

UNESCO CULTURE FOR DEVELOPMENT INDICATORS

Ukraine's Analytical Brief



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United Nations
Educational, Scientific and
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Diversity of
Cultural Expressions

CULTURE FOR DEVELOPMENT INDICATORS IN UKRAINE

Culture for Development Indicators for Ukraine is an initiative by European Union-Eastern Partnership Culture and Creativity Programme, funded by the European Union. The initiative is based upon UNESCO's Culture for Development Indicators methodology, which has been successfully implemented in many countries across the world.

Culture for Development Indicators Suite (CDIS) demonstrates the enabling and driving role of culture in sustainable development. Thanks to an innovative methodology, this advocacy and policy tool examines through facts and figures the multidimensional relationship between culture and development.

The analysis of 7 key dimensions of culture and development, through the assessment of 22 core indicators, responds to the needs and circumstances of low and middle-income countries. The wealth of quantitative data produced through the implementation of the CDIS promotes better-informed cultural policies and the integration of culture in development strategies, thus contributing to the implementation of the 2005 UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions.

The CDIS methodology is the outcome of a four year (2009-2013) applied research process. By the end of 2014, it has been implemented in 17 countries around the world, demonstrating its potential for policy impact¹.

Ukraine began the implementation of the CDIS in April 2016 and completed the process in March 2017. This Brief summarizes the results, implementation formula and impact the CDIS project had in Ukraine.

• AT A GLANCE: OPENING DIALOGUE AND STRENGTHENING STATISTICS

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• UKRAINE'S RESULTS IN DETAIL BY DIMENSION

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• IMPLEMENTATION PROCESS IN UKRAINE

• ADDED VALUE OF THE CDIS IN UKRAINE

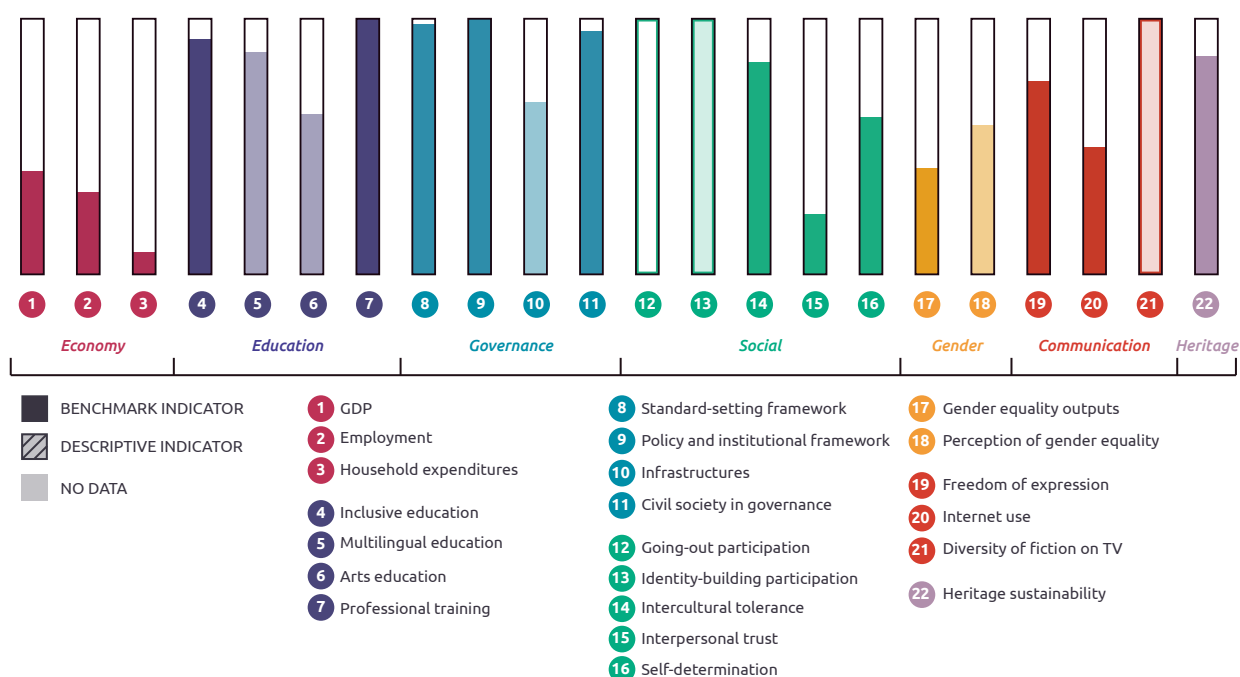
¹ UNESCO Culture for Development Indicators / Bosnia&Herzegovina's Analytical Brief. 2013, p. 2.

AT A GLANCE: EVIDENCE-BASE PLANNING POLICIES FOR CULTURE IN UKRAINE

After revolutionary events in 2013-2014 and consequent reformatory efforts in state-building and social policies, the authorities of Ukraine have recognized culture's role in development in such key documents as the State Strategy for the Regional Development by 2020 (2014) and the Long-Term Strategy for the Development of Ukrainian Culture (2016). The new data that has resulted from implementing the CDIS has fortified the culture and development agenda by providing empirical facts and figures for analysis and informed policies, allowing evidence-base planning, and strengthening cultural statistics. The participative implementation process unveiled gaps in national and entity-level statistics and monitoring systems, as well as opportunities to fulfill a need for increased dialogue, collaboration and the harmonization of cultural policies and financial mechanisms across the multiple decentralized ministries and cultural institutions responsible for culture.

HIGHLIGHTS FROM THE FINDINGS: UKRAINIAN CULTURE FOR DEVELOPMENT DNA

UKRAINE: Culture for Development DNA



Culture matters in Ukraine: CDIS indicators highlight Ukraine's culture sector's potential for economic development and wellbeing, while underlining certain obstacles in place that inhibit it from reaching its full potential.

The results suggest that although there is already a high level of domestic production, illustrated by the significant contribution of the culture sector to GDP ① (4.04% of total GDP) and the high percentage of employment in cultural establishments ② (3.17% of the total employed population), **it may require further support to increase the domestic consumption of cultural goods and services** ③ (0.88% of total household consumption expenditures) and **enhance the domestic market potential of the cultural industries** by increasing the share of Internet users to the whole population (49.26%).

Although positive results for indicators on the normative, policy and institutional frameworks, and civil society participation ⑧ ⑨ ⑪ (0.94/1; 1/1; 0.95/1) **suggest that the foundation for good cultural governance is in place, obstacles persist regarding the distribution of cultural infrastructures across Ukraine** ⑩ (0.88/1), which not only prevents opportunities to access cultural life, but also disfavors outlets for cultural production, diffusion and enjoyment. Likewise, **although public institutions provide a diverse offering of programmes related to culture at the TVET and tertiary levels** ⑦ (1/1), **additional support to foster the cultural industries could be generated by updating programmes in cultural management and increasing quality of educational courses, especially in management and heritage.**

Through increased access and rates of engagement in cultural activities, the potential of culture to reinforce feelings of mutual understanding, solidarity and trust may be enhanced, resolving the gap between indicators on intercultural and interpersonal trust ⑭ ⑮ (82.9%; 23.1%), which are directly related to social cohesion and of particular significance in the political and military context.

For culture to further contribute to wellbeing, focus may need to be placed on improving gender equality for development, as well as targeted actions to address the freedoms of expression and self-determination. Indicators on the objective outputs and perceptions of gender equality ⑱ (58.4%) suggest a need for increased advocacy and measures in key domains in order to remove obstacles to participate in political and public life. Furthermore, to realize culture's potential for wellbeing as a medium of expression and satisfaction, action ought to be taken to improve the enabling political, economic, legal, social and cultural context that ensures the freedom of expression ⑲ (47/100) and self-determination ⑳ (6.17/10).

ALTERNATIVE INDICATORS

In the absence of data necessary to construct the proposed core CDIS indicators, but in the presence of other relevant data sources that address similar objectives, alternative indicators have been proposed at the national level.

ADDITIONAL INDICATORS

When a country has additional data, which could add overall understanding to a dimension, additional indicators are proposed to go further.

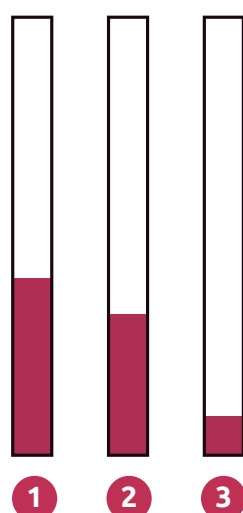


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UKRAINE'S RESULTS IN DETAIL

Economy

In post-industrial economies creative and cultural industries *play an increasingly larger role. These industries are dynamic and rapidly expanding sectors, they contribute to economic development, create employment and meet customer demand for cultural goods and services. Besides, by providing an outlet for creative expression, experimentation and entrepreneurship they foster the creative and the social capital of a country.*



- 1 GDP
- 2 Employment
- 3 Household expenditures

Now in Ukraine, unfortunately, some politicians demand for a reindustrialization while others prioritise the national agricultural sector. This research is a first step to recognize the importance of cultural and creative industries in Ukraine's economy. For this purpose, according to UNESCO CDIS Methodology Manual, there are three core indicators: contribution of cultural activities to GDP, cultural employment and household expenditures on culture.

Core Indicators	Description
CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP	➤ Percentage of the contribution of private and formal cultural activities to Gross Domestic Product
CULTURAL EMPLOYMENT	➤ Percentage of people engaged in cultural occupations within the total employed population
HOUSEHOLD EXPENDITURES ON CULTURE	➤ Percentage of household final consumption expenditures on cultural activities, goods and services set against total household consumption expenditures

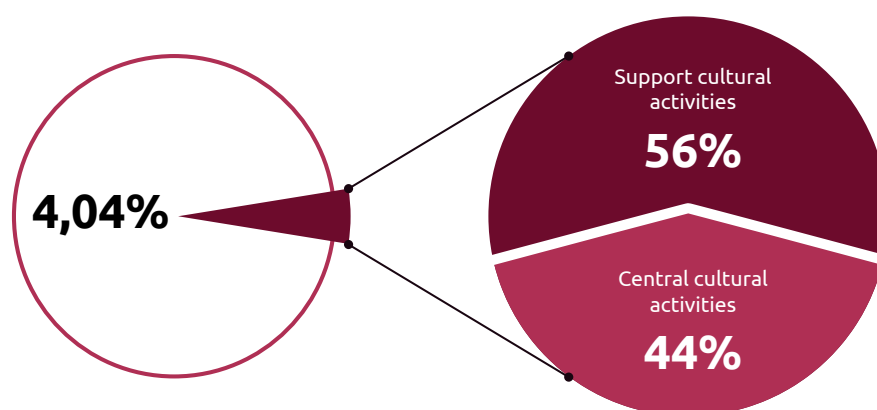
1 CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP (2014)

FACTS & FIGURES

The Ukrainian culture sector contributed at least 4.04% to national GDP. It was far less than Agriculture, forestry and fishing sector with 11,65%, but fully comparable with such sectors as Mining and quarrying – 5,72%, Financial and insurance activities – 5,11%, Construction – 2,67%.

The economic contribution of the central cultural domains, producing cultural products, was 44%. The most popular activities among the central cultural domains were Architecture and engineering and related technical consultancy (15,5%), advertising (13,1%), television programming and broadcasting activities (6,8%).

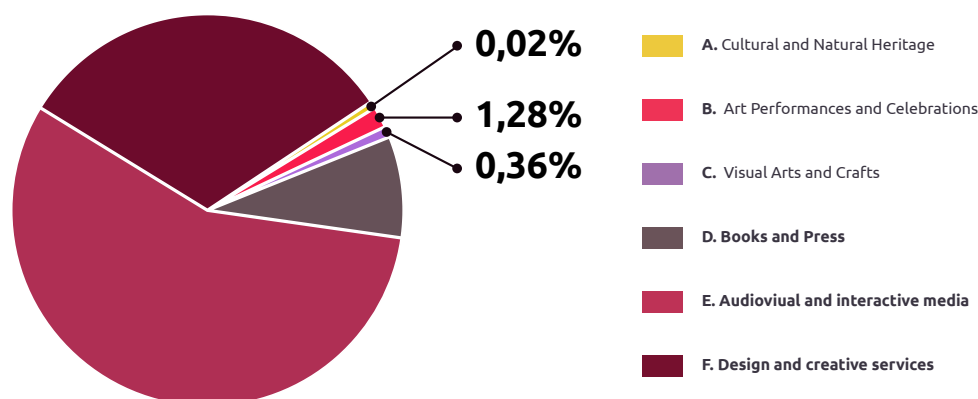
PERCENTAGE OF THE CONTRIBUTION OF PRIVATE AND FORMAL CULTURAL ACTIVITIES TO GDP



Source: State Statistics Service of Ukraine (2014).

Methodology: UNESCO CDIS

PERCENTAGE OF THE CONTRIBUTION OF PRIVATE AND FORMAL CULTURAL ACTIVITIES TO GDP - 4,04%



Source: State Statistics Service of Ukraine (2014).

Methodology: UNESCO CDIS

Share of equipment and supporting cultural domains was higher – 56%.

It consisted of:

- Wireless telecommunications activities – 26,3%;
- Wired telecommunications activities – 11,9%;
- Manufacture of consumer electronics – 6,1%;
- Printing – 4,9%;
- Retail sale of audio and video equipment in specialized stores – 4,7%;
- Related activities – 2,1%.

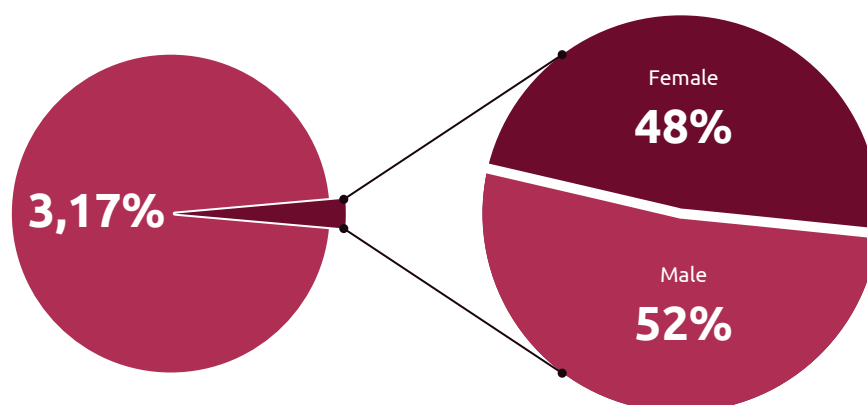
2 CULTURAL EMPLOYMENT: 3.17% (2014)

The ratio of Ukraine's culture associated occupations within total employment 2014 was nearly 3,17% (573,400 people). Central cultural activities sustained jobs for 444,900 people (77,59%), while equipment/supporting materials cultural activities employed 128,500 people (22,41%).

In Ukraine culture creates employment, generates income and provides the material welfare for those employed in these occupations to a relatively high level. For instance, computer programming provides jobs for at least 101,900 people. This figure is the minimum amount because this sector lies partially in the informal economy, which forms 60 per cent of the Ukrainian economy.

The contribution of the culture sector to employment is also underestimated because non-cultural occupations in cultural activities and/or establishments as well as induced occupations with a strong link to culture, such as employees of hospitality (restaurants, etc.) and hotelier services located in or close to heritage sites are not taken into account.

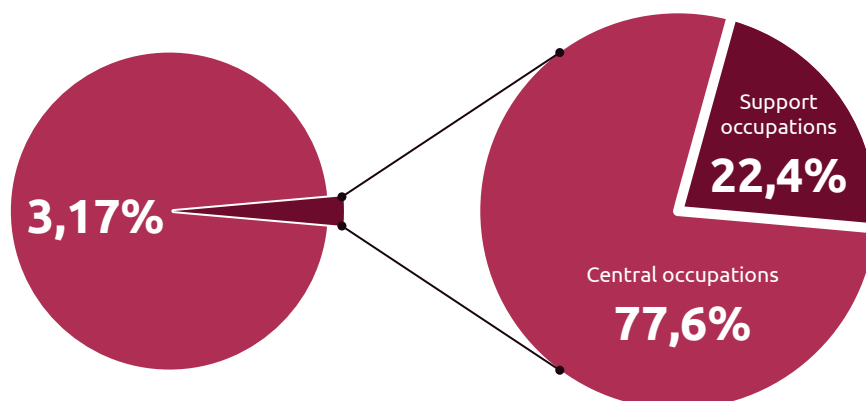
PERCENTAGE OF PEOPLE ENGAGED IN CULTURAL OCCUPATIONS WITHIN THE TOTAL EMPLOYED POPULATION



Source: State Statistics Service of Ukraine (2014).

Methodology: UNESCO CDIS

PERCENTAGE OF PEOPLE ENGAGED IN CULTURAL OCCUPATIONS WITHIN THE TOTAL EMPLOYED POPULATION



Source: State Statistics Service of Ukraine (2014).

Methodology: UNESCO CDIS

The analysis of cultural occupations in Ukraine show the gender balance is: 48% women and 52% men. At the same time, within central cultural activities there are more women (251,600) than men (193,300). In equipment/supporting materials cultural activities men dominate: 104,800 men against 23,700 women due to the number of software developers. The analysis cannot demonstrate the living conditions of workers, male or female, depending on their activities.

In the central cultural activities there are some occupations with a high disproportion in favour of women:

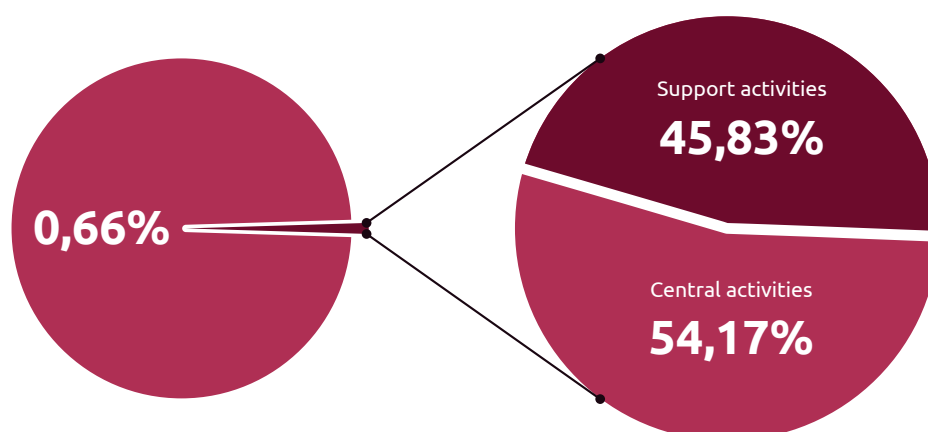
- Librarians and related information professionals, library clerks – 30:1;
- Sociologists, anthropologists and related professionals – 13:1;
- Translators, interpreters and other linguists – 6:1.

3 HOUSEHOLD EXPENDITURES ON CULTURE: 0,88% (2014)

In Ukraine 0,88% of household final consumption expenditures in 2014 concerned cultural goods and services. Household consumption on central cultural goods amounted to 54,17%, while consumption on goods, services and equipment was 45,83%.

Individual consumption on cultural activities, goods and services incurred by household provides an insight through economic flow into the size and potential of the national market for culture and demonstrates how much a society values culture. Ukrainian society does not seem to value cultural goods and services through market transactions. Therefore the size of the market is small, but the potential is high.

PERCENTAGE OF HOUSEHOLD FINAL CONSUMPTION ON CULTURAL ACTIVITIES, GOODS AND SERVICES SET AGAINST TOTAL CONSUMPTION



Source: State Statistics Service of Ukraine (2014).

Methodology: UNESCO CDIS

Major cultural expenditure by Ukrainian consumers are determined by cultural goods and services such as:

- Cultural services (COICOP-code 09.4.2) are 37,95% of total cultural expenditure;
- Information processing equipment (09.1.3) – 21,11%;
- Equipment for the recording and reproduction of sound and pictures (09.1.1) – 20,83%;
- Jewellery, clocks and watches (12.3.1) – 7,74%;
- Books (09.5.1) – 5,28%.

Cross-analyzing the core indicators, taking into account culture sector production (4,04% of total production) and cultural consumption (0,88% of total consumption), it could be concluded that Ukraine is a net exporter of cultural goods and services.

This disproportion can be explained by two factors:

- Ukrainian cultural goods and services may be cheap or provided for free to households the value of cultural goods and services acquired by resident households and provided by non-profit institutions at prices that are not economically significant (for instance, museum, theatre and public library services, free public cultural events etc.) is more than solid, these free services would not appear in the consumption indicator;
- certain types of spending on cultural products such as design services and advertising are not financed directly by households, such as design services and advertisements.

Further research is required to obtain more reliable information and indicators.

RECOMMENDATIONS FOR IMPROVING CULTURAL STATISTICS

Better statistics should be made available in order to improve the assessment of the connection between culture and the economy in Ukraine.

CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP

The contribution of the Ukrainian culture sector to the GDP is large enough, but at the same time it is underestimated. First, this indicator measures only the contribution of private cultural activities to GDP. Cultural activities that take place in non-commercial establishments are not included in the calculations.

Second this indicator could be more significant taking into account the high level of the informal economy in Ukraine (according to the different estimates of up to 60% of GDP; in the creative and cultural industries it is probably even higher) and illegal activities, such as piracy.

And third, there is insufficient data on the indirect and induced impact and external factors. The contribution of cultural activities to the national economy requires further exploration. For policy-making it is also very important to compare the rates of growth over time between key economic sectors and the culture sector.

CULTURAL EMPLOYMENT

To develop more comprehensive results regarding employment, it would be beneficial to assess information on “second” occupations which are often important for cultural activities but are often excluded from labour force surveys. Data that only shows “main” occupations are likely to substantially underestimate the number of people working in cultural sphere.

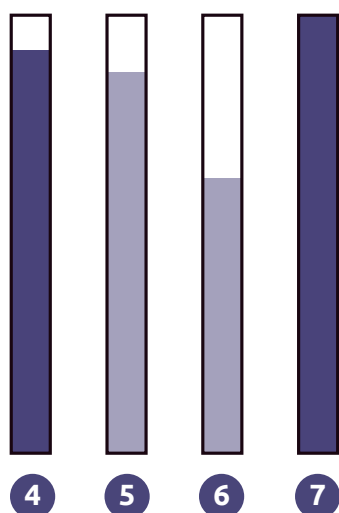
HOUSEHOLD EXPENDITURES ON CULTURE

New surveys should be conducted to provide updated information to better understand consumption practices. These surveys should include information on the distribution of expenditure by household depending on the region, sex, gender, level of education, income level etc.



Education

Education not only provides individuals with the skills and *knowledge required to become empowered citizens, it is a recognized fundamental cultural right. It plays a key role in promoting knowledge societies capable of devising innovative strategies to face future challenges. The education cycle also provides a key environment for the construction, learning and transmission of cultural values and aptitudes, which may foster social inclusion and tolerance. Likewise, education is essential in the promotion and valorization of cultural diversity, and the encouragement of new talents and creativity.*



The Education Dimension examines the relationship between education, culture and human development by assessing the inclusiveness of education; the valorization of interculturality, cultural diversity and creativity; and the opportunities for acquiring professional skills in cultural fields.

- 4 Inclusive education
- 5 Multilingual education
- 6 Arts education
- 7 Professional training

Core Indicators	Description
INCLUSIVE EDUCATION	➤ <i>Index of average years of schooling of the population between the ages of 17 and 22, adjusted to reflect inequalities</i>
MULTILINGUAL EDUCATION	➤ <i>Percentage of instructional hours dedicated to promoting multilingualism in relation to the total number of instructional hours dedicated to languages (grades 7-8)</i>
ARTS EDUCATION	➤ <i>Percentage of instructional hours dedicated to arts education in relation to the total number of instructional hours (grades 7-8)</i>

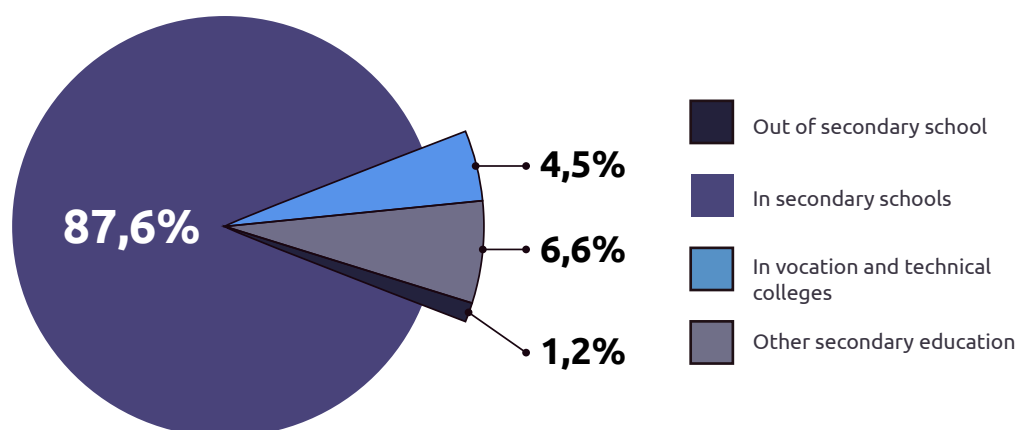
Core Indicators	Description
PROFESSIONAL TRAINING IN THE CULTURAL SECTOR	➤ <i>Index of coherency and coverage of technical and vocational education and training (TVET) and tertiary education in the field of culture</i>

4 INCLUSIVE EDUCATION: 0,9 (2010)

The Constitution of Ukraine (Art. 53) states that “Everyone has the right for education”. It means, be educated irrespectively of race, sex, nationality, residence: “Complete secondary education is obligatory. The State provides access to primary and complete secondary education free-of-charge...” In this context, the result of 0.968/1 reflects the efforts of the national authorities in guaranteeing this fundamental cultural right in a complete, fair and inclusive manner. This result shows that on average, the target population aged 17-22 has 11.5 years of schooling, which exceeds the goal of 10 years. In addition, only a very small minority of 3.2% of the target population lives in education deprivation, having less than 4 years of schooling. At the same time, it should be noted that between 2004 and 2016 Ukraine has changed its schooling model twice or even three times from 11-years to 12-years and back to 11 years.

ENROLMENT IN SECONDARY EDUCATION IN UKRAINE IN 2011 - CHILDREN FROM 6 TO 18 YEARS

Results : 98,8%



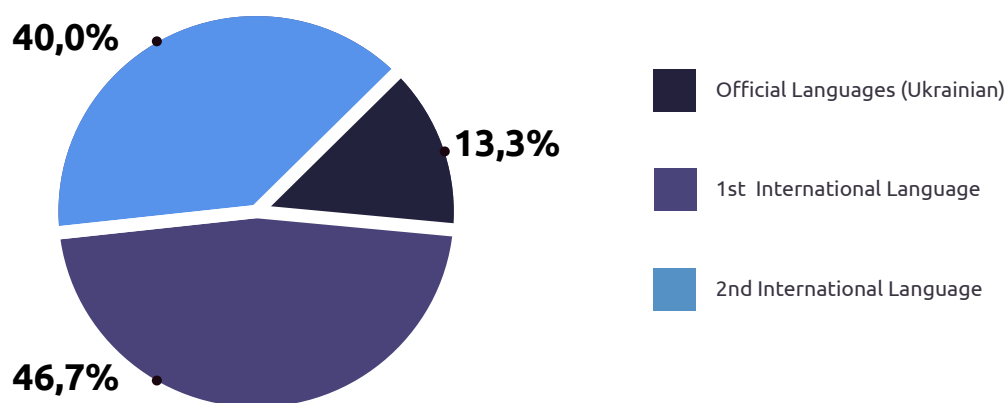
Source: State Statistics Service of Ukraine (2011)

However, the respectively high result of 0.97 result shows that the public authorities' efforts have been overwhelmingly successful in assuring that citizens enjoy the right to an education, and participate in the construction and transmission of values, attitudes and cultural skills throughout school, as well as benefit from the personal and social empowerment of learning. The additional indicator related to enrollment in secondary education in Ukraine (2011) proved this statement as well (98.8%) demonstrating the so called post-soviet syndrome when vocational education is not oriented to market demands and is perceived as an option for weak students (4.5%). Thus there could be a room for TVET development that meet market demands.

5 MULTILINGUAL EDUCATION: 86.7% (2015)

According to the Constitution of the Ukraine (Article 10), the official language is Ukrainian. The same Article guarantees the free development, use and protection of other languages of national minorities. Cultural minorities constitute about 9.54 million or 22.2% of the population. The Constitution of Ukraine declares in Article 11 that "the state provides support for the development of ethnic, cultural, linguistic, and religious originality of all indigenous nations and national minorities of the Ukraine".

PERCENTAGE OF INSTRUCTIONAL HOURS DEDICATED TO PROMOTING MULTILINGUALISM IN RELATION TO THE TOTAL NUMBER OF HOURS DEDICATED TO LANGUAGES
(first two years of secondary school)



Source: Standard curricula, Ministry of Education and Science of Ukraine (2015-2016)

Methodology: UNESCO CDIS

Linguistic school education in Ukraine could be divided in the following categories:

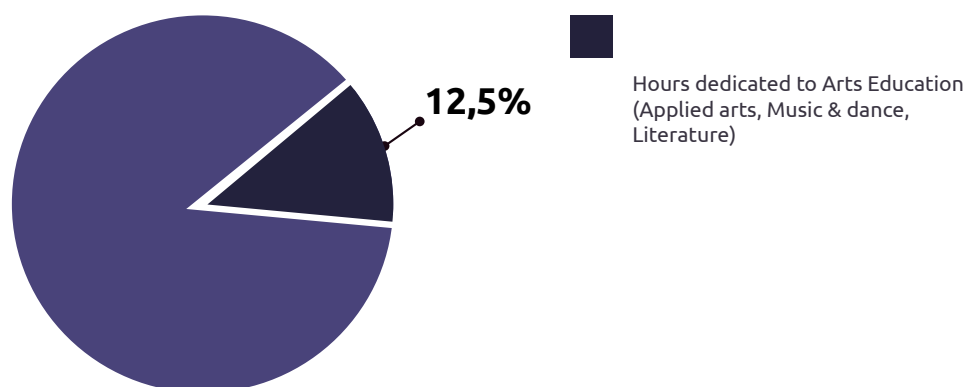
- Education in the official/national (Ukrainian) language with special hours dedicated to foreign languages, including and if necessary the language of a national minority
- Education in the national minority language with a defined amount of hours dedicated to the Ukrainian language and special hours dedicated to foreign languages.

About 10% (9.7%) of schools are teaching in Russian, mainly in the eastern part in Ukraine, other more used national minority languages are Romanian (0.5%) and Hungarian (0.4%). The number of instructional hours dedicated to national and international literature is another important tool to promote multiculturalism. In secondary schools this amounts to 37.5% of the instruction hours.

6 ARTS EDUCATION: 12.5% (2015)

The national average of 12.5% of all **instructional hours in the first two years of secondary school dedicated to arts education. This reflects a rather high level of priority given to the arts and culture.** According the Standard Curricula for the secondary school adopted by the Order of the Ministry of Education and Science of Ukraine (MESU) in 2015, arts education in the first two years of secondary school (grades 10-11) could be related to subjects from humanities block such as art history, world literature and Ukrainian literature. There are other classes related to arts education, like drama, dance and graphics but they are elective subjects and could not be taken into consideration. The relatively high level of arts education in the secondary schools could provide a good foundation for a more progressive curricula that includes new technology and creativity.

**PERCENTAGE OF INSTRUCTIONAL HOURS DEDICATED TO ARTS EDUCATION
IN RELATION TO THE TOTAL NUMBER OF INSTRUCTIONAL HOURS
(first two years of secondary school)**



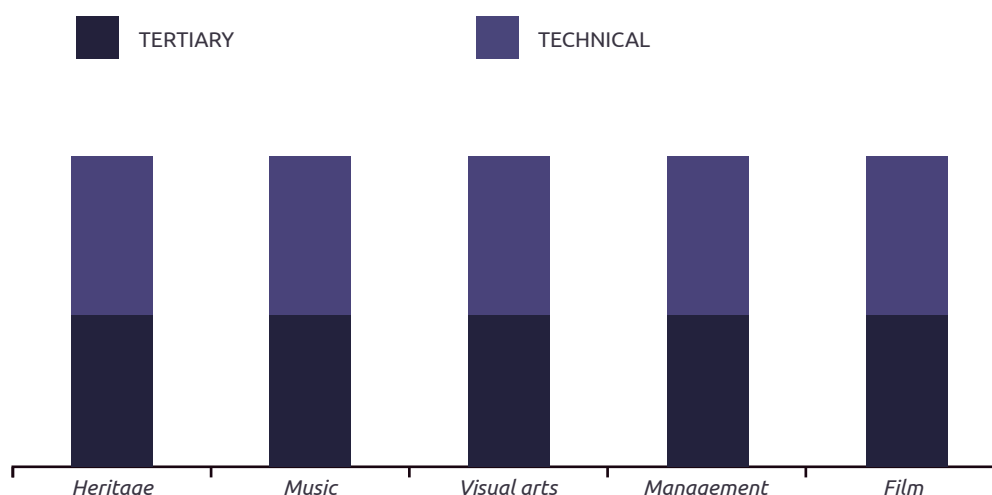
Source: Educational Plan, RA Ministry of Education and Science (2015-2016)

Methodology: UNESCO CDIS

7 PROFESSIONAL TRAINING IN THE CULTURE SECTOR: 1/1 (2016)

Ukraine's **result of 1/1 indicates that the national authorities have a strong interest in the training of cultural professionals.** Ukraine has 75 education institutions dedicated to training students and professionals in arts and cultural occupations. Ukraine's national public and government-dependent private technical and tertiary education, offering courses and training cultural professionals to pursue a career in the culture sector is comprehensive. However, experts observe that training content should be updated and improved.

INDEX OF COHERENCY AND COVERAGE OF TECHNICAL AND VOCATIONAL EDUCATION AND TRAINING (TVET) AND TERTIARY EDUCATION SYSTEMS IN THE FIELD OF CULTURE



Source: RA Ministry of Education and Science and consultations with key stakeholders (2016).

Methodology: UNESCO CDIS

Further research could focus on the distribution and profile of regional cultural educational institutions and courses correlating it with cultural infrastructures distribution and local demand on the number of students. There are:

- 11 state higher education institutions,
- 57 higher education institutions (run by local governments),
- 7 specialized technical boarding schools,
- Several special preparatory studios, special departments in other higher education institutions, as well as continuing education courses for operating professionals.

RECOMMENDATIONS FOR IMPROVING CULTURAL STATISTICS

In order to improve data collection, it would be important:

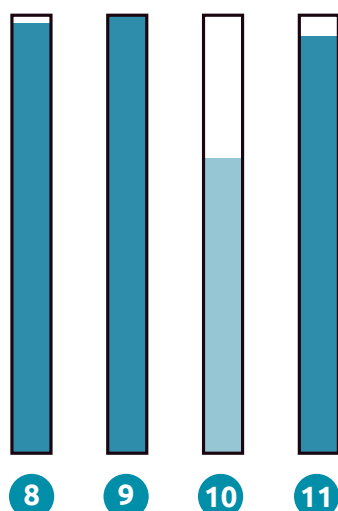
- To share information between the institutions in charge of art education and professional training on a more regular basis
- Systemize data collection from educational institutions with cultural courses in order to better assess the demand and the sustainability of these programmes



Governance

Within the framework of the CDIS, cultural governance encompasses:

- All standard-setting frameworks regulating cultural activity
- The existence of public policies, infrastructure, institutional capabilities and processes intended to foster inclusive cultural development, promote cultural rights and diversity
- A sufficient level of cultural infrastructure within the country;
- The ability for public and civil society institutions to participate in cultural policy decision-making.



These four aspects reflect the conditions under which cultural rights are exercised, which are crucial for developing peaceful societies in which individuals have the opportunity to lead full, creative lives in accordance with what they value. Each of these aspects is extremely important however, only their synergy can provide the appropriate development of the cultural sector and cultural diversity, satisfy cultural demands of all citizens irrespective of their place of residence, ethnic and social background, age, sex, etc.

Cultural governance plays a key role in enabling culture to fully contribute to inclusive, rights-based human development.

- 8** Standard-setting framework
- 9** Policy and institutional framework
- 10** Infrastructures
- 11** Civil society in governance

Core Indicators	Description
STANDARD-SETTING FRAMEWORK FOR CULTURE	➤ <i>Index of development of the standard-setting framework for the protection and promotion of culture, cultural rights and cultural diversity</i>
POLICY AND INSTITUTIONAL FRAMEWORK FOR CULTURE	➤ <i>Index of development of the policy and institutional framework for the protection and promotion of the culture, cultural rights and cultural diversity</i>

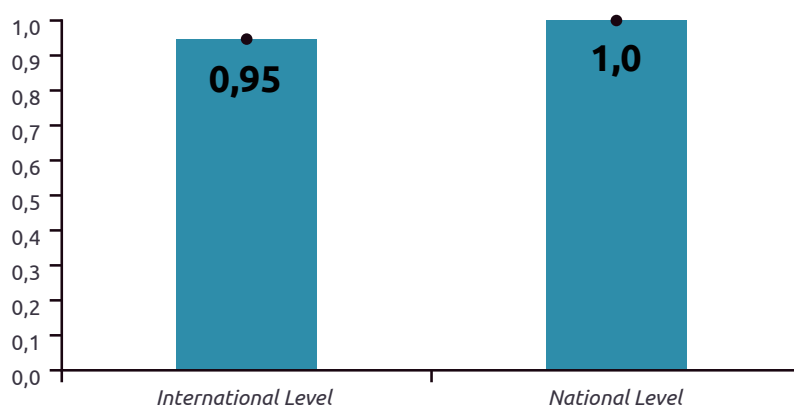
<i>Core Indicators</i>	<i>Description</i>
DISTRIBUTION OF CULTURAL INFRASTRUCTURES	➤ <i>Distribution of selected cultural infrastructures relative to the distribution of the country's population in administrative divisions immediately below state level</i>
CIVIL SOCIETY PARTICIPATION IN CULTURAL GOVERNANCE	➤ <i>Index of the promotion of the participation of cultural professionals and minorities in the formulation and implementation of cultural policies, measures and programmes that concern them</i>

8 STANDARD-SETTING FRAMEWORK FOR CULTURE: 0.98/1 (2016)

To assess the standard-setting framework for culture UNESCO has set up a list of major international and national binding and non-binding tools that constitute the foundation for comprehensive cultural governance. **Ukraine's result of 0.98/1 indicates that there is already a high standard-setting framework for culture.** While on the national level it is possible to certify 100% standard-setting framework provision, on the international level it would be about 95%.

INDEX OF DEVELOPMENT OF THE STANDARD-SETTING FRAMEWORK FOR THE PROTECTION AND PROMOTION OF CULTURE, CULTURAL RIGHTS AND CULTURAL DIVERSITY

FINAL RESULT : 0.98/1



Source: Legislative database of the Ukraine's Parliament (2016).

Methodology: UNESCO CDIS

Such high indicators prove the complexity of the legislative foundations for realizing an efficient cultural policy in Ukraine, the understanding of the role of culture in modern social and economic development, and the commitment to international principles and approaches for providing cultural rights and cultural diversity.

On the supranational level, there are only 3 non-ratified instruments: 1) *UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects*, 2) *Brussels Convention Relating to the Distribution of Programme-Carrying Signals Transmitted by Satellite*, 3) *Optional Protocol to the International Covenant on Economic, Social and Cultural Rights*. The latter document has been already signed by Ukraine on September 25, 2009.

Unfortunately, the high number of standard-setting does not translate into efficient state policy mechanisms. This is mainly due to the post-soviet transformation which still presides in the state governance today, rather than in the unwillingness to implement international obligations.

There is also a lack of clarity on how best to use the cultural infrastructure inherited from the soviet past, and how to run it under new economic conditions. In addition public governance is not sufficiently transparent and uses mechanisms in cultural heritage that enrich individual public servants rather than preserving monuments for future generations. Decentralization policy introduced in the country. This policy is a positive phenomenon, however, weaken relationships among cultural institutions at the state, regional between state, regional, district, and local community level.

9 POLICY AND INSTITUTIONAL FRAMEWORK FOR CULTURE: 1/1 (2016)

The development of the policy and institutional framework for the formulation, implementation and management of cultural policies and measures scores 100% (1/1). Several ministries responsible for culture exist at all levels of the government and have allocated budgets in line with. The Strategy evaluates the problems of the Ukrainian cultural sector, defines the direction for reforms, the principles, objectives, and specific measures related to cultural infrastructure, international co-operation, research and educational activities, copyright, communication, culture management skills and culture networking in sectors of cultural heritage, museums, theatres, libraries, film industry, visual arts, music etc.

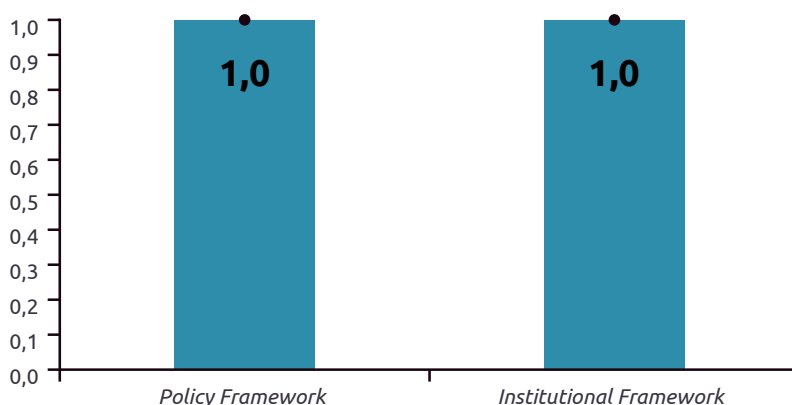
This document uses the concept of creative and cultural industries because cultural policy has previously focused only on traditional culture.

The development of the cultural sector is included also in *the Strategy of Sustainable Development "Ukraine 2020"* approved by presidential decree on January 12, 2015, № 5/2015; The Action Plan of the 2020 National Strategy for Human Rights approved by the Cabinet of Ministers on November 23, 2015, №1393-p; The State Strategy for Regional Development by 2020, approved by the Resolution of Cabinet

of Ministers on August 6, 2014, № 385; The 2016-17 Action Plan for the Poverty Reduction Strategy, approved by the Cabinet of Ministers on March 16 and August 8, 2016, № 161-p i 573-p, respectively.

INDEX OF DEVELOPMENT OF THE POLICY AND INSTITUTIONAL FRAMEWORK FOR THE PROTECTION AND PROMOTION OF CULTURE, CULTURAL RIGHTS AND CULTURAL DIVERSITY

FINAL RESULT : 1/1



Source: Legislative database of the Ukraine's Parliament (2016).

Methodology: UNESCO CDIS

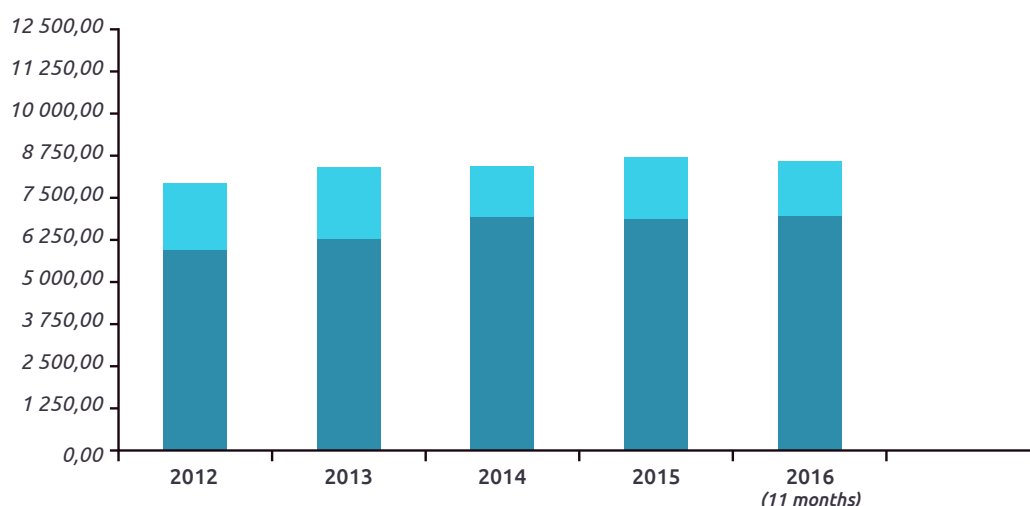
The 2025 Libraries Development Strategy: "Qualitative Change in Libraries for Ukraine's Sustainable Development", approved by the Order of the Cabinet of Ministers on March 23, 2016, №219-p is another national cultural initiative.

The cultural sector in Ukraine is represented at the national level by the Verkhovna Rada Committee on Culture and Religious Issues as the legislative power and by the Ministry of Culture as the executive power. The minister is a member of the Cabinet of Ministers of Ukraine and can take part and vote at Government meetings.

Other national cultural institutions include the Ukrainian State Film Agency, the Ukrainian Institute of National Memory which are directed and coordinated by the Minister of Culture of Ukraine. The Ukrainian Institute of Books was established by the Law of Ukraine №954-VIII as of 28.01.2016. The audio and visual media are regulated by the State Committee for Television and Radio Broadcasting of Ukraine, and the National Council of Television and Radio Broadcasting of Ukraine.

Culture is represented at the regional (Oblast) and local (district, municipal, town and village) level through elected bodies (councils) of territorial communities – by committees on culture and through executive bodies (regional and local administrations) – by departments or subdivisions for culture. In small territorial communities (at the village or settlement level) where no separate structure subdivisions exist for culture there are public servants responsible for cultural policy implementation. Ukraine's budget has apportioned culture expenditure between different governments: State Budget of Ukraine, budget of the Autonomous Republic of Crimea (until 2014), and regional (Oblast) budgets, city budgets of republican or regional significance, city budgets of district significance, village, settlement and/or united territorial communities budgets. Now, however, expenditure can be funded from all local budgets.

EXPENDITURES OF CONSOLIDATED BUDGET OF UKRAINE FOR CULTURE IN UAH (BILLION)



There has been a move from the centralized model of culture governance to a decentralized one in which local territorial communities can determine their priorities for the cultural sector development. These priorities have to be supported by their own budgets. However, such possibilities in Ukraine remain extremely limited: Ukraine and Moldova are the poorest countries in Europe by GDP per capita. If the average GDP per capita in Europe in 2015 was \$25,222, in Ukraine it was \$2,142, and in Moldova \$1,589.

If the funding for culture from all government levels constituted 1.6% of all budget expenses in 2012-2014, it decreased in 2015-2016 by 1.3%. As a result of decentralization process in Ukraine, the share of the state budget decreased from 25% (since 2014) to 18%, while the share of local budgets increased from 75% to 82%. Public expenditures for culture and art per capita constituted in 2013 – UAH 185.6 (\$23.22), in 2014 – UAH 197.29 (\$16.59), in 2015 – UAH 202.94 (\$ 9.29). (Data sources: State Treasury of Ukraine, Verkhovna Rada of Ukraine Committee on Culture and Religions, Ministry of Culture of Ukraine).

10 DISTRIBUTION OF CULTURAL INFRASTRUCTURES: 0.67 (2015)

The administrative divisions which are immediately below the state level in Ukraine, consist of 24 regions, 2 cities and 1 republic. Ukraine has two subdivisions temporarily occupied and annexed by the Russian Federation (Autonomous Republic of Crimea and the city of Sevastopol), as well as subdivisions forming parts of the partly ATO (anti-terrorism conflict) zone (parts of Donetsk and Luhansk regions). Therefore the distribution of cultural infrastructures in 2015 includes 22 regions and the city of Kyiv and excludes four subdivisions.

These 23 subdivisions had 33,619 cultural units in 2015, among which there were:

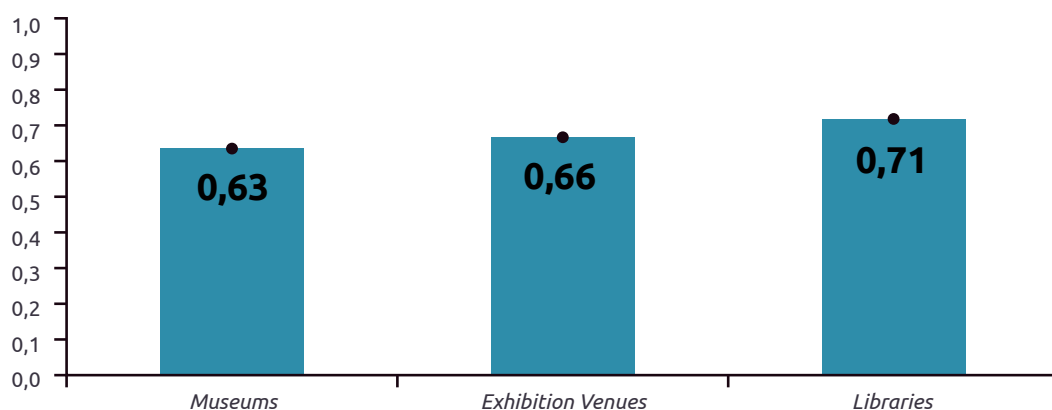
- 16 659 club establishments, theatres, philharmonic societies and circuses;
- 16 418 libraries;
- 542 museums.

(This data was collected by regional cultural and statistics administrations on the basis of information received from cities and neighbourhoods).

One strength for Ukraine is that it inherited the basic network of cultural institutions from the Soviet Union. Almost every village has a library or a club or both. The distribution of cultural infrastructure premises are equally shared. However, they are often in a bad physical state.

DISTRIBUTION OF SELECTED CULTURAL INFRASTRUCTURES RELATIVE TO THE DISTRIBUTION OF THE POPULATION IN ADMINISTRATIVE DIVISIONS IMMEDIATELY BELOW STATE LEVEL (RELATIVE STANDARD DEVIATION)

FINAL RESULT : 0.67/1



Source: National State Statistics Service of Ukraine & Ministry of Culture (2016).

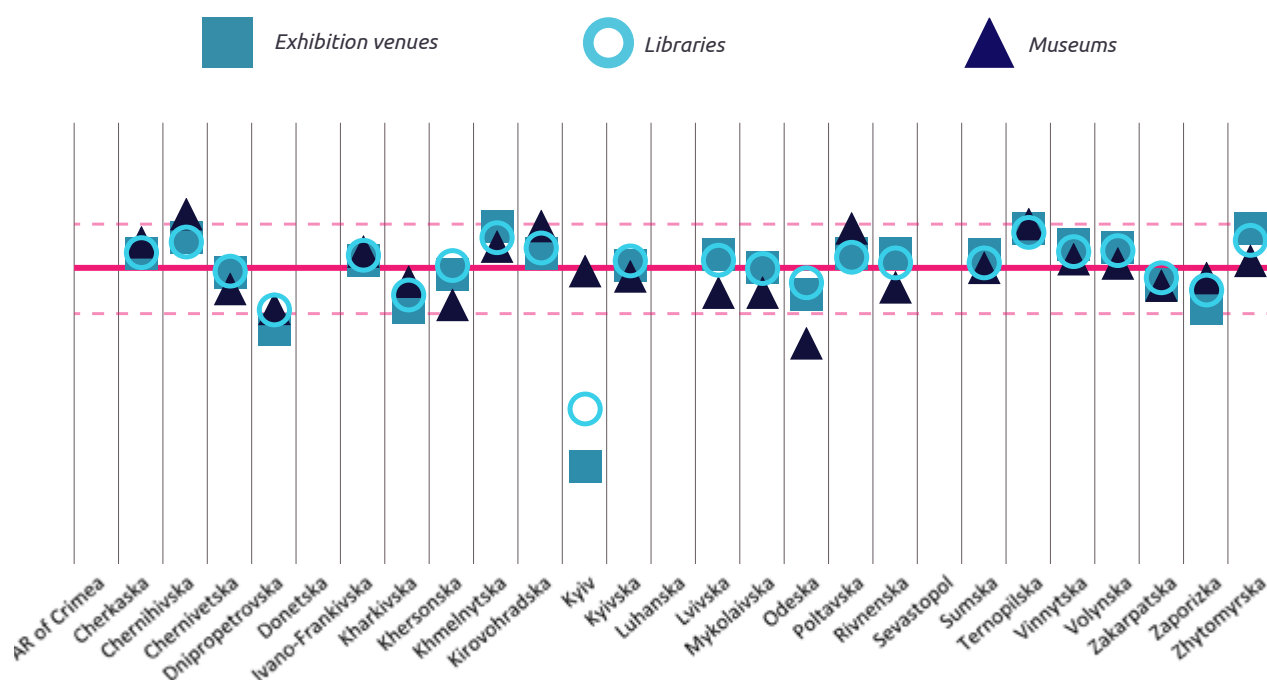
Methodology: UNESCO CDIS

For example there are 15,034 clubs (91% of total number), and 13,185 libraries (80% of total number) in 25,214 rural settlements in 22 regions. It is clear that theatres, philharmonic societies and circuses are exclusively located in towns as are 85% of Ukrainian museums.

The average value for the distribution of cultural infrastructure across the regions of Ukraine and by population is respectively high constituting 0.67/1; the value is higher for libraries, 0.71, and lower for museums 0.63.

This regional analysis distinguishes those places that have gained from the cultural infrastructure distribution (Cherkaska Oblast, Chernihivska Oblast, Ivano-Frankivska Oblast, Khmelnytska Oblast, Kirovohradska Oblast, Poltavaska Oblast, Sumska Oblast, Ternopilaska Oblast, Vinnytska Oblast, Volynska Oblast, Zhytomyrska Oblast, in total – 11 regions), and those places that have not benefitted (Dnipropetrovska Oblast, Kharkivska Oblast, Odeska Oblast, Zakarpatska Oblast, Zaporizka Oblast, in total five regions, four of which are in Eastern Ukraine).

DISTRIBUTION CULTURAL INFRASTRUCTURES RELATIVE TO THE DISTRIBUTION OF THE COUNTRY'S POPULATION IN ADMINISTRATIVE DIVISIONS IMMEDIATELY BELOW STATE LEVEL (RELATIVE STANDARD DEVIATION)



Source: State Statistics Service of Ukraine & Ministry of Culture (2016).

Methodology: UNESCO CDIS

Kyiv, as capital of Ukraine, requires special mention. The city has a powerful amount of national cultural institutions, e.g., theatres, museums, concert halls, a national circus and a philharmonic society, in spite of low results in relation to the distribution. The low score for libraries per capita could be explained by the high density of population and their access to information through the internet. It should also be pointed out that, libraries in Kyiv are many times larger than libraries in the regions.

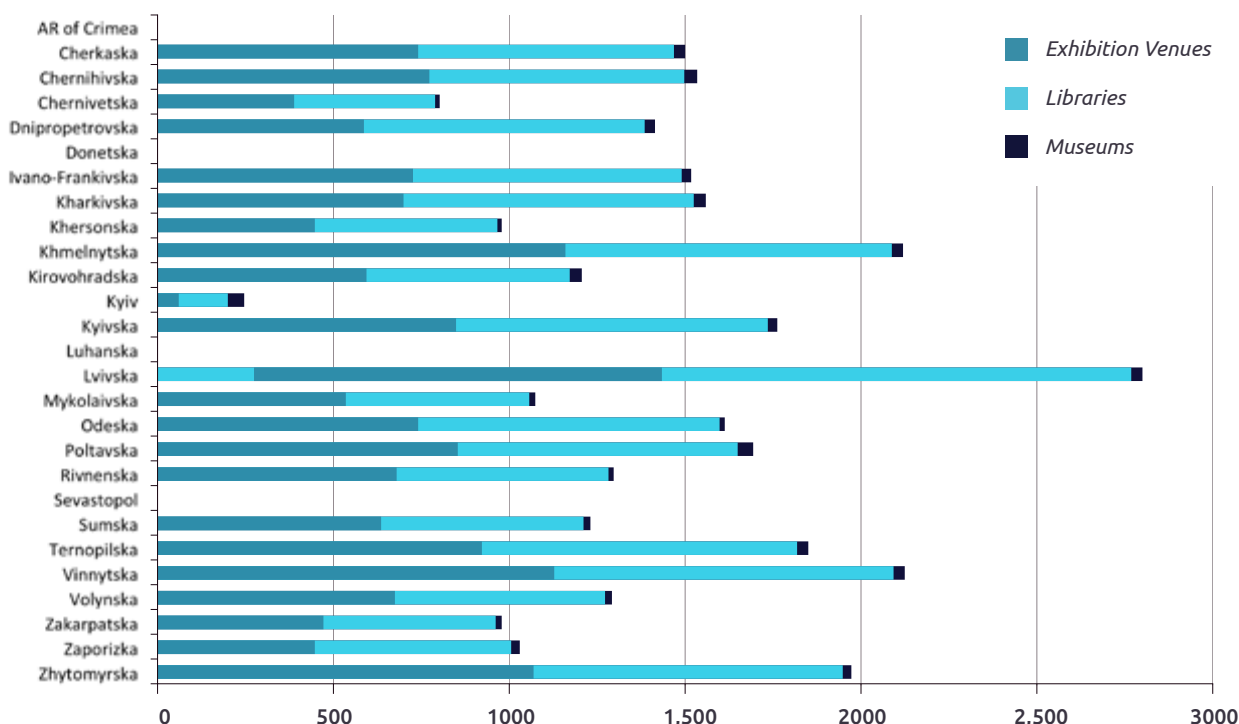
11 CIVIL SOCIETY PARTICIPATION IN CULTURAL GOVERNANCE: 0.95/1 (2016)

The result of 0.95/1 indicates that many opportunities exist for dialogue and representation of both cultural professionals and minorities in regards to the formulation and implementation of cultural policies, on measures and programmes that concern them. Opportunities to participate in cultural governance exist at the national, regional and local levels.

Culture professionals and minorities tend to collaborate with authorities through institutional mechanisms and organic structures. Special expert councils and commissions that specialise in culture sub-sectors exist in the ministry, regional and local culture departments as well as in national or large regional cultural institutions. The councils and commissions focus on heritage, audience development, cultural policy and finance. These structures can be highly influential. Culture professionals can also raise their voice through the culture trade union which has affiliates in the regions. Specialist national and regional forums, meetings and events run by professionals have also influenced policy making.

DISTRIBUTION OF CULTURAL INFRASTRUCTURES RELATIVE TO THE DISTRIBUTION OF THE COUNTRY'S POPULATION IN ADMINISTRATIVE DIVISIONS IMMEDIATELY BELOW STATE LEVEL

RESULTS : 63,230 CULTURAL INFRASTRUCTURES



Source: State Statistics Service of Ukraine & Ministry of Culture (2016). Methodology: UNESCO CDIS

The parliamentary committee on culture has a public council taking part in committee meetings as well as a pool of independent experts providing consultancy on a voluntary basis. Regional, local and city councils have similar structures to state culture councils. The All-Ukrainian Association of National Minorities collaborates with the Ministry of Culture of Ukraine and the special ministerial department on minorities and religions issues. Similar departments or subdivisions are in all regional and local administrations working closely with local minorities and their associations. A modest, special budget programme for cultural minorities support is envisaged annually in the state budget's cultural expenditures.



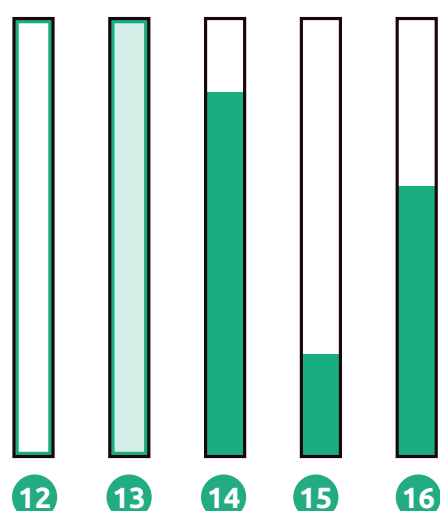
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Image source

Social participation

Culture plays a central role in sustaining and enhancing individuals' and communities' quality of life and wellbeing. Cultural practices, assets and expressions are key vehicles for the creation, transmission and reinterpretation of values, attitudes and convictions through which individuals and communities express the meanings they give to their lives and their own development. These values, attitudes and convictions shape the nature and quality of social relationships, impacting individuals and communities' sense of integration, tolerance of diversity, trust and cooperation.



The Social Participation Dimension examines the multi-dimensional ways culture influences the preservation and enhancement of an enabling environment for social progress and development by analyzing the levels of cultural participation, interconnectedness within a given society, a sense of solidarity and cooperation, and individuals' sense of empowerment.

- 12 Going-out participation
- 13 Identity-building participation
- 14 Intercultural tolerance
- 15 Interpersonal trust
- 16 Self-determination

Core Indicators	Description
PARTICIPATION IN GOING-OUT CULTURAL ACTIVITIES	➤ Percentage of the population who have participated at least once in a going-out cultural activity in the last 12 months
PARTICIPATION IN IDENTITY-BUILDING CULTURAL ACTIVITIES	➤ Percentage of the population who have participated at least once in an identity-building cultural activity in the last 12 months
TOLERANCE OF OTHER CULTURES	➤ Degree of tolerance within a society towards people from different cultural backgrounds

<i>Core Indicators</i>	<i>Description</i>
INTERPERSONAL TRUST	➤ <i>Degree of interpersonal trust</i>
FREEDOM OF SELF-DETERMINATION	➤ <i>Median score of perceived freedom of self-determination</i>

12 PARTICIPATION IN GOING-OUT CULTURAL ACTIVITIES: (2013)

The SSSU (State Statistics Service of Ukraine) currently does not carry out the Time Use Survey and only calculates the number of visits to different cultural institutions and events. This data reflects the going-out cultural activities by regions and nationally. There were 35 visits /100 population to museums, 13 to theatres, 6 to concerts and 25 to cinemas in Ukraine in 2015. Most museum visits in 2015 were in: city of Kyiv (107), Lviv region (71), Ternopil region (45) and Vinnytsia region (44); for theater visits: Kyiv (46), Odesa region (21). Mykolayiv region (19); for concerts: Kyiv (24), Chernihiv region (14), Lviv region (12); for cinema: Kharkiv region (76), Odesa region (62), Lviv and Dnipropetrovsk regions (both 34) - per 100 people.

A 2013 study on cultural consumption by the Institute of Sociology of the National Academy of Science of Ukraine (ISNASU) monitoring cultural practices in Ukraine found that 47.7% of respondents had never visited a classical music concert and 47.3% had never visited opera, ballet or theatre, 34.7% had never visited an art or photography exhibition and 28.8% have never visited a folk music concert. The data demonstrate the inequality between the regions and between urban and rural areas in terms of accessibility of specific cultural products. The data shows 5% never visit libraries, 5.6% never visit cinemas and 9.4% never visit museums. ISNASU concludes that going-out cultural activities were typical for 13-25% of population who attended cultural events in public spaces in 2013. Attendance at cultural institutions remains low.

13 PARTICIPATION IN IDENTITY-BUILDING CULTURAL ACTIVITIES: (2014)

Participation in applied and hand-made arts (5.0-4.7%) and in community activities (3.2-3.3%) do not fully reflect the level of participation in identity-building cultural activities. No data is currently available that complies with the CDIS methodology, further research is required. This research could focus on festival attendance and community activities related to intangible cultural heritage.

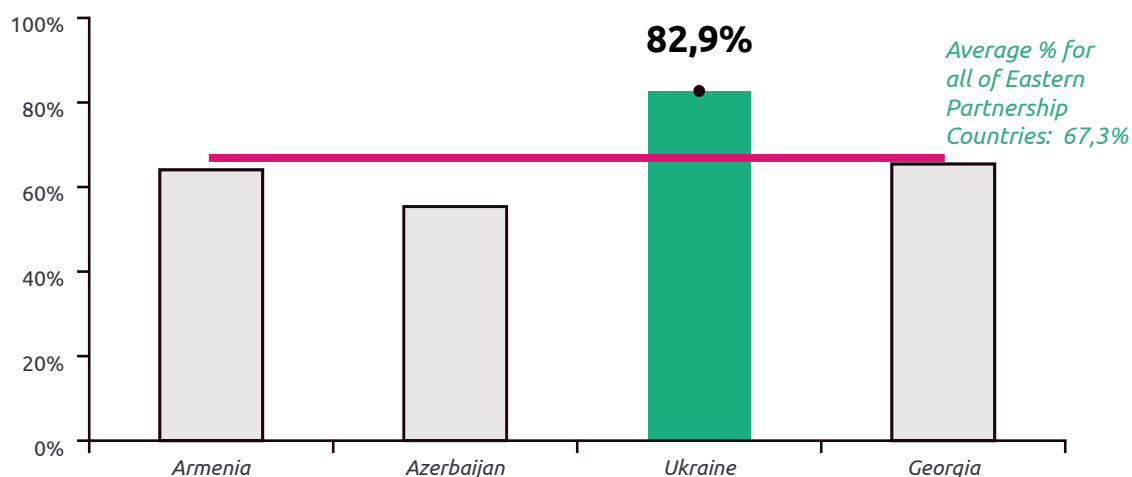
14 TOLERANCE OF OTHER CULTURES: 82.9% (2011)

The 2011 World Value Survey (WVS) found that 82.9% of Ukrainians do not consider people of a different culture to be undesirable as neighbours. This indicator shows the degree of tolerance and openness to diversity, thus providing insight into the levels of interconnectedness within a given society. It is a composite result of respondents' replies regarding neighbours falling under three categories: People of a different race, immigrants/foreign workers, and people of a different religion.

Cultural minorities constitute about 9.54 million or 22.2% of the population. The main minority and cultural minority groups in Ukraine are: Russians, Belarusians, Moldavians, Crimean Tartars, Bulgarians, Hungarians, Romanians, Poles, Jews, Armenians, Tartars, Roma and others. The traditional coexistence of different nationalities in Ukraine was and remains an ordinary situation and is manifested in the multinational composition of the authorities.

The most tolerant age group was between 30 and 49. 61.7% of respondents said they would not like to have homosexuals as neighbours.

DEGREE OF TOLERANCE WITHIN A SOCIETY TOWARDS PEOPLE FROM DIFFERENT CULTURAL BACKGROUNDS



Source: World Value Survey (Armenia 2001; Azerbaijan 2011-12; Georgia 2014; Ukraine 2011),

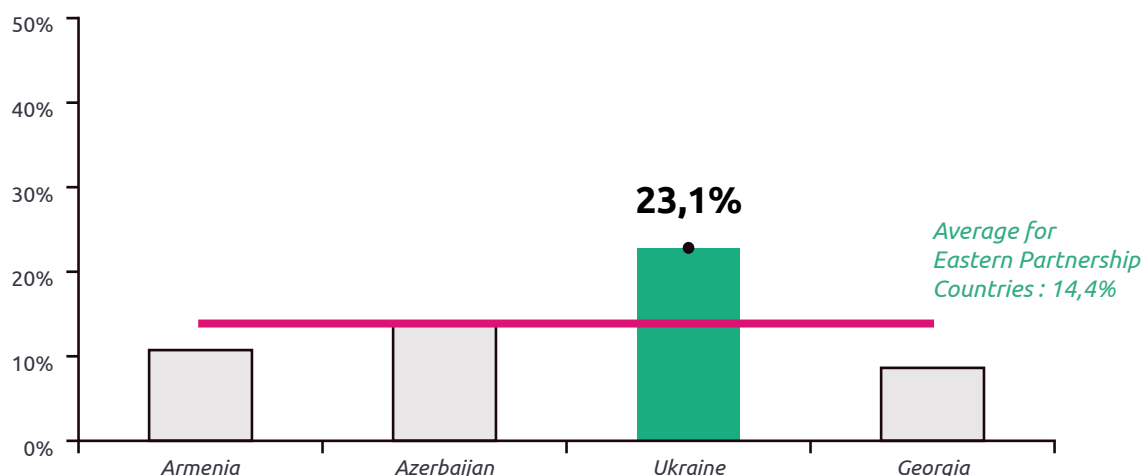
Methodology: UNESCO CDIS

15 INTERPERSONAL TRUST: 23.1% (2011)

In 2011, the WVS said that 23.1% of Ukrainians agreed that most **people can be trusted**. This indicator provides insight into Ukraine's social capital. A result of 23.1% indicates a relatively competitive level of trust and solidarity, taking into account that the average for all countries that have implemented the CDIS is 19.3%. However, this level is not satisfactory for a country aspiring to build a modern democratic society.

Variations in the results can be seen across age groups. While 25.1% of people aged under 29 agree that most people can be trusted, 22.2% of those aged 30-49 and 22.8% of those aged 50 and over agree, which indicates an increasing trend of openness among the youth.

DEGREE OF INTERPERSONAL TRUST



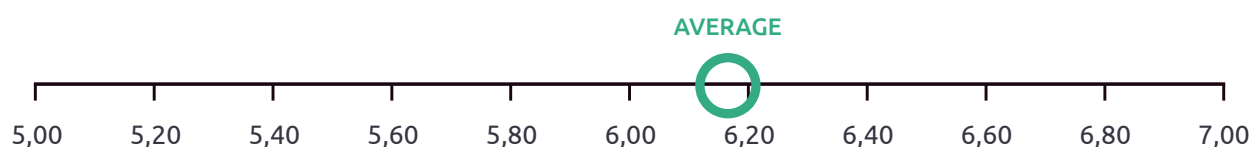
Source: World Value Survey (Armenia 2001; Azerbaijan 2011-12; Georgia 2014; Ukraine 2011),
Methodology: UNESCO CDIS



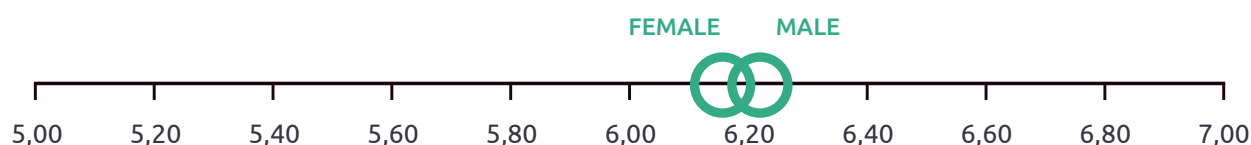
16 FREEDOM OF SELF-DETERMINATION: 6.17/10 (2011)

The result for Ukraine is 6.17 which is a slightly lower than the average obtained for all CDIS countries (6,63). This is an encouraging result showing that individuals believe that there is 'a great deal of freedom of choice and control'. By assessing this freedom, this indicator evaluates the sense of empowerment and enablement of individuals for shaping their own development. The highest level of self-determination and freedom is demonstrated by the young generation, i.e. under 29 (7.12).

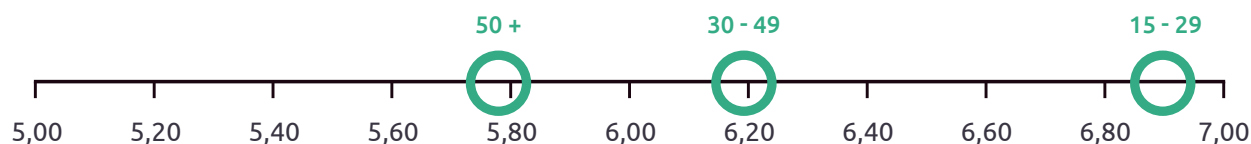
MEDIAN SCORE OF PERCIEVED SELF-DETERMINATION



By Sex



By Age

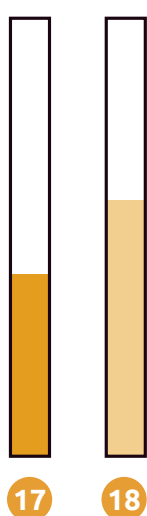


Source : World Value Survey (2011).

Methodology: UNESCO CDIS

Gender

Gender equality is not only internationally recognized as a critical building block of sustainable development, gender equality can go hand in hand with respecting cultural diversity and cultural rights when placed within a human rights framework that favors inclusion and equal access to rights and opportunities. Targetted policies and interventions in favour of gender equality strongly influence attitudes and perceptions of gender roles and improve the levels of gender equality in practice. Furthermore, cultural attitudes and perceptions play a key role in orienting such policies and measures. Nevertheless, policies require people: they need to be supported by members of the community to be successful and sustainable.



The Gender Equality Dimension examines the correlations or gaps existing between the promotion and implementation of gender equality through targetted policies and actions, and culturally based perceptions of gender equality.

17 Gender equality outputs

18 Perception of gender equality

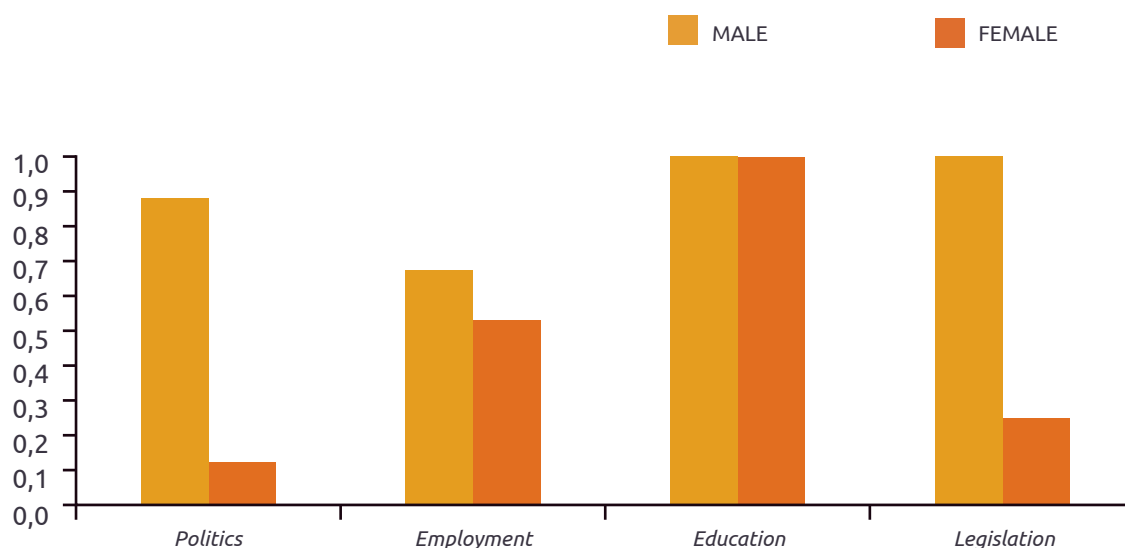
Core Indicators	Description
GENDER EQUALITY OBJECTIVE OUTPUTS	> Index of the gaps between women and men in political, education and labour domains and in gender-equity legislative frameworks (objective outputs)
PERCEPTION OF GENDER EQUALITY	> Degree of positive assessments of gender equality (subjective output)

17 GENDER EQUALITY OBJECTIVE OUTPUTS: 0.412/1 (2013-2015)

The result for Ukraine of 0.41 is below the median level in relation to gaps between of gaps between women and men in the politics, educational and employment and in gender-equity legislative frameworks. Special attention could be paid to political participation (12% in parliament) and legislation.

INDEX OF THE GAPS BETWEEN WOMEN AND MEN IN POLITICAL, EDUCATION AND EMPLOYMENT AND IN GENDER-EQUITY LEGISLATION

FINAL RESULT : 0.41/1



Source: *Women in Parliament (2016)*; *Barro and Lee (2010)*; *Human Development Report (2013)*; *OECD-GID-DB (2014)*.

Methodology: UNESCO CDIS

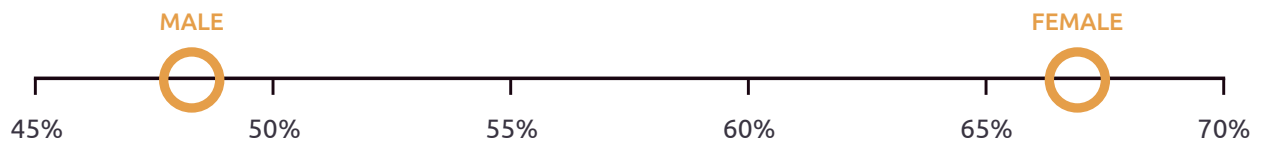
18 PERCEPTION OF GENDER EQUALITY: 58.4% (2011)

In 2011, 58.4% of Ukrainians positively perceived gender as a factor for development, according to responses about employment, political participation and education. The result is a composite indicator, which suggests that above over of the population views gender as a positive factor for development. Ukraine's result is slightly lower than the 61.2% average result for all CDIS countries.

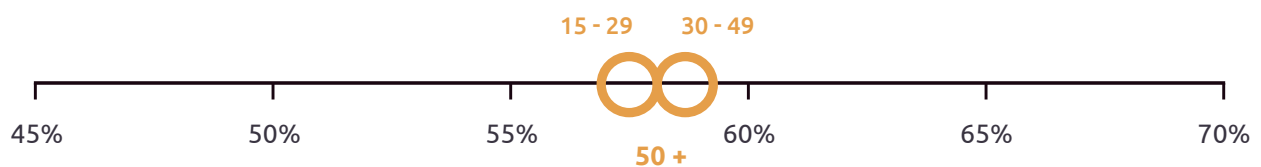
LEVEL OF POSITIVE ASSESSMENT OF GENDER EQUALITY



By Sex



By Age

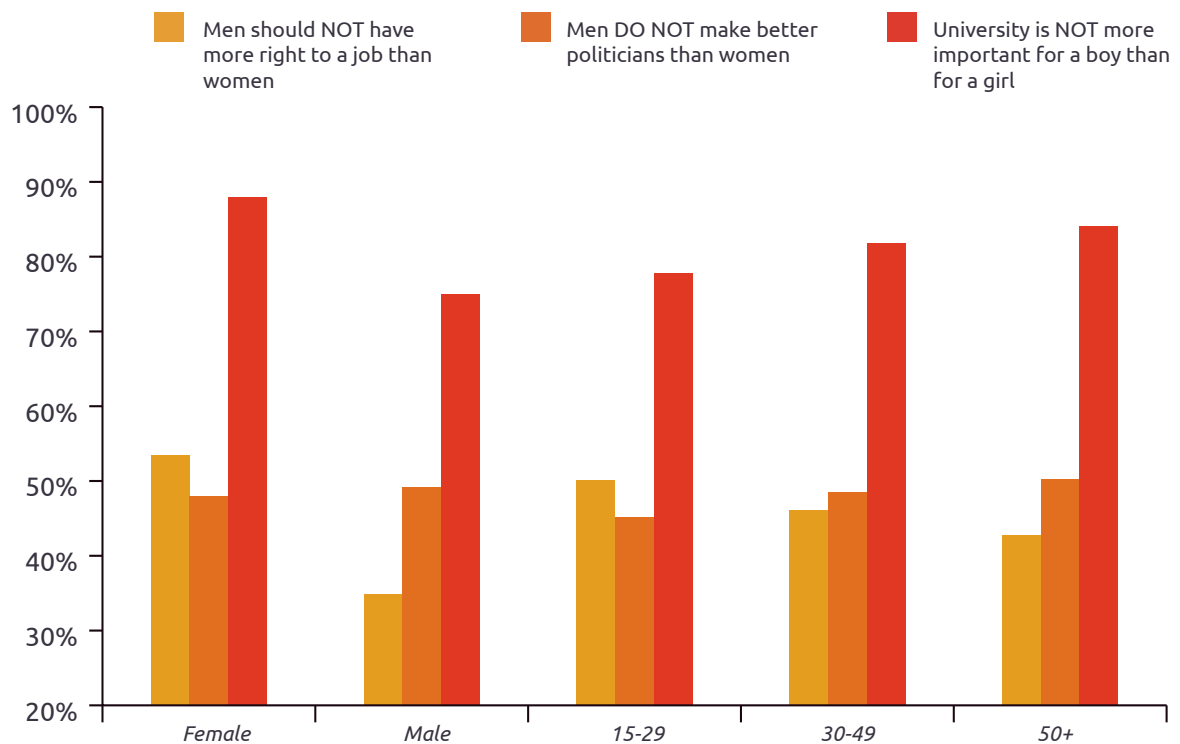


Source: World Value Survey (2011). Methodology: UNESCO CDIS

A cross-analysis of the subjective and objective indicators reveals that while some attitudes and values are reflected in persisting gaps in objective outputs, the majority's positive perception of women in politics does not translate into tangible outcomes. These results suggest areas for more advocacy targetting attitudes in key areas.

LEVEL OF POSITIVE ASSESSMENT OF GENDER EQUALITY FOR EMPLOYMENT, POLITICS AND EDUCATION

FINAL RESULT : 58,4%

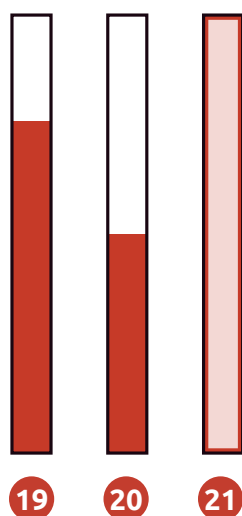


Source: World Value Survey (2011).

Methodology: UNESCO CDIS



Communication



- 19** Freedom of expression
- 20** Internet use
- 21** Diversity of fiction on TV

Communication is the exchange of thoughts, knowledge, messages or information. Culture and communication are strongly interlinked. Culture requires diverse forms of communication in order to flourish, create, be re-created and shared. At the same time, culture shapes a large part of the content and the forms of communication. Together, culture and communication have the potential to produce and disseminate a wealth of information, knowledge, ideas and contents, contributing to the expansion of individuals' options, thus creating enabling environments for inclusive people-centred development.

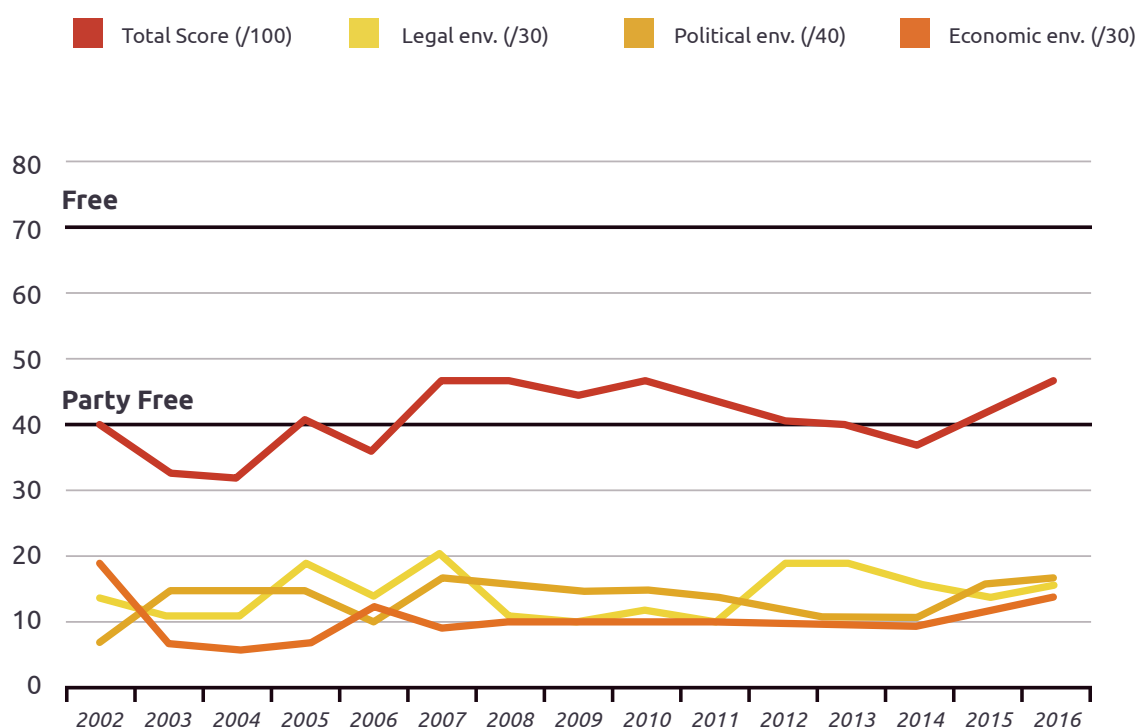
The Communication Dimension examines the extent to which a positive interaction between communication and culture is promoted by assessing the right to freedom of expression, the existing opportunities to access ITs and the content they convey, and the supply of domestic productions within public broadcasting.

Core Indicators	Description
FREEDOM OF EXPRESSION	➤ <i>Index of print, broadcast, and internet-based freedom</i>
ACCESS AND INTERNET USE	➤ <i>Percentage of individuals using the internet</i>
DIVERSITY OF FICTIONAL CONTENT ON PUBLIC TELEVISION	➤ <i>Ratio of annual broadcasting time of domestic television fiction programmes out of total annual broadcasting time of television fiction programmes on public free-to-air national TV channels</i>

19 FREEDOM OF EXPRESSION: 47/100 (2016)

Ukraine's score of 52/100 indicates that their **print, broadcast, and internet-based media is currently 'partly free.'** This score illustrates the efforts made by the authorities to ensure an enabling environment for free media to operate and freedom of expression to be respected and promoted. Through the free flow of ideas, knowledge, information and content, these freedoms are the building blocks for the development of open and participatory societies as well as key enablers for creativity and cultural diversity.

INDEX OF THE PRINT, BROADCAST AND INTERNET-BASED MEDIA FREEDOM IN UKRAINE SINCE 2002



Source: Freedom House (2016).

Methodology: UNESCO CDIS

The constitutional and legal framework for the media is among the most progressive in Eastern Europe, though its protections are not always upheld in practice. The government made several positive legislative changes in 2015. In February the Parliament approved the liquidation of the National Expert Commission for the Protection of Public Morals, a controversial body that had been created in 2004 to enforce the observance of morality laws by the media. Amendments to the Criminal Code adopted in May 2015 increased penalties for crimes against journalists, including attacks, threats, abduction, murder and the destruction of property.

The organization Reporters without Borders RSF throughout highlights significant progress by Ukraine in freedom of expression, rising in 2016 by 22 points among 180 countries to 107th place with the characteristics “visible problems”. This progress was one of three best results in the world.

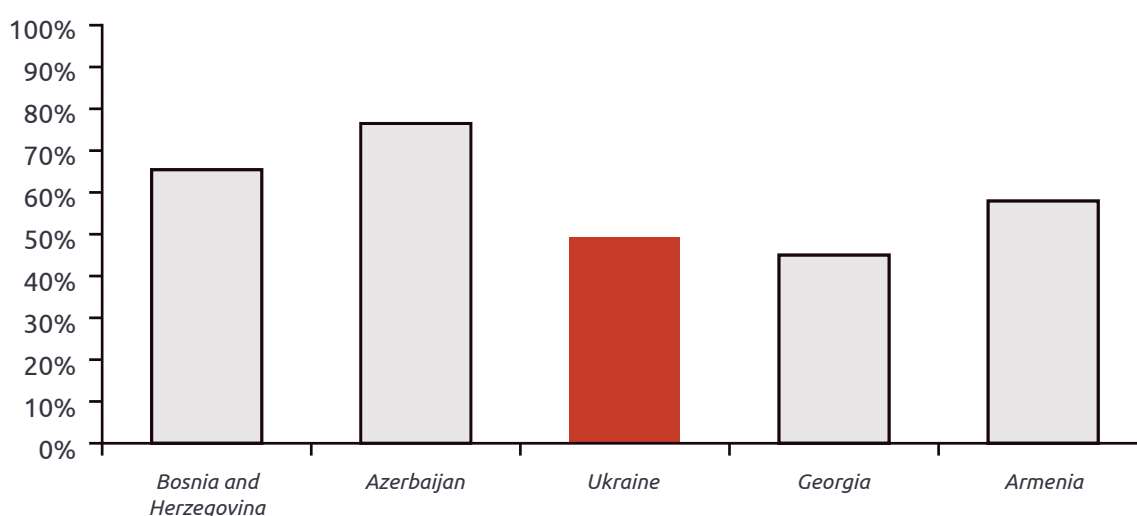
RSF also notes, “authorities have adopted a number of reforms, including media ownership, transparency and access to state-held information, but wealthy businessmen still keep a tight grip on the media. The manifestations of a worrying information war with Russia include book blacklisting, bans on certain journalists entering the country and paranoid behaviour by intelligence services. In the lawless separatist-controlled areas in the east, there are no critical journalists and no foreign observers”.

20 ACCESS AND INTERNET USE: 49.3% (2016)

In 2016, 49.3% of the population aged 17-64 in Ukraine had access to and used the Internet. The number of Internet users in Ukraine, according to the State Statistics Service (SSSU), is permanently increasing. In September 2009 there were 7.2 million users compared with 3.2 million in 2006. In 2010 their number had reached 11.3 million, and in 2016 13.6 million. Men constitute 51% of users and women 49%. 36% are users aged between 14-29 years and 29% are aged between 25-39 years; this indicates that the Internet audience in Ukraine is young.

PERCENTAGE OF INDIVIDUALS USING THE INTERNET

Result : 49,3%



Source: *Measuring the Information Society, 2016 Annual Report, ITU (2015).*

Methodology: UNESCO CDIS

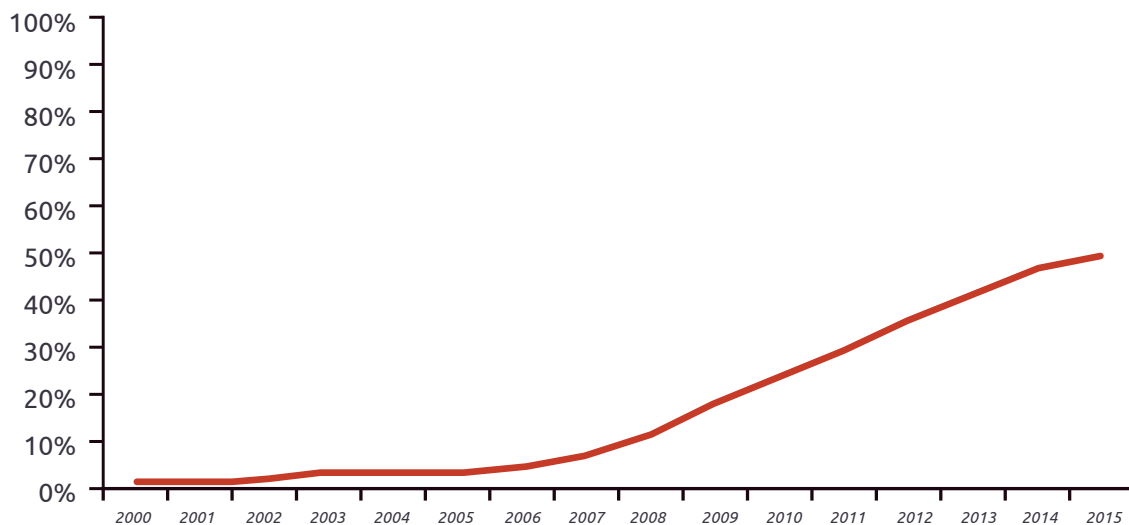
According to the Pew Research Center, a non-partisan Northern American "fact tank", 53% of Ukrainian adults accessed the Internet at least occasionally or owned a smart-phone in 2015. The Pew Research Center also found that 73% of Ukrainian adults who have access to the Internet use it on a daily basis.

According to the SSSU, 95.2% companies in Ukraine, or 41,597 units, **with a total of 1,303,456 employees, used the Internet in 2015. Among them, 27 504 used xDSL access, 12 116 – Dial-Up or ISDN, and 12 592 – mobile access (GSM, GPRS, 2G, EDGE, 3G, CDMA, etc.).**

The development of information technologies, and in particular the Internet, is significantly transforming the way people access, create, produce and disseminate cultural content and ideas, influencing people's opportunities to access and participate in cultural life. One of the priorities of national cultural and information policies is to introduce the Internet and NITC use in the regions, especially, in rural areas through educational and cultural institutions – schools, libraries and museums.

PERCENTAGE OF INDIVIDUALS USING THE INTERNET

Result in 2015 : 49,3%



Source: *Measuring the Information Society, Annual Report, ITU - SSSU (2016).*

Methodology: UNESCO CDIS

21 DIVERSITY OF DISTRIBUTED FILMS (ALTERNATIVE INDICATOR): 12.95% (2015)

In 2015 **12.95% of all nationally distributed films were of domestic origin**, including co-productions. 263 films were distributed nation-wide across Ukraine, of which 224 were foreign, six were co-productions, and 23 were domestically produced. The overwhelming majority of distributed films were foreign: 85.2%.

This result reflects the low production capacity of the domestic film industry, or the low levels of public support offered to local creators for the development and distribution of domestic content and the local cultural industries. This is the result of previous policies that did not properly support film production and distribution from the state and were oriented to foreign production (mainly from the USA).

Nevertheless, the film industry is already a significant contributor to the national economy. According to the indicators of the Economy dimension 15,600 people work in the film industry and the contribution of these activities to GDP is UAH 1.1 billion.

Ukrainian cinematography has been steadily developing, receiving state support in 2016-2017 as a separate budget programme, along with a favourable legislative environment and tax exemption policy. The quality of domestic productions has earned recognition in the form of multiple prestigious international prizes including the Cannes Film Festival, Berlin International Film Festival and Venice International Film Festival.



Image source

Heritage

Heritage contributes to the continual promotion of cultures and identities and it is an important vehicle for transmitting expertise, skills and knowledge between generations. It also provides inspiration for contemporary creativity and promotes access to and enjoyment of cultural diversity. Moreover, cultural heritage holds great economic potential, for instance regarding the tourism sector. However, heritage is fragile wealth that requires policies and development models that preserve and promote its diversity and uniqueness for sustainable development.

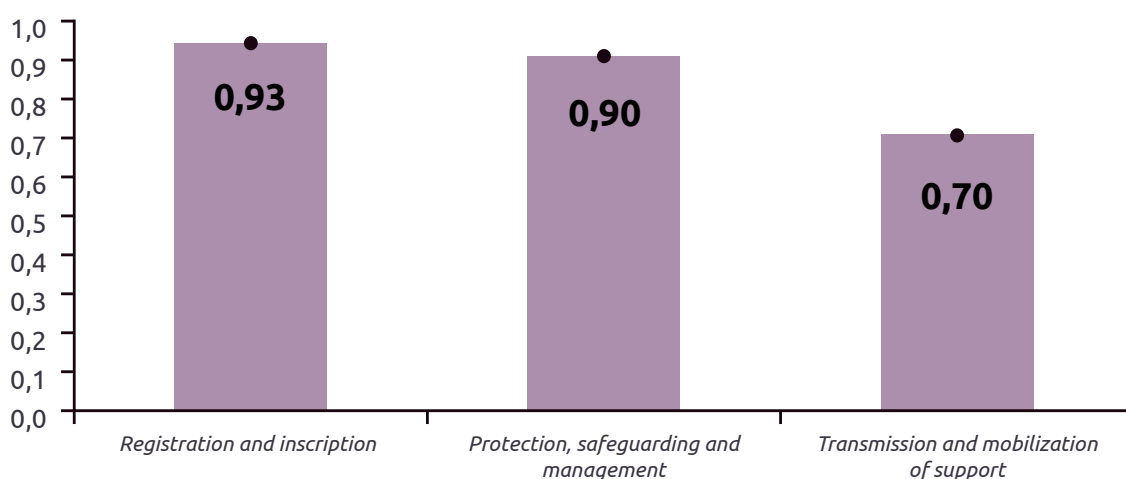
Heritage examines the establishment and implementation of a multidimensional framework for the protection, safeguarding and promotion of heritage sustainability. The checklist of tools defined by the UNESCO CDIS methodology is aiming to assess the national framework to sustain heritage.

21 HERITAGE SUSTAINABILITY: 0.85/1 (2016)

Ukraine's result of 0.85/1 is an intermediate result regarding the establishment of a multidimensional framework for the protection, safeguarding and promotion of heritage sustainability. The degree of commitment and action taken by the authorities of Ukraine varies according to the component of the framework. Many public efforts are dedicated to registration and inscription, conservation, safeguarding and management, and stimulating support, however persist gaps remain

INDEX OF DEVELOPMENT OF A MULTIDIMENSIONAL FRAMEWORK FOR HERITAGE SUSTAINABILITY

Final Result : 0.85/1



Source : Ukrainian Center for Cultural Studies, UNESCO, Ministry of Culture of Ukraine

Methodology: UNESCO CDIS

Heritage contributes to the continual safeguarding of cultures and identities and is an important vehicle for the transmission of expertise, skills and knowledge between generations. It also provides inspiration for contemporary creativity and promotes access to and enjoyment of cultural diversity. Moreover, cultural heritage holds great economic potential, for instance regarding the tourism sector. However, heritage is fragile wealth that requires policies and development models that preserve and promote its diversity and uniqueness for sustainable development.

Heritage examines the establishment and implementation of a multidimensional framework for the protection, safeguarding and promotion of heritage sustainability. The checklist of tools defined by the UNESCO CDIS methodology aims to assess the national framework to sustain heritage.

Ukraine's result of 0.85/1 is an intermediate result regarding the establishment of a multidimensional framework for the protection, safeguarding and promotion of heritage sustainability. The degree of commitment and action taken by the authorities of Ukraine varies according to the component of the framework. While many public efforts are dedicated to registration and inscription, conservation, safeguarding and management, and stimulating support; persisting gaps remain regarding knowledge and capacity-building, community involvement, raising awareness and education.

In Ukraine, there are different bodies responsible for cultural heritage. The Law of Ukraine "On Protection of Cultural Heritage" №1805-III of June 8, 2000 (with amendments of 2012, 2013, 2014, 2014, 2015, 2016; Chapter 2 "Management of Protection of Cultural Heritage") maintains that state management for cultural heritage protection is entrusted to the Cabinet of Ministers of Ukraine and the specially authorized bodies for the protection of cultural heritage.

The Ministry of Culture of Ukraine (MCU) is authorized to be the central body of executive power in protecting cultural heritage. The MCU's Directorate for Cultural Heritage Protection develops public policy on cultural heritage protection and preservation; monitors and supervises compliance with the laws on cultural heritage protection and promotion of international cooperation.

Ukraine scored 0.93/1 for registration and inscription, indicating that many efforts have resulted in sub-national, national and international registration and inscription of sites and tangible and intangible heritage.

According to the Law of Ukraine "On protection of cultural heritage" all cultural heritage has to be registered in the State Register of immovable monuments (hereinafter referred to as the Register) in the categories of national and local significance according to their archaeological, aesthetic, ethnological, historical, artistic and scientific value. The procedure for categorising cultural heritage was approved by the Ukrainian Cabinet of Ministers' Decision No, 1760 on December 27th 2001. Once registered the object gains the legal status of a monument. The Ministry of Culture of Ukraine (MCU) has decided to develop and introduce an electronic register for tangible and intangible cultural heritage. The list of the monuments included in the Register including their title, date of creation, location and protection number, are available on:

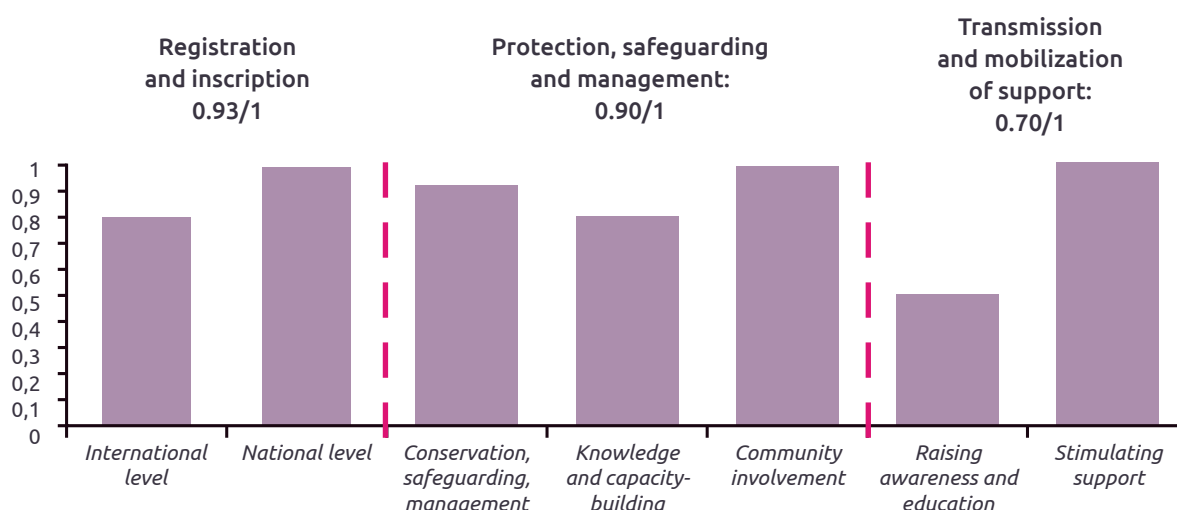
<http://mincult.kmu.gov.ua/mincult/uk/doccatalog/list?currDir=162162>

By January 1, 2016 there were 130 007 monuments of cultural heritage (of national and local significance) listed in Ukraine. The number has fallen since 2010 due to the annexation of Crimea and partial occupation of Donetsk and Luhansk.

Among them are:

- 69866 – archaeological monuments,
- 53456 – historical monuments
- 2434 – monuments of monumental art
- 2941 – monuments of architecture and city building
- 272 – monuments of the gardening art
- four – landscape monuments
- 11 – monuments of science and technology (data of the statistical report of 2015).

INDEX OF DEVELOPMENT OF A MULTIDIMENSIONAL FRAMEWORK FOR HERITAGE SUSTAINABILITY



Source : Ukrainian Center for Cultural Studies, UNESCO, Ministry of Culture of Ukraine

Methodology: UNESCO CDIS

Ukraine scored **0.90/1 for the protection, safeguarding and management of heritage**, indicating that updated policies are needed to build capacity and involve communities. The high indicator shows the sentence does not make clear sense. Challenges and risks which require additional efforts to build capacity and involve communities.

According to the survey made by the Ukrainian Centre for Cultural Studies together with the Development Centre “Democracy through Culture”, regional and local cultural heritage bodies, centres cultural institutions, and existing facilities prioritise having special training and educational courses related to cultural heritage management and protection.

Ukraine scored **0.70/1 for transmitting and mobilising support, which reflects the visible efforts** taken to raise awareness of heritage's value and its threats, as well as efforts to involve all stakeholders. However, additional measures could be taken for developing education programmes in schools on cultural heritage and especially on intangible cultural heritage, media campaigns and establishing visitor centres at the most popular sites. While efforts have already resulted in agreements with tour operators (in Lviv, Kyiv) and the involvement of private foundations in heritage advocacy and funding, no concrete measures have been taken in the last three years to involve civil society and/or private sector in the protection, conservation and transmission of heritage.

The most active civic organizations acting in cultural heritage sphere are: Kyiv City Organization for the Protection of Historic and Cultural Monuments, the civic association "Cultural State", the All-Ukrainian Council for Cultural Heritage Protection, the civic network "Opora", the Initiative "Let's Protect Old Kyiv" initiative, the charitable Foundation, Charitable Foundation for Protection of Cultural and Historic Heritage of Lviv, the Civic Movement of Lviv.



IMPLEMENTATION

Implementation of the CDIS project in Ukraine began in March 2016 and ended in March 2017.

The project in Ukraine was conducted with support of the EU-Eastern Partnership Culture and Creativity Programme (Head of the Programme, Capacity Development Specialist, Tim Williams; Coordinator of CDIS project, Creative and Culture Sectors Specialist, Ragnar Siil). The Ukrainian Centre for Cultural Studies (Director – Oleksandr Butsenko) jointly with the Development Centre “Democracy through Culture” who acted as the National Leading Partner coordinating and supervising the implementation process at the national level, notably by offering institutional and logistical support and driving the active involvement of relevant national stakeholders.

The CDIS Team implemented exchanges between country teams, offered technical assistance during the construction of indicators, validated final results, and assisted in the production of communication materials to be used at the national and entity levels. CDIS experts, Naïma Bourgaut and Simon Ellis, made essential contributions to the project implementation. Naïma Bourgaut, UNESCO consultant on development policies in education, culture and economic development provided technical assistance specifically to the Ukraine report.

To foster capacity building in cultural statistics at the national and entity levels, a small team of experts was created sharing seven domains of analysis. Vitaliy Babenko, Deputy Head of the Secretary of the Verkhovna Rada (Parliament) of Ukraine Committee on Culture and Religious Issues, worked on the following dimensions: Culture as an Economic Activity, Governance, and Gender Equality. While Valentina Demian, Academic Secretary of the Ukrainian Center for Cultural Studies, was engaged in: Education, Social Participation, Communication, and Heritage.

Collecting and processing the data made possible with the support of different institutions involved including:

- Ministry of Culture of Ukraine
- Verkhovna Rada of Ukraine Committee on Culture and Religious Issues
- State Statistic Service of Ukraine
- Ministry of Information of Ukraine
- Ministry of Finance of Ukraine
- Ministry of Education and Science of Ukraine
- Ministry of Regional Development, Construction and Municipalities of Ukraine
- Ministry of Economy and Trade of Ukraine
- State Committee on Television and Radio Broadcasting
- Institute of Sociology of the National Academy of Sciences of Ukraine
- Ukrainian State Film Agency
- Ukrainian Centre for Museums
- Ukrainian Committee of ICOMOS

Disclaimer



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