cultural production and consumption formats. Integrating digital solutions into all directions of cultural policy strengthens the state's capacity to preserve cultural identity, support national cultural products, and enhance the competitiveness and recognition of Ukrainian culture globally. Objects and items of Ukraine's tangible, intangible, and immovable cultural heritage, music scores, manuscripts, and rare books are at risk of complete destruction and, therefore, require digitisation. Creating high-quality digital copies of such items should be a state priority, as it will protect them from destruction and ensure access to a broad audience. An essential aspect of the digital transformation is creating the Archaeological Cadastre of Ukraine — a centralised database of archaeological heritage sites. This will allow for systematic monitoring of the condition of cultural heritage sites, ensure transparency in land distribution, and prevent the illegal use of archaeological territories. Adding an information layer with the territories of archaeological sites of national and local

significance to the Public Cadastral Map of Ukraine will be an essential step in preserving cultural heritage and integrating it into the country's spatial planning. Currently, informatisation processes in the cultural sector are mostly unsystematic and vary in effectiveness. Existing local information and communication systems of cultural institutions do not meet the need for electronic interaction with state information and communication systems. The state is actively creating and populating registries related to the preservation and digitisation of cultural heritage. However, implementing these initiatives is limited by a lack of qualified professionals, insufficient technical and financial resources, and low digital literacy levels in the regions. Moreover, there are no clear recommendations for software to support effective digitisation or a unified portal providing access to digital cultural assets. The growing volume of digital data also necessitates implementing effective cybersecurity measures, data backup, and secure data storage, which requires an urgent modernisation of the information infrastructure in most institutions.

Absence of a systematic approach to using culture as a tool for social cohesion.

The Russian Federation's armed aggression against Ukraine has made Ukrainian society more diverse, creating new social groups with different experiences and values. The absence of a comprehensive state policy integrating culture into social understanding risks further fragmentation and deepening divides between various groups in society.

The Strategy was developed in response to the need to address the identified problems and focuses on strengthening the place, role, and understanding of culture and the creative industries as the foundation of Ukrainian national identity, a factor in state security, a tool for building trust and cohesion in society, an essential sector of the economy with significant export potential, and an open space attractive for implementing creative ideas. Ukrainian cultural products will be integrated into global and European contexts, and the consumption of these products will become a daily practice in Ukrainian society.

By 2030, Ukraine will envision itself as an active participant in global cultural processes and a space for joint action to implement bold ideas. Ukrainian culture is the foundation and wealth of a sustainable, united society of free, responsible, creative, and happy people.

The Strategy is aligned with the Strategy for the Promotion of the Ukrainian Language until 2030 “Strong Language – Successful State”, approved by Resolution of the Cabinet of Ministers of Ukraine No. 596 dated July 17, 2019 (Official Gazette of Ukraine, 2019, No. 62, Article 2159); the State Regional Development Strategy for 2021–2027, approved by Resolution of the Cabinet of Ministers of Ukraine No. 695 dated August 5, 2020 (Official Gazette of Ukraine, 2020, No. 67, Article 2155; 2024, No. 79, Article 4627); Pillar 20 “Quality of Life” of the National Economic Strategy until 2030, approved by Resolution of the Cabinet of Ministers of Ukraine No. 179

dated March 3, 2021 (Official Gazette of Ukraine, 2021, No. 22, Article 1015); the National Strategy for Creating a Barrier-Free Environment in Ukraine until 2030, approved by Resolution of the Cabinet of Ministers of Ukraine No. 366 dated April 14, 2021 (Official Gazette of Ukraine, 2021, No. 36, Article 2154); the Human Development Strategy, approved by Presidential Decree No. 225 dated June 2, 2021; the Strategy for Foreign Policy Activities of Ukraine, approved by Presidential Decree No. 448 dated August 26, 2021; the Strategy for the Development of the Crimean Tatar Language for 2022–2032, approved by Resolution of the Cabinet of Ministers of Ukraine No. 224 dated February 23, 2022 (Official Gazette of Ukraine, 2022, No. 26, Article 1443); the Strategy for the Development of Reading until 2032 “Reading as a Life Strategy”, approved by Resolution of the Cabinet of Ministers of Ukraine No. 190 dated March 3, 2023 (Official Gazette of Ukraine, 2023, No. 28, Article 1574); the Strategy for Affirming Ukrainian National and Civic Identity until 2030, approved by Resolution of the Cabinet of Ministers of Ukraine No. 1322 dated December 15, 2023 (Official Gazette of Ukraine, 2024, No. 8, Article 386); the Demographic Development Strategy of Ukraine until 2040, approved by Resolution of the Cabinet of Ministers of Ukraine No. 922 dated September 30, 2024 (Official Gazette of Ukraine, 2024, No. 91, Article 5892); the Strategy for the Protection of Documentary Heritage as a Guarantee of the Preservation of National Identity and Statehood until 2027, approved by Resolution of the Cabinet of Ministers of Ukraine No. 1349 dated December 24, 2024 (Official Gazette of Ukraine, 2025, No. 9, Article 776); the Concept for the Development of Mental Health Protection in Ukraine until 2030, approved by Resolution of the Cabinet of Ministers of Ukraine No. 1018 dated December 27, 2017 (Official Gazette of Ukraine, 2018, No. 16, Article 559); the Action Plan of Executive Authorities for the Restoration of De-occupied Territories of Territorial Communities, approved by Resolution of the Cabinet of Ministers of Ukraine No. 1219 dated December 30, 2022 (Official Gazette of Ukraine, 2023, No. 4, Article 337); The priority areas and tasks (projects) for digital transformation for 2024–2026, approved by Resolution of the Cabinet of Ministers of Ukraine No. 735 “Some Issues of Digital Transformation” dated August 2, 2024 (Official Gazette of Ukraine, 2024, No. 75, Article 4449).

In addition, countering cultural erasure, cultural genocide, and appropriation by the Russian Federation through the development of Ukrainian culture as a foundation for the consolidation of the Ukrainian nation and the strengthening of its identity is one of the vectors of the National Security Strategy of Ukraine, approved by Presidential Decree No. 392 dated September 14, 2020. The Military Security Strategy of Ukraine, approved by Presidential Decree No. 121, dated March 25, 2021, are the basic documents for planning and implementing state policy in national security.

The Strategy also complies with Ukraine’s obligations under the Association Agreement between Ukraine of the one part and the European Union, the European

Atomic Energy Community, and their Member States of the other part (hereinafter referred to as the Association Agreement), ratified by the Law of Ukraine No. 1678-VII dated September 16, 2014, as well as the provisions of the European Agenda for Culture and the Work Plan for Culture of the European Union for 2023–2026.

The Strategy is based on research on the development of Ukrainian culture conducted by state and non-governmental research institutions, civil society, international organisations, and independent experts.

A total of 46 individuals participated in the development of the Strategy, including representatives of the MCSC, other central executive authorities, scientific and educational institutions, cultural institutions, international technical assistance projects, military administrations, the trade union of cultural workers, and Members of Parliament of Ukraine, which were members of the working group for developing the Strategy for the Development of Culture, established per MCSC Order No. 908 dated December 13, 2024. Additionally, experts from various sectors of the cultural sphere were involved through professional consultations within the RES-POL project financed by the European Union, as well as 771 representatives of non-governmental organisations, think tanks, international organisations and projects, research institutions and educational establishments, cultural institutions, regional and local cultural managers, independent experts, artists, researchers, and civil society activists during the public consultations. This approach ensured inclusiveness and transparency of the process.

Analysis of the Current Situation, Trends, and Justification for Addressing the Identified Issues

Between 2016 and 2024, despite the largely declarative nature of the Long-Term Strategy for the Development of Ukrainian Culture due to the absence of a precise implementation mechanism, Ukrainian culture underwent a period of stabilisation following the Revolution of Dignity, active development until 2020, and transformation—first as a result of the upheaval caused by restrictions during the COVID-19 pandemic, and then due to the full-scale armed aggression of the Russian Federation against Ukraine. During this time, culture, like all other public policy spheres, had to reorient toward supporting the Ukrainian people's struggle for survival as an independent cultural and political nation.

The key trends in the culture in Ukraine from 2016 to 2022 included:

- **Strengthening of Ukrainian national identity through culture**, including the development of Ukrainian cinema via the adoption of the Law of Ukraine "On State Support for Cinematography in Ukraine" and the production of patriotic films and series; support for national memory by eliminating the legacy of the communist totalitarian regime; promotion and enhancement of the role of the Ukrainian language through the adoption of the Law of Ukraine "On Ensuring the Functioning of the

Ukrainian Language as the State Language"; protection of intangible cultural heritage—particularly through the application of elements that received UNESCO intangible cultural heritage status (such as Petrykivka painting, Kosiv ceramics, and the tradition of preparing Ukrainian borscht);

- **The gradual development of creative industries**, including introducing the term "creative industries" into Ukrainian legal terminology and identifying economic activities that belong to the creative sector. In the Export Strategy of Ukraine for 2017–2021, creative industries were designated as one of the seven priority export sectors;

- **Activation of the cultural sector within sectoral decentralisation**, emphasising the creation of conditions to provide the population with access to quality cultural services by reforming the system for delivering such services—introducing the term "cultural service" into legal circulation, developing framework documents for infrastructure modernisation, upgrading the material and technical base of cultural institutions, implementing two cycles of the "Small Towns—Great Impressions" cultural project competition and two cycles of educational programs for cultural managers from local communities called the "Cultural Leadership Academy" among others;

- **Improvement of the competitive mechanism for budgetary funding and transition to results-oriented project financing** through the establishment of two state institutions—the Ukrainian Book Institute and the Ukrainian Cultural Foundation;

- **Integration into the European cultural space**, including Ukraine's participation in the EU's "Creative Europe" programme since 2016; accession to the EU Prize for Literature in 2019; joining the European Support Fund for the Co-production and Distribution of Cinematographic and Audiovisual Works (EURIMAGES) and the Second Protocol to the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict in 2020; and joining the Enlarged Partial Agreement on Cultural Routes of the Council of Europe in 2021;

- **Digitalization as one of the tools for ensure access to culture** during the COVID-19 pandemic and the full-scale invasion of the Russian Federation into Ukrainian territory.

Another important initiative was the "*Big Restoration*" project, initially designed for three years (2021–2023), as well as the reform of the system for financing the provision of cultural services to the population, initially planned to be implemented over ten years (2020–2030). Both initiatives were launched but not fully implemented due to the start of the armed aggression of the Russian Federation against Ukraine, which led to the reallocation of all development expenditures toward strengthening national defence and ensuring the functioning of critical infrastructure.

Since the onset of the armed aggression of the Russian Federation against Ukraine, the trends above have remained relevant, adapting to the imperative of survival

and preservation. This has been manifested in: physical protection, including the relocation of cultural institutions, evacuation of cultural valuables, and conservation of cultural heritage sites; informational resistance, including amplifying the voice of Ukrainian culture on international platforms, supporting the Ukrainian language, and counteracting the cultural erasure pursued by the occupying power—the Russian Federation; the social role of culture, through initiatives supporting mental health, adaptation of cultural practices to the conditions and challenges of martial law and its consequences, and the organisation of cultural events for military personnel and internally displaced persons, among others.

The overall realities of cultural sector operations are as follows.

Ukraine has an extensive network of cultural institutions covering various fields of cultural activity, including libraries, houses of culture, art schools, museums, theatres, philharmonic, and others. According to administrative data, the basic network of state and municipally owned cultural institutions in Ukraine comprised **32,969 entities as of the beginning of 2024**.

This network has been gradually shrinking due to the overall decline in Ukraine’s population and the decentralisation process, whereby the responsibilities for managing and financing cultural institutions were transferred to local self-government bodies. The dynamics of the reduction in the number of cultural institutions during 2017–2024 for the three largest categories—those most common across territorial communities—are presented in the following table.

Table

Type of Institutions	2017	2020	2024
Libraries, thousands of units	16,8	16,7	12,9
Houses of Culture, thousands of units	17,1	16	14,7
Art schools, units	1280	1317	1259

Between 2020 and 2024, the network of public libraries decreased by 23 per cent, houses of culture by 9 per cent, and art schools by 5 per cent. This reduction could have been logical, as mapping and modelling cultural institution networks conducted within the “*Decentralization and Cultural Services Reform*” project showed that, as of 2020, approximately one-third of public libraries and houses of culture were located in settlements with fewer than 250 inhabitants. By national social standards and regulations for providing cultural services, such institutions could have been reorganised or closed. However, the reduction of the cultural institution network as of

2024 was driven not only by logical processes but also by the armed aggression of the Russian Federation against Ukraine, during which cultural institutions suffered damage or were destroyed. As of the end of October 2024, 2,093 cultural institutions had been damaged, of which 361 were destroyed (including 1,007 houses of culture, 746 libraries, 162 art education institutions, 120 museums and galleries, 38 theatres, cinemas and philharmonic halls, 16 parks, zoos and reserves, and 4 circuses).

Many cultural institutions from the eastern and southern parts of Ukraine were evacuated to other regions. Between 2022 and 2024, 197 cultural and cultural education institutions were relocated to safer areas of Ukraine (including 64 libraries, 70 houses of culture, 18 museums, 4 specialised art colleges, 36 art schools, 2 concert venues, 2 theatres, and 1 reserve). Of the total number of relocated institutions, 83 resumed their core activities. In contrast, 114 institutions were evacuated but have not yet resumed operations, primarily due to the challenges of adapting to new conditions and integrating into established cultural environments.

As of October 2024, the total number of cultural institutions and cultural education institutions located in temporarily occupied territories stood at 2,200, distributed as follows: Luhansk region – 647, Zaporizhzhia region – 635, Kherson region – 542, Donetsk region – 331, Kharkiv region – 42, and Mykolaiv region – 3. There is no available data regarding cultural institutions and cultural education institutions located in the temporarily occupied territories of the Autonomous Republic of Crimea and Sevastopol.

In the temporarily occupied territories, the Russian Federation is pursuing a systematic policy of cultural repression. The occupiers are coercing cultural workers into collaboration, destroying Ukrainian cultural institutions and heritage sites, engaging in systematic looting, and repurposing Ukrainian cultural institutions. This has resulted in large-scale losses of cultural identity for residents of the occupied regions.

According to the nationally representative sociological survey “*Resilience During the Full-Scale War*” (KIIS, 2024), only 56 per cent of respondents noted sufficient access to cultural institutions, while 36 per cent reported inaccessibility or an insufficient number of such institutions.

Thus, despite the extensive network of cultural institutions, the misalignment between the distribution of cultural institutions by region and the population settlement pattern remains unresolved, limiting their effectiveness.

Other issues facing cultural institutions include outdated physical infrastructure and limited access to cultural services in rural territorial communities, which can generally be attributed to another persistent problem: insufficient funding for the cultural sector.

According to the inventory and qualitative assessment of the core network of cultural institutions conducted by the Ministry of Culture and Information Policy in

2020, the material and technical condition of nearly half of municipal cultural institutions was rated as satisfactory and one-third as good. The best material and technical conditions among all local-level cultural institutions were found in art schools, which is explained by specific requirements for the material and technical provision of art schools, approved by Order No. 475 of the Ministry of Culture dated 19 June 2014. Compliance with these requirements is mandatory for schools to obtain licensing. This more favourable situation in art schools is further confirmed by the fact that 40.5 per cent of them underwent significant renovations in the past 10 years, compared to only 20.5 per cent of libraries and 24.9 per cent of houses of culture.

Given the absence of targeted programs for upgrading the material and technical base of cultural institutions since 2020 and the subsequent full-scale armed aggression of the Russian Federation against Ukraine, cultural institutions' material and technical infrastructure remains in critical need of modernisation to ensure the provision of quality cultural services.

There is no centralised record or needs assessment for independent cultural institutions in Ukraine, making it impossible to evaluate their overall impact on the development of the artistic sphere. The lack of an effective state support mechanism and excessive bureaucratisation deprive independent cultural projects of opportunities for sustainable development. This undermines the competitiveness of Ukrainian culture and limits its potential as a factor in fostering social cohesion.

Findings of the nationally representative survey on cultural practices (KIIS, 2023) revealed the following negative trends:

- 62 per cent of adults had not visited either a bookstore or a library in the past year (compared to 60 per cent in 2018);
- 40 per cent did not attend any cultural events in the past year (compared to 49 per cent in 2018);
- 31 per cent said they would attend more cultural events if they had more financial resources (compared to 50 per cent in 2018);
- 42 per cent cited lack of free time as the reason (compared to 45 per cent in 2018);
- 37 per cent would attend more frequently if cultural events were located closer to where they live or work (compared to 19 per cent in 2018);
- 6 per cent would attend more often if events were more interesting (compared to 5.5 per cent in 2018);
- 17 per cent reported never engaging in cultural or artistic activities and having no interest in doing so (compared to 49 per cent in 2018).

Thus, over the past five to seven years, we can clearly see, first, a rapid increase in interest in cultural and artistic activities and a gradual increase in attendance at cultural events, second, no significant changes in the quality of cultural events, and third, a rapid decline in the physical/territorial accessibility of cultural institutions.

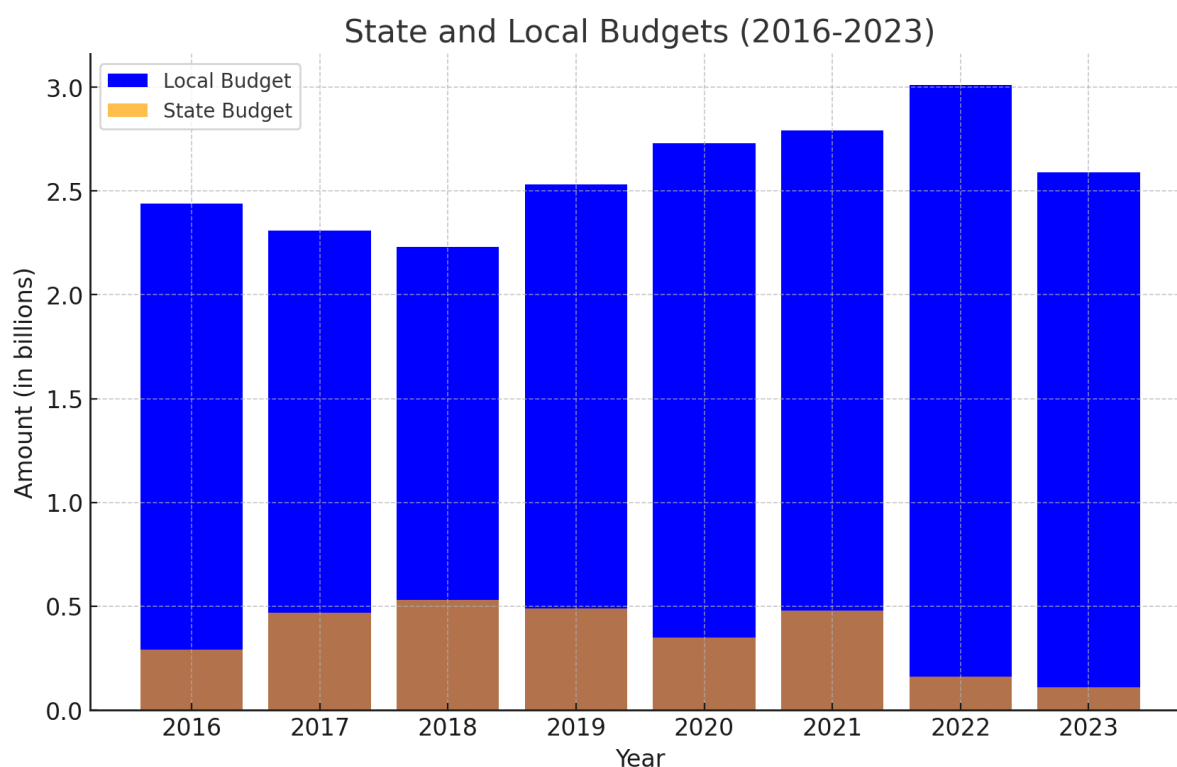
The last one is explained by security factors - most cultural institutions do not have equipped shelters and therefore cannot function properly. The gradual increase in the population's participation in cultural practices in the absence of physical/territorial accessibility of cultural institutions is explained by field events organised by artistic groups to support the defence forces, internally displaced persons, etc. However, such events are irregular.

The absence of changes in the quality of cultural services, as well as the reduced physical and territorial accessibility of cultural institutions, have a negative impact on the formation of regular participation of the population in cultural practices. This makes it impossible to use cultural tools to form a cohesive society united by common traditions and values.

Funding of the Culture Sphere

The results of the analysis of data published on the official government web portal *Open Budget* regarding the execution of state and local budgets in 2016–2023, presented in the diagram, indicate that expenditures on culture and the arts have not been stable.

Diagram. Share of expenditures on culture and the arts in the structure of state and local budgets in 2016–2023, Percentage



Following the onset of the Russian Federation's armed aggression against Ukraine in 2014, the volume of local budget expenditures on culture began to decline. Only in 2019, during the implementation of the decentralisation reform, did this trend reverse, reaching its peak in 2022 — 3.01 per cent. It is important to emphasise that

these fluctuations can only be tracked in relative indicators. In actual monetary terms, the amounts allocated to culture in local budgets in 2022 were significantly lower compared to previous years.

Actual expenditures on culture from the state budget from 2016 to 2022 varied, demonstrating an inversely proportional dynamic about local budgets. When the share of local budget expenditures on culture decreased, the share from the state budget increased, likely serving a compensatory function. However, after the full-scale armed aggression of the Russian Federation against Ukraine began, cultural expenditures from both the state and local budgets dropped sharply.

The Ukrainian Cultural Foundation, as the leading public investor in culture, operated in 2023–2024 with a budget four times smaller than before the full-scale invasion. This led to a drastic reduction in funding for cultural projects and brought the independent cultural sector to the brink of survival. At the same time, the Ukrainian Cultural Foundation’s team is actively working to attract additional resources to support more projects through the state budget and investment. According to the Ukrainian Cultural Foundation, 32 projects were funded in 2022 and 213 in 2023, indicating efficient resource use and a strategic approach to attracting additional funding.

The share of capital expenditures under budget classification code 0820 “Culture and Arts” in local budgets remains consistently low, ranging between 5–7 per cent. Among current spending, the majority is consistently allocated to wages and payroll contributions—over 60 per cent. Despite this, the salaries of cultural sector workers remain approximately 30 per cent lower than the national average across different years.

For 2025, the legislated subsistence minimum is set at UAH 2,920 per person per month. According to the Ministry of Social Policy, the actual subsistence minimum per person (including mandatory payments) amounted to UAH 8,973 in December 2024, three times higher than the amount approved in the 2025 State Budget of Ukraine. The share of cultural expenditures in the actual subsistence minimum is UAH 196. For comparison, according to the Ukrainian Book Institute, the average price of a book in 2023 was UAH 343. This means that the share of cultural spending in the actual subsistence minimum is significantly lower, leaving the population with limited resources for access to cultural practices, even at a minimal level.

These data indicate the urgent need to modernise the cultural sector—including management, financing, and infrastructure—to ensure its preservation.

Human Resources in the Culture Sphere

As of July 2024, the number of actively employed staff in state and municipal cultural institutions amounted to 111,500 persons, 27 per cent less than in February 2022.

Over the past ten years, workforce attrition in the cultural sector has steadily increased. The primary cause of this phenomenon is the non-competitive level of

remuneration. However, the shortage of qualified personnel has been exacerbated by the armed aggression of the Russian Federation against Ukraine. Nearly 4,000 cultural workers remained in temporarily occupied territories, over 6,000 left the country, and 113 were killed either following mobilisation while performing combat tasks or as civilians due to military actions by the Russian army. As of October 2024, 23 cultural workers are considered missing in action, and five are held in Russian captivity.

The low level of remuneration discourages young specialists from choosing careers in culture, particularly in small towns and rural areas. This issue compels qualified personnel to leave the profession, change fields, or emigrate. Additionally, in frontline territorial communities, there is a critical shortage of cultural administrators and staff with sufficient expertise or experience. The lack of young specialists in the cultural sector is a significant issue that requires a comprehensive solution.

Following the de-occupation of Ukrainian territories, restoring Ukrainian culture will become a critically important task. This process must take into account the local context of each territory. Therefore, rebuilding the cultural sector in de-occupied areas will also require the return of cultural professionals from those regions, contributing to the revival of regional authenticity, preservation of cultural heritage, and the integration of citizens into the broader national cultural space.

The current system for managing cultural institutions is ineffective. The low efficiency of the appointment system for managers of state and municipal cultural institutions, the lack of modern competencies among leadership to produce relevant and competitive cultural products and creative industries outputs, and the misalignment of the legislative framework on contract-based employment with present-day realities hinder the development of publicly funded institutions. Functioning under martial law has demonstrated the need to reform the existing governance model of cultural institutions—particularly regarding the competitive appointment of managers, the distribution of management powers, and the need for greater institutional autonomy in personnel policy and other organisational matters.

Another challenge cultural workers face across Ukraine is the lack of preparedness—or insufficient training—for engagement with diverse social groups. As a result of the armed aggression of the Russian Federation, Ukrainian society has become increasingly diverse, with fragmented target audiences for cultural services, including internally displaced persons, war veterans, active military personnel, persons with disabilities due to the war, and families of soldiers who are serving, deceased, missing, or in captivity. This context requires cultural workers to understand these groups' unique needs and interests and adapt cultural services accordingly.

A further issue involves mobilising cultural specialists with unique professional characteristics (talent, competencies, the total investment made in their specialized training, etc.). The absence of a mechanism for deferring mobilisation for cultural

professionals poses a serious threat to the retention of expertise. It may lead to further brain drain and a reduction in the country's intellectual capacity.

Arts Education

Particular attention must be paid to the development of human capital, which is closely linked to the effectiveness of arts and cultural education, for the successful recovery and further development of the cultural sector as a whole.

Ukraine has a system of specialised arts education institutions that offer arts education across eight levels of the National Qualifications Framework. These institutions operate within the following educational systems: out-of-school education (art schools that implement initial arts education programs); general secondary education (arts lyceums that provide initial and specialised arts education programs simultaneously with primary, basic, and specialised secondary education); professional pre-tertiary education (arts colleges that implement professional pre-tertiary education programs in the field of "Culture, Arts, and Humanities" with a focus on arts and cultural studies); higher education institutions (universities, academies, and institutes that implement bachelor's, master's, and partially doctoral education programs in the field of "Culture, Arts, and Humanities" and in the speciality of "Architecture and Urban Planning" with a focus on arts and cultural studies). As of September 2024, the network of specialised arts education institutions includes: 1,259 municipal art schools (314,800 students), 49 municipal professional arts colleges (14,600 students), 4 municipal higher education institutions (1,970 students), 1 state-owned art school, 6 state-owned arts lyceums (1,800 students), 4 state-owned professional arts colleges (670 students), and 14 state-owned higher arts education institutions (13,720 students).

Since 2017, art education has joined the educational reform in the country, which requires art education institutions to modernise, change their standards of operation, update their content, and reform their management functions at all levels, in particular in terms of regional governments' awareness of their functions to monitor compliance with the requirements of legislation in the field of culture and education by local governments. The problems of the management system are caused by the insufficient number of qualified specialists, which leads to weak support for the implementation of state policy in the field of art education at the regional and local levels. The last one leads to restricted access of the population, especially children, to primary art education through the closure, merger, re-profiling of art education institutions and restriction of the autonomy of art schools.

Other problems include the lack of understanding by higher education institutions providing education in the field of academic art of the need to develop entrepreneurial and organisational competencies in students for their more successful professional self-realisation; inertia of professional art colleges in updating approaches and methods of training specialists, especially teachers of art schools and cultural

workers in territorial communities, and the content of art education in general in accordance with current needs; slow implementation by art schools of the principles and tools defined by the Concept of a Modern Art School (Order of the Ministry of Culture of 20 December 2017, No. 1433) and their failure to comply with the law; lack of methodological materials in Ukrainian.

Library Sector

As of early 2024, the State Library Collection of Ukraine—comprising the collections of libraries in state and municipal ownership and those of self-governing organisations—totaled more than 301 million items. However, it has experienced significant reductions due to the decommissioning of worn-out materials (over 13 million items in 2023), the removal of Russian propaganda literature, and an 85 per cent decrease in new acquisitions.

According to library statistics (form No. 6-NK), the following appropriations were allocated from local budgets for the replenishment of library collections: 2020 – UAH 35,168.5 thousand, 2021 – UAH 32,895.9 thousand, 2022 – UAH 9,797.3 thousand.

Until 2022, small-scale appropriations were also allocated from the state budget for the centralised purchase of books for public libraries managed by the Ukrainian Book Institute. This funding was suspended following the onset of the Russian Federation's armed aggression against Ukraine.

Moreover, the Russian Federation's military aggression has resulted in losses to the State Library Collection of Ukraine through the destruction of libraries in the temporarily occupied territories—471 public libraries have entirely lost their collections. The pace of digitising documents within the State Library Collection of Ukraine remains slow due to the libraries' weak technical infrastructure. As of early 2024, over 2.8 million records had been digitised, representing only 0.9 per cent of the entire collection.

Currently, most libraries—particularly those in municipal ownership—do not utilise modern Automated Library Information Systems (ALIS), which could simplify and enhance library management. The main obstacles are a lack of funding for implementing ALIS and acquiring the necessary software. This limits their capacity to deliver high-quality services and adopt modern library practices. Furthermore, libraries lack access to standardised bibliographic records and authority records for publications in digital format, complicating the development of their electronic catalogues. Ukrainian librarians also notes to participate creating in international cooperative electronic catalogues such as WorldCat.

Comprehensive reforms are needed to address these challenges and ensure the effective development of the library system. These should focus on improving libraries' technical infrastructure, implementing modern digitisation and automation

technologies, and securing robust support from the state, local authorities, civil society, and the library community. Of particular importance is the establishment of a National Electronic Library and a National Centralized Cataloging System, which would enable Ukraine's integration into relevant international projects.

Despite the challenges, libraries in Ukraine fulfil an informational function and a crucial social role. They possess strong potential for fostering social cohesion, ensuring equal access to information and knowledge, and promoting national and global cultural, scientific, and educational values. Libraries are fundamental to the country's artistic, scientific, academic, and informational infrastructure. Alongside their core functions, libraries conduct educational and awareness-raising activities, assist in the search and systematisation of information, actively participate in local cultural initiatives, and serve as community hubs and support centres—particularly vital during times of national crisis.

Arts

The Ukrainian arts sector consists of artistic institutions in the form of state, municipal, and private cultural institutions; concert halls; literary and visual arts organisations; galleries; creative unions, associations, and alliances; art education institutions of all levels; event agencies and art event organisers; art researchers, authors and performers of artistic works; specialised publishing houses; collective rights management organisations; cultural managers, gallerists, curators, and others.

The core network of public and municipal arts institutions includes: 110 theatres (eight state-owned and 102 municipal), 25 philharmonic organisations, 20 concert organisations, 16 artistic ensembles (nine state-owned and seven municipal), 4 music ensembles (three state-owned and one municipal), 9 state circus enterprises, including seven stationary circuses, The Directorate of Touring Circus Companies (with six travelling tent circuses that perform across Ukraine), The State Circus Company of Ukraine (producing circus programs and acts). In 2023, public and municipal theatres organised approximately 19,500 performances on their stages, attended by nearly 2.5 million viewers. These theatres collectively maintain 205 stationary stages (main and chamber) with 52,332 seats.

The armed aggression of the Russian Federation against Ukraine has significantly affected the ability of artists to continue their professional work. Those who remained in Ukraine after the full-scale invasion require safe and adequately equipped spaces to sustain their professional artistic activities.

Due to the risk of physical destruction of collections caused by the Russian Federation's armed aggression and the growing demand for Ukrainian music performance, the issue of preserving the undigitised sheet music heritage of Ukrainian composers has become increasingly urgent. Ukraine currently holds a vast corpus of sheet music that requires compilation, centralisation in a single resource, and

modernisation to meet contemporary data usage needs. To ensure proper registration, preservation, and use by artistic collectives—and to promote Ukrainian music both domestically and abroad—there is a critical need to establish a single state-owned digital repository containing the sheet music library of Ukrainian composers.

At the same time, the sector continues to face sensitive challenges, including the lack of effective moderation in managing conflicts related to the performance of works by Russian authors.

Creative Industries

Creative industries in Ukraine represent a relatively young economic sector with significant potential for generating and delivering new innovative products that yield high-added value, create new jobs, and demonstrate flexibility and adaptability to socio-economic transformations and structural shifts in the economy.

According to the Global Innovation Index, Ukraine ranked 44th in 2023 in the category of “Online Creativity,” down two positions from 2022 (42nd) but one position higher than in 2021 (45th).

In the “Creative Goods and Services category,” Ukraine climbed five positions to 82nd in 2023 compared to 87th in 2022 and up 11 positions from 93rd in 2021.

At the same time, the Russian Federation's armed aggression against Ukraine triggered inflation, a national resource crisis, a contraction of economic activity in the sector, a decline in household purchasing power, and a dramatic drop in creative product output and export potential. This is also reflected in the Global Innovation Index, where Ukraine's ranking in creative goods exports dropped from 78th to 82nd in 2022. The war has severely disrupted supply chains for creative industry products.

According to a recent study by the Ukrainian Cultural Foundation and the Ministry of Culture and Information Policy of Ukraine, over 20% of creative professionals have left the country, and 37% have lost their jobs or are not receiving salaries. This highlights the growing issue of professional workforce outflow abroad or into other economic sectors.

The “Creative Outputs” category of the Global Innovation Index also reflects a sharp decline: in 2022, Ukraine fell from 48th to 63rd, primarily due to a significant drop in the legal protection of intellectual property, particularly intangible assets, trademarks, and industrial designs. In the “Intangible Assets” subcategory, Ukraine's position dropped from 29th to 62nd. Following the full-scale invasion, Ukraine adopted Law No. 2174-IX of 1 April 2022, “On the Protection of the Rights of Individuals in the Field of Intellectual Property During Martial Law Introduced Due to the Armed Aggression of the Russian Federation Against Ukraine.” This law temporarily suspends the deadlines for actions related to IP rights protection and acquisition. The counting of these deadlines resumes the day after martial law is lifted, accounting for the elapsed time before the suspension.

Despite these crises and constraints, Ukraine's creative industries have shown a remarkable ability to adapt and continue producing competitive cultural and innovative products. For instance, "*Mavka. The Forest Song*" became the highest-grossing Ukrainian animated film in the country's history. According to the RES-POL project, Ukraine's digital music market grew by 9% in 2022 and an additional 3% in 2023, reaching an estimated value of €33 million in 2023. The share of music streaming service users in Ukraine increased from 0.9% in 2019 to 5% in 2023. This indicates readiness for integration into European innovation clusters and future focus on increasing exports of creative goods and services—significant given the limited domestic financial resources under martial law.

One of the outstanding success stories of Ukraine's creative industry in 2024 is the video game *S.T.A.L.K.E.R. 2: Heart of Chornobyl*, which blends commercial objectives with important nation-building goals. The game serves as a significant cultural export and promotes Ukraine's national narrative. By integrating Ukrainian history, mythology, and contemporary context, such projects enhance Ukraine's global image, reinforce national identity, and boost Ukraine's creative industries' international visibility and competitiveness.

A systemic state policy is required to ensure the continued sustainable development of the creative industries as an integral part of the national economy and culture. This should involve introducing an innovative approach to infrastructure development, including the creation of innovation hubs, support for cultural centres, and the modernisation of exhibition and educational spaces. Equally important is providing state support tools, such as grants, training, and retraining programs.

Each creative industry subsector has its maturity level and faces specific challenges.

While the publishing and book distribution sector is experiencing steady growth in demand for Ukrainian-language books and an active market due to increased interest in Ukrainian language and culture, it still struggles with a shortage of qualified professionals, a lack of working capital for new releases, logistical difficulties, and uneven regional distribution networks.

The Ukrainian music industry is actively integrating into the international market through streaming platforms and the global popularity of Ukrainian performers. However, it faces challenges such as a lack of quality recording studios, limited access to professional production services, low consumer awareness of intellectual property rights, and weak copyright protection, which hamper development, particularly for emerging artists.

Ukrainian studios have earned a strong reputation in CGI, VFX, and animation production. However, high costs for specialised equipment and software, coupled with the absence of systemic development initiatives, hinder market growth and limit

opportunities for international expansion and job creation within Ukraine's creative economy.

The Ukrainian fashion industry is also developing rapidly, with local brands increasingly featured at international exhibitions and fashion weeks. Demand for Ukrainian clothing is rising due to strong support for national producers. Nevertheless, outdated infrastructure — including manufacturing facilities, specialised workshops, and material testing labs — complicates the launch of new collections amidst high production costs. Key challenges in this sector include limited access to financing, insufficient working capital, a lack of management competencies, and overall staff shortages.

Folk and traditional crafts are in a state of crisis, with a gradual loss of unique production technologies and artistic techniques threatening the sector's survival. These crafts are part of Ukraine's intangible cultural heritage and require comprehensive transformation and development aligned with contemporary international trends, including those set out by UNESCO. To reach a new level of development and enter the global commercial arena, folk crafts need support, modernisation, and adaptation to current market demands. Simultaneously, there is a renewed recognition of their role in preserving Ukraine's authenticity and cultural uniqueness, indicating significant growth potential. Key problems in the folk crafts sector include: the declining number of artisans with rare techniques, the displacement of authentic domestic products by stylised imitations; the absence of folk crafts in the national information space; outdated regulatory frameworks that do not meet the current needs of the sector.

The Ministry of Culture and Information Policy of Ukraine has developed a draft Law of Ukraine, "On Folk and Traditional Crafts," registered in the Verkhovna Rada of Ukraine on August 28, 2024, to revive this sector. Work is also underway on a draft State Targeted National Cultural Program for the Development of Folk and Traditional Crafts, which aims to foster this sector as part of the creative industries, preserve unique production technologies and artistic techniques, and enhance the investment and tourism attractiveness of the regions traditionally known for their folk craft centres.

Thus, developing creative industries in Ukraine requires a comprehensive approach, including government support and promoting international cooperation to ensure the practical realisation of their potential in both domestic and global markets.

Cultural Heritage and National Remembrance

As of December 31, 2023, the total number of cultural heritage sites officially registered in Ukraine amounted to 149,323, including 119,939 with the status of cultural heritage monuments and 29,384 newly identified heritage assets. Among the registered cultural heritage monuments are 66,675 archaeological monuments, 36,219 historical monuments, 13,897 architectural and urban planning monuments, 2,639 monuments of

monumental art, 388 sites of garden-park art and landscapes, and 121 monuments of science and technology.

The state portion of the Museum Fund of Ukraine is preserved by 651 museums and reserves that are legal entities, including 593 municipal and 58 state institutions and 1,078 museums operating within other institutions, enterprises, organisations, and educational establishments. In the non-occupied territory of Ukraine, 10.3 million museum items from the state portion of the Museum Fund of Ukraine are kept, including those evacuated, 1.7 million museum items remain in temporarily occupied territories. The total number of museums located on temporarily occupied territories is 90, including 31 in the Autonomous Republic of Crimea and Sevastopol.

The main legal instruments in this field are the Constitution of Ukraine and the Laws of Ukraine “On Museums and Museum Affairs,” “On the Protection of Cultural Heritage,” “On Culture,” “On Libraries and Librarianship,” “On the National Archival Fund and Archival Institutions,” and “On the Export, Import, and Return of Cultural Values.” These laws have been amended over 50 times, and their provisions have been continuously updated through subordinate acts, totalling nearly 500 resolutions related to cultural heritage matters. Of these, 221 resolutions directly address cultural heritage issues, including 73 related to immovable heritage and 12 to intangible heritage. A total of 210 resolutions pertain to cultural assets, and 71 regulate museum affairs. However, despite the volume of regulatory acts, only 17 (4 per cent) significantly impact the sector and are actively applied in practice and through cross-references. Additionally, although institutions have developed numerous international documents to protect cultural heritage, many of their norms have yet to be integrated into national legislation.

The digitalization of cultural heritage is slow and fragmented, lacking a national strategy to set common goals and boundaries. According to the RES-POL project, the sector lacks the institutional and technical capacity to manage the digitisation process. There is institutional resistance to making collections publicly accessible. As a result, out of approximately 12 million units in the Museum Fund of Ukraine, only about 49,000 objects are available online. Each museum that digitises its collections uses its standards and publishes them online in its own way, leading to a high risk of poor data quality and future integration difficulties.

There is no verified, unified database of all institutions that preserve the Museum Fund of Ukraine, no registry of either the state or private part of movable cultural heritage, no secure and accessible electronic collection accounting systems, and no unified registration (accounting) system for museums of various types, legal statuses, affiliations, ownership forms, and organizational-legal forms. Consequently, accountability is diffuse among the state, local communities, and institutions, making it impossible to effectively protect cultural heritage, plan, or communicate with stakeholders in the cultural heritage field regarding safeguarding and realising the potential of entrusted heritage assets.

The existing restrictions associated with the protective regime of cultural heritage sites are not publicly accessible, which complicates business planning, undermines the transparency of administrative services, hinders effective control over compliance with heritage protection legislation, and increases corruption risks and abuses in this field.

Given the regulatory overburden in the cultural heritage sector—with many legal provisions causing legal conflicts—and the lack of harmonisation between Ukrainian and international law, there is an urgent need for a systematic review and unification of the legislative framework. This should create a single consolidated law regulating all aspects of cultural heritage, including identification, protection, preservation, promotion, and transmission of immovable, movable, and intangible cultural heritage to future generations—namely, the Cultural Heritage Code.

The Russian Federation grossly, systematically, and massively violates international humanitarian law about cultural property. Its policy toward Ukraine's cultural heritage and national identity is aimed at cultural erasure, appropriation, and genocide. Actions by the Russian Federation involving attacks on, destruction of, and looting of cultural property constitute war crimes and crimes against humanity. However, cultural heritage and the cultural sector are not currently included in the national security system. The absence of a state strategy for heritage preservation and response to threats arising from the Russian Federation's military aggression poses a serious risk of losing historical sites and artistic collections. The lack of comprehensive emergency response protocols for museums and heritage protection institutions complicates physical protection, evacuation, and defence against looting and destruction.

As of October 2024, the number of damaged cultural heritage sites totalled 1,179 (including 120 of national significance, 990 of local relevance, and 69 newly identified). The temporary occupation of part of Ukraine's territory by the Russian Federation makes it impossible to accurately estimate the number of damaged or destroyed heritage sites affected by hostilities and occupation. A separate issue is looting by the Russian Federation: from eight museum institutions across five de-occupied Ukrainian regions, 34,872 museum objects were stolen, and 62 were destroyed—documented by credible sources. There is verified evidence of state-owned museum items remaining on occupied territory being added to the State Catalogue of the Museum Fund of the Russian Federation.

The state still lacks a systemic mechanism for assessing cultural losses caused by hostilities. No procedures are in place for documenting destroyed heritage objects, returning stolen artefacts, or providing compensation for their loss. A legal mechanism for repatriating unlawfully relocated collections is also absent, which raises the risk of losing a significant part of the national cultural fund. Alongside cultural heritage, national memory is a crucial component in shaping national consciousness and

strengthening the unity of Ukrainian society. Ukraine must seize this moment to break from the post-Soviet culture of glorification and pathos in commemorating the victims of the Russian-Ukrainian war. Instead, the country must embrace a European approach to inclusive memory culture based on commemorative practices and a more subdued—yet human-centred and sincere—form of memorialisation. Such practices are essential in de-occupied territories and in efforts to reconcile communities that have been artificially divided.

The armed aggression of the Russian Federation against Ukraine has exposed the critical importance of culture as a component of national security. The occupying forces are not merely waging war for territory—they are seeking to erase Ukrainian national identity by destroying culture, the foundation of national memory. The looting of cultural assets, the destruction of cultural institutions and heritage sites, the policy of linguicide in the occupied territories, the removal of references to Ukrainian origin or ties from the biographies of prominent figures for appropriation, the distortion of historical narratives, and the erasure of Ukrainian traditions—all form part of a systemic strategy pursued by the Russian Federation against Ukraine.

Under martial law and the consequences of war, culture has evolved from a sphere of artistic expression into a key instrument of resistance, national cohesion, and international recognition. It has become the voice of the nation on the global stage, a driving force of humanitarian support, and a source of emotional resilience for Ukrainians.

However, culture must not remain confined to a paradigm of survival and preservation. It must advance into a consolidation phase and gradually expand its influence.

The key objectives for developing culture in Ukraine until 2030 are to strengthen its resilience, establish it as an integral element of national security, and lay the groundwork for its accelerated growth in the subsequent strategic planning period (2031–2035).

In light of the above, the priorities for the development of Ukrainian culture in the next five years should be:

- the integration of culture and cultural heritage into the national security system as indispensable components;
- ensuring a systemic approach to using culture as a form of soft power for public enlightenment, behavioural transformation, and societal cohesion;
- development of human capital and modernisation of professional training in the cultural sector;
 - restoration of cultural infrastructure;
 - renewal of governance systems in the cultural field and gradual establishment of institutional resilience;
 - reform of the cultural financing system;

- development of the creative industries and integration of culture and cultural heritage into the national economy;
- preservation and promotion of cultural heritage and cultural assets, utilising their potential for the comprehensive development of territories;
- expansion of the international presence of Ukrainian culture in the global cultural space.

Goal, Strategic Objectives, and Tasks

The Strategy aims to establish culture in Ukraine as a key component of national identity and state security, contributing to national unity, the preservation and promotion of cultural heritage, the strengthening of human capital through the cultivation of values, creativity, and self-expression as well as laying the groundwork for the recovery and further development of the cultural space, enhancing the state's global recognition and competitiveness.

Achievement of this strategic goal is expected through the implementation of tasks under four strategic objectives:

1. Strengthening human capital through cultural practices;
2. Protection, preservation, enhancement, and use of the potential of cultural heritage and cultural assets;
3. Increasing the resilience of culture as a societal system;
4. Integrating Ukrainian culture into global cultural processes as an active participant and equal partner.

Strategic Objective 1: Strengthening human capital through cultural practices

To achieve Strategic Objective 1, the following operational objectives have been identified:

Operational Objective 1: Integration of culture into the national security system

Tasks aimed at achieving this objective:

Recognition of culture as a priority of Ukraine's national interests at the legislative level;

Updating the legal framework for the preservation and development of cultural heritage and the protection and restoration of national memory as elements of national security;

Ensuring resistance to the threat of cultural erasure resulting from the occupation of Ukrainian territories, preserving the identity of Ukraine's Indigenous peoples, and safeguarding intangible cultural heritage;

Involving cultural experts as key actors in strategic planning processes related to security and recovery at all levels of government;

Integrating cultural practices as a factor of national and local identity into educational curricula;

Encouraging security and diplomatic professionals to acquire additional qualifications in modern cultural and artistic contexts and cultural heritage.

Operational Objective 2: Decolonization and overcoming imperial narratives and practices of silencing in culture

Tasks aimed at achieving this objective:

Implementation of initiatives on decolonisation and de-imperialization of cultural contexts and cultural heritage;

Rethinking the culture of memory as a participatory practice; fostering public dialogue around contested memory of the imperial and Soviet periods;

Creating conditions for the development of contemporary art that contribute to the rethinking of history.

Operational Objective 3: Encouraging the creation of high-quality cultural and creative products and stimulating demand

Tasks aimed at achieving this objective:

Strengthening local and national cultural initiatives through support for individual artistic activity, institutional and project-based funding, and the development of partnerships;

Increasing the diversity and volume of high-quality and accessible Ukrainian-language cultural and creative products and creating effective mechanisms for delivering them to mass audiences;

Developing interactive digital products for the promotion of Ukrainian culture and for accessing cultural services online;

Developing educational programs on creative entrepreneurship;

Facilitating access to funding tools for the development of creative industries (grants, protection and monetisation of copyright, etc.);

Raising awareness of intellectual property rights about cultural products and their practical application.

Operational Objective 4. Supporting mental health through cultural practices

Tasks aimed at achieving this objective:

Development of cultural and artistic programs for psychological support and social reintegration of war veterans, internally displaced persons, and other vulnerable groups;

Integration of cultural practices into mental health and psychosocial support programs.

Operational Objective 5. Development of social and civic competencies through culture and creative industries, promoting the affirmation of Ukrainian national identity

Tasks aimed at achieving this objective:

Launch the support programs for cultural projects that foster critical thinking, creativity, civic responsibility, tolerance, inclusivity, liberal values, and the consolidation of Ukrainian national identity;

Research and supporting of best practices for cross-sectoral cooperation between culture and creative industries with other areas (social issues, healthcare, environmental protection, community revitalisation, entrepreneurship development, etc.) to address critical social challenges at the community, regional, and national levels.

Operational Objective 6. Restoring human resource capacity in the cultural sector

Tasks aimed at achieving this objective:

Establishing a system of regular analysis of human resource needs in the cultural sector by region;

Implementing tools to encourage and incentivise cultural workers and managers who remain in areas with a high level of danger; developing and implementing a model to encourage the return of cultural workers and managers, cultural managers, and cultural managers of government bodies to de-occupied territorial communities and areas close to the combat zone;

Improving the contractual framework for the appointment and performance evaluation of cultural institution directors and creative professionals;

Enhancing the competencies of cultural and creative industry professionals in audience engagement and development;

Reforming the system of professional qualifications in the cultural sector and creative industries, including the cinematographic sector;

Increasing the effectiveness of specialised pre-tertiary and higher arts education.

Expected outcomes of Strategic Objective 1:

Culture is legally recognised as a component of national security;

Increased availability and accessibility of high-quality cultural products through digital technologies;

Growth in the volume of cultural products sold and in taxes paid by the creative industries;

Implementation of cultural programs and projects aimed at supporting mental health, rehabilitation, and adaptation of war veterans, internally displaced persons, and other vulnerable groups;

Integration of practical components into educational programs to foster habitual engagement in cultural and creative practices;

Establish a comprehensive system to ensure human resource capacity in the cultural sector.

Strategic Objective 2: Protection, Preservation, Enhancement, and Use of Cultural Heritage and Cultural Assets

To achieve Strategic Objective 2, the following operational objectives have been defined:

Operational Objective 1. Safeguarding cultural and documentary heritage during martial law and emergencies

Tasks aimed at achieving this objective:

- Establishing a system of prompt and effective response to threats to cultural and documentary heritage caused by various types of emergencies (technological, natural, social, military);

- Implementing a risk assessment system for museum collections and conducting territorial risk assessments in areas of potential military action or emergencies;

- Improving the legal framework to ensure evacuation procedures for museum collections and museum items (museum holdings) in the event of security threats; creating conditions for the timely evacuation of cultural assets;

- Conducting regular inventory checks and monitoring the condition of the Museum Fund of Ukraine during evacuation;

- Creating and maintaining secure and specially equipped storage facilities (depositories) for museum items and collections; facilitating the preservation of Ukrainian cultural heritage in storage facilities located in EU member states;

- Ensuring the implementation of obligations under the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and its Protocols;

- Supporting the ratification of the Council of Europe Convention on Offences relating to Cultural Property (the Nicosia Convention) and ensuring the implementation of obligations under this Convention;

- Ensuring conservation and restoration of immovable cultural heritage objects that have been damaged or destroyed during hostilities;

- Prioritising digitisation (creation of digital copies of objects), entering data on cultural property into the electronic register (both movable and immovable heritage, particularly from areas near combat zones);

- Restoring data on lost cultural heritage objects and those located in temporarily occupied territories;

- Reviewing existing and developing effective methodologies for assessing damage and losses to cultural heritage, implementing a support system for owners of cultural heritage objects that serve as residential premises, and conducting regular assessments of damages and losses.

Operational Objective 2. Institutional and legal strengthening of the system for the protection of cultural and documentary heritage and cultural assets

Tasks aimed at achieving this objective:

Systematising and reviewing the regulatory and legal framework in the field of cultural heritage protection;

Expanding cultural heritage by integrating contemporary art into the heritage protection system through the creation of musealization models of modern art as a new heritage;

Updating the registration procedure for museum institutions of all forms of ownership and introducing mandatory registration of museum collections regardless of ownership;

Developing a scientific and methodological basis for the restoration of cultural heritage monuments, taking into account the consequences of military (combat) operations;

Ensuring the monitoring of the condition of cultural heritage monuments of national and local significance;

Ensuring the development and approval of boundaries and use regulations for historic areas of settlements, protection zones of cultural heritage monuments, master plans for organising territories of historical and cultural reserves, and management plans for UNESCO World Heritage sites.

Operational Objective 3. Development and enhancement of the digital infrastructure of the cultural and documentary heritage sector

Tasks aimed at achieving this objective:

Implementing an information and communication system for the registration of immovable cultural heritage objects of Ukraine, namely the "State Register of Immovable Monuments of Ukraine";

Developing a system for populating registers with the involvement of various sectors, formats, and tools;

Creating digital copies of cultural heritage objects and items and their registration documentation ensures preservation in case of destruction or theft;

Implementation of the Register of the Museum Fund of Ukraine;

Development and implementation of electronic conservation (restoration) passports for objects and items of cultural heritage;

Ensuring the development of an accounting system for non-state cultural heritage funds and their integration into national cultural heritage registers;

Development and implementation of registers/databases/national inventories of sheet music, photo and film heritage, and unique documentary monuments;

Ensuring electronic information interoperability between cultural sector information and communication systems and the National System for Recording Damage and Losses Caused to the Cultural Sphere as a result of the Armed Aggression of the Russian Federation Against Ukraine, as well as the Register of Damage Caused by the Aggression of the Russian Federation Against Ukraine operating under

Resolution CM/Res(2023)3 of the Committee of Ministers of the Council of Europe dated 12 May 2023;

Ensuring access to open data in the areas of cultural heritage protection (in particular, regarding objects destroyed by the Russian Federation as a result of its armed aggression), museum affairs, export, import and return of lost cultural values;

Ensuring electronic information exchange with international databases on cultural heritage objects and cultural values to ensure integration into the European and global cultural space.

Operational Objective 4. Development of the restoration sector

Tasks aimed at achieving this objective:

Launch the profession of conservator and development of qualification and educational standards;

Updating educational programs for the training of restorers and conservators, aligning them with European programs and standards;

Launch the certification programs for restorers of movable and immovable heritage;

Implementation by institutions of higher and professional pre-higher education of training programs for specialists in restoration, conservation, and heritage protection;

Creating conditions to support internships for Ukrainian restorers abroad and encouraging foreign restorers and conservators to undertake professional activities in Ukraine;

Ensuring certification of architects involved in restoration work on cultural heritage objects;

Reviewing the role and tasks of the National Research and Restoration Center of Ukraine;

Creating conditions for opening the market for restoration services.

Operational Objective 5. Search and return of cultural assets

Tasks aimed at achieving this objective:

Ensuring the return of cultural property;

Aligning the national legislation of Ukraine on the movement of cultural property with international legal norms;

Ensuring the training of legal professionals competent in issues related to the movement and return of cultural property;

Integration into international databases of cultural property under search, including Interpol databases.

Expected results of Strategic Goal 2:

A comprehensive cultural heritage management system has been established;

An operational mechanism for the evacuation of cultural property, risk assessment, and loss inventory has been implemented;

Digitisation of cultural objects and cultural heritage sites is carried out to ensure their preservation;

Functioning and population of cultural heritage registers is ensured;

Conservation of cultural heritage monuments damaged by military actions has been conducted;

Modern approaches to restoration and professional certification in the restoration sector have been implemented;

An effective system for searching and returning lost Ukrainian cultural property has been created.

Strategic Goal 3. Strengthening the resilience of culture as a societal system

To achieve Strategic Goal 3, the following operational objectives have been defined:

Operational Objective 1. Supporting the capacity of the cultural management system

Tasks aimed at achieving this objective:

Ensuring a functional design of the governance system and appropriate capacities at regional and local levels; supporting the implementation of changes;

Developing professional standards for managerial positions at various levels and within different subordination structures;

Designing and implementing a system of incentives for professional development based on the principles of free choice of programs, independent evaluation of applied knowledge, and mandatory financial remuneration aligned with acquired competencies;

Launch comprehensive educational programs with a practical component for managerial positions based on needs monitoring (e.g., Culture Leadership Schools, Young Cultural Professional Programs for territorial communities, programs for curators and conservators);

Creating a system for data collection and data-driven practices to support managerial decision-making across all sectors of the cultural field;

Developing a transparent system for collecting and distributing royalties and determining a model for fair remuneration of authors and performers and fair use rates for audiovisual works, audio recordings, and phonograms.

Operational Objective 2. Institutional reform of cultural institutions

Tasks aimed at achieving this objective:

Developing and piloting models for liberalising the activities of cultural organisations;

Implementing a reform of the cultural services financing system;

Creating a transparent infrastructure for the cultural services and creative industries market;

Reviewing and updating the architecture of the institutional network in the cultural sphere; conducting annual assessments of the national network of cultural institutions and the development of creative industries, including film distribution networks and studio complexes;

Implementing a mechanism for evaluating, creating, and regularly updating the list of critically essential organisations and specialists across all sectors of culture (capacity security);

Launching mentorship, support, and exchange programs among specialists, institutions, creative industry operators, and territorial communities to foster mutual understanding among communities, inter-municipal cooperation, and social cohesion.

Operational Objective 3. Improving the effectiveness of state funding institutions

Tasks aimed at achieving this objective:

Updating legislation to expand the operational capacity of the State Film Agency, Ukrainian Cultural Foundation, Ukrainian Book Institute, and other institutions under the governance of the Ministry of Culture and Strategic Communications of Ukraine (MCSC);

Implementing institutional support programs and partnership incentives for the institutional development of the above-mentioned state institutions;

Establishing a Coordination Platform for the mobilisation of international assistance for cultural heritage restoration;

Introducing regular assessments of the impact of state-funded programs in the cultural and film industry sectors;

Creating state-backed guarantee and insurance mechanisms for creative industry operators to facilitate access to credit and support international cooperation.

Operational Objective 4. Providing access for population to cultural and arts education services in territorial communities

Tasks aimed at achieving this objective:

Conducting an inventory and needs assessment for the modernisation of cultural infrastructure facilities;

Reviewing and updating cultural standards and regulations;

Supporting the creation of modern multifunctional cultural centres as spaces for community cohesion, restoring cultural institutions, and constructing certified shelters;

Implementing barrier-free solutions on the premises of various cultural institutions;

Creating conditions to ensure the population has access to a basic set of cultural services;

Supporting mobile cultural initiatives for remote settlements and under-resourced territorial communities;

Creating conditions for the modernisation of the material and technical infrastructure of cultural institutions in territorial communities;

Ensuring opportunities to expand the list of cultural services provided, including paid ones, in accordance with the needs of different target audiences and the specific demands of territorial communities, taking into account the interests of war veterans, internally displaced persons, youth, older people, etc.;

Creating conditions for access to primary and specialised arts education;

Creating conditions for enhancing the capacity of cultural institutions by ensuring access to digital services (including administrative services) in the field of culture;

Developing unified, standardised library software with public access to electronic catalogues, data exchange, database conversion, and integration into a single Ukrainian electronic library;

Creating and implementing the information and communication system of the National Electronic Library;

Creating and implementing the information and communication system of the National Centralized Cataloging System;

Creating and implementing the information and communication system “Digital Book Identification.”

Operational Objective 5. Building a system for preserving and strengthening local identity, cultural diversity, cohesion, and integration into the national cultural space

Tasks aimed at achieving this objective:

Supporting initiatives for the research of local culture; studying and promoting the use of local features, traditions, and intangible cultural heritage for the development of territorial communities;

Supporting artistic and creative projects (in publishing, music, video game development, animation, audiovisual content creation) that explore and promote local culture;

encouraging and supporting cross-sectoral partnerships and dialogue formats concerning local identity; creating conditions for participatory practices of commemoration and memorialisation, forming a new culture of memory at the level of territorial communities;

creating conditions for the integrated development of immovable cultural heritage objects within communities; assessing the economic impact of cultural heritage objects in territorial communities;

stimulating the realisation of the economic potential of creative industries and cultural heritage in territorial communities;

creating conditions for the effective restoration of Ukraine's cultural system and reintegration of residents from de-occupied territories into the Ukrainian cultural space;

Developing and implementing models to support the operation of relocated cultural institutions and cultural education institutions that continue to function in regions of Ukraine far from active combat zones;

Creating platforms for dialogue, exchange of experience, and ideas between territorial communities from various regions of Ukraine.

Expected outcomes of achieving Strategic Goal 3:

At least two annual educational programs for cultural managers and young professionals in the cultural field have been launched;

The Ukrainian Cultural Heritage Fund has been established;

Institutional reform of cultural institutions has been initiated;

Accessibility of cultural institutions (to and within buildings) for the population has been improved;

Wage reform in the cultural sector has begun;

Gradual implementation of the reform of the cultural service delivery system has been ensured;

Conditions have been created for preserving local culture in temporarily occupied territories of Ukraine;

Conditions, models, and tools have been established to leverage the economic potential of creative industries and cultural heritage in territorial communities.

Strategic Goal 4. Integration Ukrainian Culture into Global Cultural Processes as an Active Participant and Equal Partner

To achieve Strategic Goal 4, the following operational objectives have been defined:

Operational Objective 1. Strengthening bilateral cultural dialogue and cooperation between Ukraine and the world

Tasks aimed at achieving this objective:

Establishing long-term professional ties and cultural cooperation with institutions and operators of the creative industries in partner countries;

introducing and supporting mobility and exchange programs for cultural professionals and creative industry operators;

ensuring Ukraine's active participation in the activities of international organisations in the field of culture and creative industries;

expanding access to financing programs and providing co-financing for projects involving co-production of cultural and creative products (co-productions, joint initiatives, artistic collaborations);

maintaining ongoing coordination of the national stance regarding the Russian Federation as an aggressor state;

launching initiatives to involve Ukrainians abroad in the promotion of Ukrainian culture;

introducing mechanisms and tools for creating a network of organisations from the Ukrainian diaspora and cultural professionals to engage them in the promotion of Ukrainian culture in host countries;

launching support programs for foreign researchers working on studies related to Ukrainian culture; facilitating joint research and publications on Ukrainian culture in cooperation between Ukrainian and foreign scholars;

promoting stronger ties between Ukraine's cultural and creative sectors and the countries associated with the EU and the Creative Europe Programme.

Operational Objective 2. Establishing mechanisms for engagement, utilisation, and enhancement of the potential of Ukrainians abroad

Tasks aimed at achieving this objective:

Improving access to information about Ukrainian cultural products, organisations, and cultural professionals open to international cooperation for foreign cultural managers;

fostering demand for Ukrainian cultural and creative products among international professional communities;

encouraging the integration of Ukrainian cultural managers and professionals promoting Ukrainian culture abroad into national projects in partner countries (featuring Ukrainian cultural and creative content) and in Ukraine (featuring content from the host countries);

co-financing bilateral cultural exchange projects initiated by Ukrainian cultural professionals abroad;

encouraging synchronisation of activities among cultural professionals and organisations involved in cultural diplomacy;

Establishing the Global Ukrainian Cultural Platform.

Operational Objective 3. Expanding the presence and strengthening the capacity of Ukrainian creative industry operators in international markets

Tasks aimed at achieving this objective:

Introducing programs to stimulate the development and monetisation of the potential of culture and creative industries; developing and implementing tools for stimulating and supporting creative entrepreneurship;

introducing support programs for establishing and expanding the export of Ukrainian creative products;

Enhancing capacity in intellectual property rights management to ensure a broader presence in international markets.

Operational Objective 4. Presentation of Ukrainian Culture at Key Global Cultural Events

Tasks aimed at achieving this objective:

Coordinating the effective representation of Ukrainian culture and creative industries at major international events across all creative sectors;

supporting the preparation and adaptation of Ukrainian cultural and creative products for foreign audiences and promoting the presentation of contemporary content;

implementing educational and professional mobility programs to integrate Ukrainian artists and representatives of the creative industries into the global context and to encourage the presence of foreign experts, artists, cultural figures, and innovative entrepreneurs in Ukraine;

Engaging the media to promote Ukrainian projects in the international information space.

Expected results of achieving Strategic Goal 4:

long-term bilateral and multilateral projects and initiatives in the field of culture and creative industries between Ukraine and other countries are launched and implemented;

A functioning mechanism is established and used to engage Ukrainians abroad as ambassadors of Ukrainian culture and creative industries;

The volume of exports of cultural and creative products has increased;

Ukrainian culture and creative industries are present at key global cultural events.

Procedure for Monitoring, Evaluating the Results of Strategy Implementation, and Reporting

The Ministry of Culture and Strategic Communications of Ukraine (MCSC) formulates and implements state policy in the culture field and coordinates the strategy's implementation.

The entities responsible for implementing the Strategy include ministries and other central executive bodies; the Council of Ministers of the Autonomous Republic of Crimea; regional, district, Kyiv, and Sevastopol city state (military) administrations; village, township, and city councils (subject to their consent); and military administrations of settlements, if established.

Relevant international technical assistance projects, nationwide associations of local self-government bodies, civil society organisations, legal entities, and individuals may also be involved in implementing the Strategy.

The implementation of this Strategy is carried out in two stages:

The first stage – during 2025–2027;

The second stage – during 2028–2030.

Each stage will involve developing and implementing an operational action plan for the relevant period. The plan will be based on the defined strategic goals, operational objectives, and tasks and will determine, in particular, the actions and indicators for their implementation.

The entities responsible for implementing the Strategy shall submit to the MCSC, annually by April 1 starting from 2026, information on the implementation status of the operational action plan. The MCSC shall analyse and summarise the submitted data and, based on the results, prepare an annual report on the implementation of the Strategy. This report shall be forwarded to the Cabinet of Ministers of Ukraine by June 1 each year starting from 2026 and published on the official web portal of the MCSC.

The development of operational action plans for the implementation of the Strategy, as well as the monitoring and evaluation of its progress, shall be carried out by the MCSC, taking into account indicators for monitoring its implementation and with the involvement of representatives of public authorities and, subject to their consent, expert and academic institutions, international organisations, civil society institutions, cultural service providers, and professional associations.

The indicators for monitoring the implementation of the Strategy include:

Indicator Name	Unit of measurement	Baseline value, year	Projected indicator value for the respective year		
			2025	2027	2030
Strategic Goal 1: Strengthening Human Capital through Cultural Practices					
Level of Legislative Regulation of Culture as an Integral Element of National Security	per cent (%)		10	65	100
Position in the "Global Innovation Index" under the "Creative Outputs" section	Place	48 (2021)	40	37	35
Share of employed persons in business entities by types of economic activity belonging to the creative industries among the total number of employed persons in	per cent (%)			+0.2 compared to the 2025 indicator	+0.6 compared to the 2027 indicator

business entities across all types of economic activity in Ukraine					
Share of the population that speaks Ukrainian at home	per cent (%)	60 (2023)	63	65	72
Share of the population that considers opportunities for children's creative and artistic development in their locality to be sufficient	per cent (%)	46,8 (2023)		+2 compared to the 2025 indicator	+3 compared to the 2027 indicator
Share of cultural institutions that have implemented mental health support programs	per cent (%)			Nearly 40	Nearly 50
Strategic Goal 2. Protection, Preservation, Enhancement, and Use of Potential of Cultural Heritage and Cultural Assets					
Share of Completion of the State Register of Immovable Cultural Heritage Sites of Ukraine	per cent (%)		5	25	45
Number of Established and Specially Equipped Repositories for the Storage of Museum Items	Units			An upward trend compared to the 2025 baseline	An upward trend compared to the 2027 baseline
Share of preserved (conserved) cultural heritage sites damaged during hostilities	per cent (%)			+10 compared to the 2025 indicator	+20 до показника 2025 року
Level of establishment of a system for rapid and effective response to threats to cultural heritage and cultural assets	per cent (%)		20	50	100

Strategic Goal 3. Strengthening the resilience of culture as a societal system					
Level of implementation of institutional reform of cultural institutions	per cent (%)			10	40
Level of implementation of the reform of the cultural services financing system	per cent (%)		15	45	75
Share of school-age children receiving primary arts education in art schools	per cent (%)	6,7 (2022)		+0.3 compared to the 2025 indicator	+0.6 compared to the 2027 indicator
Share of the population attending cultural events during the year	per cent (%)	60 (2023)		+3 compared to the 2025 indicator	+ 5 до показника 2027 року
Share of the population that visits libraries	per cent (%)	38 (2023)		+1 compared to the 2025 indicator	+ 2 до показника 2027 року
Share of the population that reads printed or electronic books during the year	per cent (%)	62 (2023)		+ 1 до показника 2025 року	+2 compared to the 2027 indicator
Annual library collection renewal rate	per cent (%)	2,1 (2020)		+0.1 compared to the 2025 indicator	+0.2 compared to the 2027 indicator
Share of the population who consider the level of accessibility to cultural institutions sufficient	percent (%)	56 (2024)	60	70	80
Share of patronage contributions in the total amount of own revenues of cultural	percent (%)				Trend of increase compared to the 2027

institutions					indicator
Ratio of the salaries of local cultural institution employees to the average salary in Ukraine	percent (%)	70 (2022)	60	55	65
Strategic Goal 4. Integration of Ukrainian culture into global cultural processes as an active participant and equal partner					
Number of cultural projects implemented jointly with international partners	units			Upward trend compared to the 2025 indicator	Upward trend compared to the 2027 indicator
Share of value added by production costs of business entities in the types of economic activity classified as creative industries in the total value added by production costs of business entities across all types of economic activity in Ukraine	percent (%)			+0.2 compared to the 2025 indicator	+0.6 compared to the 2027 indicator
Number of major international cultural events in which Ukraine participated (e.g., Venice Biennale, Cannes Film Festival, Frankfurt Book Fair, etc.)	units			trend of growth compared to the 2025 indicator	trend of growth compared to the 2027 indicator
Number of visitors to Ukrainian stands or exhibitions during international events	thousand persons			upward trend compared to the 2025 indicator	upward trend compared to the 2027 indicator

Based on monitoring and evaluating the progress of the Strategy's implementation, the MCSC may, if necessary, initiate amendments to the operational action plans for the Strategy's implementation.

The MCSC will conduct a generalised assessment of the effectiveness of the Strategy's implementation at the end of each stage and publicly disclose it no later than six months after each stage's completion.

Financial Resources for the Implementation of the Strategy

The activities for implementing the Strategy will be financed within the limits of the funds allocated from the state and local budgets for the respective year, financial support from international development partners, and other sources not prohibited by law.