

POLICY IN THE FIELD OF CULTURE AND ART

Strategic brief

2025

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1. About the RES-POL project

This strategic brief has been developed within the [RES-POL](#) (Rapid Expert Support for Culture and Media Policies in Ukraine) project, implemented by the “Center for Regional Development”, a public union of the **Economic Development Agency** [PPV](#), funded by the **European Union**. The responsible partner for policies and strategies in the “**Art and Culture**” sector is **NGO “Insha Osvita”**, with key experts Aliona Karavay, Iryna Chuzhy-nova, and Olha Diatel. Oksana Kozlova joined the expert group at the strategic brief stage.

The RES-POL project aims to enhance the functional capacity of the **Ministry of Culture and Strategic Communications** and its agencies (Ukrainian Book Institute, Ukrainian Cultural Fund, State Agency of Ukraine for Arts and Art Education, as well as the Ukrainian Institute of National Memory).

The RES-POL project duration: **January 2024 - June 2025**.

The RES-POL project focuses on four sectors (**Art and Culture, Cultural Heritage, Creative Industries, and Media**) and more than 20 subsectors (industries and types of artistic activity). RES-POL separately considers **10 essential cultural development issues** (competitive salary, efficiency of state-owned enterprises in the field of culture, funding for creative industries, funding models for cultural services, communities and cultural heritage, EU integration and cultural policy, etc).

The project methodology aims:

- To identify essential policy issues in sectors and subsectors and describe them in policy briefs and baseline reports;
- To analyze 10 essential issues of cultural development the project focuses on and describe them in baseline reports;
- To develop and describe policy proposals on the essential sectoral issues and 10 essential issues of cultural development in strategic briefs;
- To develop sectoral strategies and operational programs for the sectors the project focuses on and roadmaps for their implementation;
- To develop amendments to several legal acts and/or concepts of pilot projects to implement the policies elaborated within the project;

- To analyze European experience in policy planning and implementation, evaluate some cultural policies in Ukraine, and assess the institutional capacity of the agencies within the Ministry of Culture and Strategic Communications.

The RES-POL project actively engages stakeholders at all policy development stages. The information on project achievements can be found on the [RES-POL Facebook page](#).

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The content of this strategic brief is the responsibility of the Public Union “Center “Regional Development” and does not necessarily reflect the position of the European Union.

2. About the strategic brief methodology

The strategic brief is based on the baseline report **“Essential Policy Issues: “Arts and Culture”**”, which was developed from July to December 2024. This report is based on:

- five policy briefs (“Essential Policy Issues: Scenic and Performing Arts”, “Ukrainian Literary Sector: Essential Issues and Challenges”, “Essential Policy Issues: Auditory Arts”, “Essential Policy Issues: Visual Arts”, “The State and Main Problems of the Library System of Ukraine”);
- a study of the needs, challenges, and essential issues of the “Arts and Culture” sector in focus group discussions conducted by the sociological agency Vox Populi Agency in the spring of 2024;
- a desk study of previous analytical reports, studies, strategy proposals, and regulatory documents related to the cultural policy of Ukraine;
- an analysis of the collected essential issues, their classification and synthesis;
- an online priority ranking (autumn 2024), during which specialists and experts from the sector, from the perspective of the working context and experience, determined how urgent and fundamental each issue to be resolved was.

The essential issues identified within the first stage of analytical studies and rankings were transferred to the second stage - the stage of policy proposals development. This document is one of the results of the second stage.

During the work on policy proposals development, the essential issues were analyzed by a group of key experts according to the following criteria:

- urgency and immediacy;
- realistic nature of the solution;
- cross-cutting nature and relevance to public policy;
- sector / community readiness for the solution;
- political will.

This analysis was made in consultation with the Ministry of Culture and Strategic

Communications and other expert groups of the RES-POL project. The aforementioned process resulted in a list of policies to be developed.

There was one exception within this analysis – the policy brief does not contain solutions regarding the reform of the network of state and municipal cultural institutions (including recommendations for changes to strategic grids), which is an important part of the [Cultural Development Strategy of Ukraine until 2030](#), approved by the Cabinet of Ministers of Ukraine on March 28, 2025. This issue meets all the above criteria, but was not added to the policy brief in order to avoid duplication, since the respective solutions are already being generated by the Ministry of Culture and Strategic Communications.

Proposals for these policies were developed by key sector experts, as well as invited consultants (see the page with the authors of the brief). In addition, public consultations with stakeholders were held within the framework of open policy labs in an online format on the following topics:

- museification of contemporary art and museum(s) of contemporary art;
- commissioning (ordering) of commemorative and memorial works of art;
- filling the sector with modern, high-quality textbooks and teaching materials for art education.

In addition, during the work on the policy proposals, a desk study of the best foreign practices and models that may be relevant for the Ukrainian context of culture and art for 2025 was carried out.

The list of policies in this brief is presented in such a way that we move from individual practices and individual activities (support for individual artistic activity or taxation issues) to institutional and ecosystem issues (visibility of the independent sector and revitalization of the museification of contemporary art and creation of relevant educational materials).

3. Executive summary

One of the central questions in both the baseline report and this policy brief is visibility: on what basis do we inform cultural policy decisions and monitor their effectiveness? Which needs, themes, and actors in the sector are included in the lens of cultural policy-making and which are not? The quality of decisions largely depends on the quality of the data on which these decisions are based. The vast majority of policies proposed in this brief focus on solutions aiming to reveal the invisible and **change constellations in the existing architecture (rather than creating new architectures) that will facilitate better integration** – the integration of the state and the independent, the traditional and the contemporary, the conventional and the peripheral. Among other things, these policies provide answers to the following essential questions from the baseline report “Essential Policy Issues “Arts and Culture”, described in sections [“Lines of Tension and Parallel Worlds”](#) and [“Study and Analytics”](#).

The existing system for collecting, monitoring, and analyzing the cultural sector covers only the data on state and municipal institutions, ignoring creative industry actors and operators from other sectors (commercial, public). Within the framework of this strategic brief, it is proposed to **solve this issue not by creating new digital products and registers, but by expanding the functionality of existing ones**, namely:

- inclusion of the non-state sector in the register of the Basic Network of Cultural Institutions (BMZK) (as a separate category);
- inclusion of artists (individual artistic activity) as a separate block in the register of masters of folk artistic crafts;
- inclusion of private museums and museums under the management of other departments in the Register of Museum Collections. It also seems necessary to consider the criteria of inclusion of other legal entities in the Register of Museum Collections, in particular, public associations and charitable foundations, which, in accordance with their statutory activities, study and accumulate contemporary Ukrainian art, and have documented collections of contemporary art.

Revealing the invisible and integration are also required by a part of heritage. The authors of this report call it the “new heritage”, that is, contemporary art. The difficult financial conditions of the 1990s and 2000s have led to the fact that the key positions of contemporary Ukrainian art of that period are almost not represented in the state museum collections of Ukraine and are in private collections (in Ukraine and abroad)

and in foreign museums. Because of this, contemporary art is at risk of lost access for the general public, potential export abroad or sale, and may also be an instrument of commercial or political interests, which prevents the development of a holistic national representation of artistic heritage. You can read more about this in the [baseline report “Essential Issues of the “Art and Culture” Policy](#) on pages 56-57. To improve the situation with the museification of contemporary art and enrich the state assets of the so-called "new heritage", it is important **to strengthen the leadership of the Ministry of Culture and Strategic Communications in the preservation of contemporary art**. In addition to the obvious steps aimed at strengthening the capacity of the Museum Department of the Ministry of Culture and Strategic Communications, this document proposes the following steps:

- institutional integration of contemporary art into state assets through the creation of a network of methodological centers for the museification of contemporary art, following the example of the French Frac network and strengthening communities for better research, promotion, and museification of local contemporary art through piloting the model of a networking Museum of Contemporary Art;
- communication integration and raising awareness of the importance of contemporary Ukrainian art through respective awareness-raising campaigns and creation of a new award for the enrichment and replenishment of collections of Ukrainian contemporary art in cooperation with international partners.

Decisions to enrich cultural heritage through the revival of the museification of contemporary art encounter such problems as the lack of transparency of the Ukrainian art market, which is effectively in the shadows and, therefore, makes the application of a number of methodologies for the evaluation of (contemporary) art more complicated (in particular, for museum purchases). In order to **reveal the Ukrainian art market, gradually bring it out of the shadows**, and better integrate it into the overall gross product, this document proposes the following solutions:

- to distinguish between the concepts of “sale of works of art by their author to the end user” and “sale of works of art by other entities”, thanks to which artists will be able **to include income from the sale of their own works of art in the income of individual entrepreneurs staying on a simplified taxation system**;
- to establish a **reduced VAT rate of 7% for transactions on the sale of works of art by their authors** operating on the general taxation system (this proposal is based

on the corresponding norms in EU countries: 5.5% in France, 7% in Germany, and 10% in Italy);

- to stimulate more transparent work of Ukrainian auction houses ([Дукат](#) (Dukat), [Goldens](#), [Меркурій](#) (Merkuriy));
- to distinguish between the concept of “activities for organizing and conducting touring events” as the organization of concerts by operators and the concept of “activities of musicians, performers or creative groups who independently organize and conduct their own performances or concerts” as the provision of a product to the end user;
- to change the scheme of taxation of royalties received from the use of copyrights for works of art, scripts, musical works, literary works, including translations of literary works, etc.

These decisions are based, in particular, on the contextual fact that individual artists do not receive excess profits from their activities, while the same taxation regime is applied in Ukraine to transactions involving the sale of works of art for the first time by their authors as in the case of resale of works of art by collectors or galleries. A special taxation regime for individual artistic activities, in particular, will stimulate the creation of a new cultural product and improve the quality of this product thanks to a competitive market. The issue of “Artistic product and infrastructure” is one of the central issues in the [baseline report “Essential Issues of the “Art and Culture” Policy](#) (pp. 62–70). At the time of the strategic brief development, there are only a few instruments of state cultural policy for independent actors: the provision of scholarships and grants via the Ukrainian Cultural Fund and presidential grants and scholarships. Individual artistic activity has no other support instruments, and the status of individual artists is not defined. The authors of this policy brief propose **to increase funding for individual support programs and scholarships from the Ukrainian Cultural Fund**, and as an additional source of funding, **they propose to direct revenues from the lottery business** by taking the following steps:

- expanding the possibilities to use funds from the Ministry of Culture and Strategic Communications by changing their targeted use from only for the development of institutions of national importance, in particular their construction (amendments to [Resolution 91](#) as of February 7, 2022);
- regulation of the percentage allocated to culture from the lottery;

- regulation of the possibility of spending funds in subsequent budget periods and introduction of the term “long-term project”.

Important tools for supporting and stimulating the creation of a new high-quality cultural product include commissioning, i.e., ordering artworks, which can be initiated by departments or local authorities (for example, to create art installations in public spaces), theaters (for example, to create scenography), etc. Commissioning artworks stimulates creative activity, providing artists with financial income through specific orders. In addition, global experience shows that participatory commissioning contributes to the transition to an inclusive culture of memory and helps to find common, uniting senses, even in conditions of different historical experiences. The authors of the report propose to introduce this instrument and implement an **awareness-raising campaign on commissioning**, which would include educational activities aimed to increase the awareness and competence of artists and customers, as well as to make examples and templates of commissioning agreements freely available.

The issue of the lack of both original and translated educational literature, as well as fundamental and applied cultural and art studies, belongs to the block of essential issues about education that is irrelevant to modern challenges, which received the highest rating in the online ranking of challenges in the artistic sphere. Today, the Ukrainian higher education system already has several tools designed to stimulate the creation of educational materials and textbooks that are in demand among students of various programs: these are the rating evaluation of scientific and pedagogical workers, the system of scientific degrees and honorary academic titles. At the same time, this does not help. The authors of this policy brief suggest paying attention to the European experience, in particular the tool of **sabbatical** which is usually combined with a research grant or an order from a publishing house for a monograph. It is also proposed to create **a program to support the publication of educational and scientific literature in HEIs for artistic and cultural studies specialties and / or a scholarship program for scientific activity**, and the National Research Foundation of Ukraine, the Ukrainian Book Institute, or the Ukrainian Cultural Fund (subject to amendments to the law to open up opportunities for implementing long-term projects) could act as the operators of this program. In addition, it is important to make the role of HEIs visible, as they could create publishing projects independently or in consortium with other HEIs.

4. Cultural product: policies to support and revitalize individual artistic activity

Essential issue: [Lack of systemic investment in the development of a relevant cultural product](#) (pp. 62–65 in the baseline report).

According to the results of the ranking of essential policy issues in the sector, this essential issue was included in the top five priority problems according to the survey of the artistic community.

During the first stage of the RES-POL project, stakeholders repeatedly emphasized the importance of continuing cultural life, supporting further artistic practice, and creating a new cultural product. If there are no conditions for creating a cultural product, this may lead not only to a shortage of quality cultural products “for export”, but also to an increase in the emigration of key artists who cannot reach their self-fulfilment in Ukraine, and the dominance of simplified and monotonous artistic expressions. This, in turn, means the need for programs designed to support individual artistic activity, including the one that contributes to the creation of a local cultural product and the reconsideration of war.

At the time of writing this strategic brief, there are only a few instruments of **state cultural policy for independent actors**: the provision of scholarships and grants through the Ukrainian Cultural Fund, as well as the provision of presidential grants and scholarships. Individual artistic activity has no other support instruments, and the status of individual artists is not defined.

In 2025, individuals could apply for the program of [Scholarships from the Ukrainian Cultural Fund](#) (total budget of the program is UAH 5,000,000, or EUR 70,000), and in other UCF's programs, there is also an opportunity to submit individual projects, but only for individual entrepreneurs with a sufficient period of registration.

The State Agency of Ukraine for Arts and Art Education conducts competitive selections of candidates for obtaining [scholarships of the President of Ukraine](#) as well as [the President's grants](#) for young writers and artists in the field of music, theater, fine arts, choreography, pop and circus arts, and cinema. Scholarships are paid by the Ministry of Culture and Strategic Communications of Ukraine every month throughout the year. Scholarships are awarded in the amount of one subsistence minimum for able-bodied

persons, and artists aged 14 to 35 can apply. 250 scholarships are awarded per year (*The software for the scholarship recipients register has been developed and is currently in test mode*).

There are also a number of international institutions that, together with Ukrainian partners, implement individual support programs. Non-governmental foundations and organizations:

- In 2024, Kyiv Contemporary Music Days provided support for the implementation of projects and professional development of artists* and groups in the field of performing arts in Ukraine within the framework of the [Performa](#) program with a total budget of EUR 300,000 (music; dance; theatre, including improvisational theatre and puppet theatre; artistic reading; performance; circus arts; pantomime; stand-up comedy; other performative disciplines). This program is supported by the Performing Arts Fund NL and the Ministry of Education, Culture and Science of the Netherlands. Both individuals and legal entities were eligible to apply.
- House of Europe, [grants for personal projects in the field of culture and creative industries](#). In this competition, a project is any initiative that will help you gain new experience, develop skills, and share ideas with others. Only individual entrepreneurs or organizations could apply for the programs. The House of Europe also has a number of other programs that directly or indirectly support individual artistic activities.
- IZOLYATSIA Foundation, together with Trans Europe Halles (SE) and Malý Berlín (SK), with the support of the European Commission, implemented a subgrant program to support artistic activities and the creation of an artistic product [ZMINA: Rebuilding](#), but only in the format of international or local project grants.
- The [Culture Moves Europe](#) program from the European Commission supported individual and group travel of cultural representatives from different countries, including Ukrainians.
- Artistic residencies and exchange programs provide artists with opportunities for creative development, collaboration with colleagues from other countries, and exchange of experience. There are a number of residencies in Ukraine that attract artists in various formats, see [the list of residencies](#), developed by the Zapravaka and TransArtists initiatives.

In Ukraine, there are professional unions and associations of artists that unite specialists

from various fields of art, for example, national unions of artists or composers. However, these institutions are not effective or do not meet modern needs.

Among the shortcomings of the current system there should be mentioned the lack of a comprehensive approach to supporting individual artistic activity; the lack of a clear definition of the status of an individual artist; the inefficiency of existing unions and associations; the limited budget of support programs; dependence on international aid, since a significant part of the support comes from international donors.

Based on this current state, we offer the following policy options:

1. Increasing the number of programs supporting individual artistic activity.

To stimulate the creativity of artists, enrich the country's cultural heritage and support socially significant artistic projects, it is necessary to increase support for various types of art, including painting, sculpture, music, theater, literature, etc. This can be implemented by increasing the budget and developing the institutional capacity of the Ukrainian Cultural Fund, as well as by forming specialized funds.

Proposed policy: expanding funding and the number of individual support programs of the Ukrainian Cultural Fund for artists, cultural figures, and organizations.

Leaders of the process: Ministry of Culture and Strategic Communications, Ukrainian Cultural Fund.

Cost:

- [The general request](#) for funding for applications under the UCF Scholarships program in 2025 is UAH 48,921,072.88. This is the sum of all applications from individual applicants in the arts, cultural heritage, and creative industries. Approximately 6% of the requested amounts were supported within the program. Required level of support: 10-30% (based on an analysis of similar indicators in other countries). At the same time, there are no classifiers of types of activity (KVED) other than "Individual Artistic Activity", which makes it impossible to collect data on sectors (for example, how many composers, dancers, or craftsmen are registered as sole proprietors), which makes it complicated to calculate.
- To strengthen the UCF's ability to administer funds in the amount of 20% of the grant support.

- Total cost – UAH 6-17 million (depending on the level of support for the request: 10-30%).
- The amount of support should be adjusted in annual planning following the updated volume of demand in previous periods.

2. Directing lottery business revenues as an additional source of funding

The state lottery can provide additional funding for artists and art projects, forming a local source of funds for the development of independent cultural and art projects. Funding from national lotteries in Europe is a reliable source and an indispensable part of income, which allows them to operate stably. Part of the income from lotteries can be directed to special funds for the support of culture and art, which provide grants, scholarships, and finance various art projects. The mechanism for distributing funds is transparent and public, ensuring accountability and trust. Income from lotteries can be used to expand support for individual artistic activities within the framework of the UCF grant programs.

Currently, the MCSC, under Regulation No. 91, can direct lottery revenues only to the development of institutions of national importance, in particular, their construction. It is impossible to direct funds to other areas. In [2024](#), UAH 261, 884.3 from the lottery were transferred to the special fund, and in [2025](#) – UAH 259,141.00.

What changes need to be implemented:

- to expand the possibilities of using MCSC's funds only for the development of institutions of national importance, in particular, their construction (amendments to [Resolution No. 91](#) as of February 7, 2022);
- to regulate the percentage of the lottery allocated to culture;
- to regulate the possibilities of spending funds in subsequent budget periods and introduce the term “long-term project”;
- to inform the public about the purpose and mechanism of the lottery, ensure its transparency and accountability, while increasing its popularity.

Advantages:

- Lottery is an additional source of funding for artistic activities, independent of the state budget and private investments.

- Lottery can involve the general public in supporting the arts, raise awareness of its importance, and promote cultural development.
- The mechanism for distributing funds received from the lottery can be transparent and understandable for all participants.

Disadvantages:

- [Low efficiency of the lottery business, the need to reform the lottery business](#) (there are currently five draft laws registered on the organization and operation of lotteries, one of which proposes the distribution of revenues to culture and the arts).
- There are ethical issues regarding the use of gambling to finance the arts.
- Lottery income can be volatile and depend on random factors.

The short-term perspective of implementation may be to attract additional funds to support artistic activities. Medium-term perspective: creating new opportunities for artists and developing art projects, supporting Ukrainian art and its promotion internationally. Long-term perspective: ensuring the sustainable functioning and progress of the artistic sphere in Ukraine.

Leaders of the process:

- Ministry of Culture and Strategic Communications of Ukraine: amendments to Resolution No. 91 and development of mechanisms for distributing funds (financing procedures).
- Ukrainian Cultural Fund: management of funds and their distribution.
- Civil society organizations: public involvement and control over the transparency of the process.

Milestones:

- Expanding the possibilities to use the funds of the MCSC from the lottery not only for the development of institutions of national importance, in particular, their construction, but also for supporting individual artistic activities and other priority areas.
- Ensuring the clarity of the principles and transparency of the distribution of funds from the lottery.

- Assessing the effectiveness of the lottery and its impact on the development of artistic activities.

3. Creation of the register of individual artists

It is important to note that this policy does not constitute a stand-alone policy to address the EPI “Cultural Product: Policies to Support and Revitalize Individual Artistic Activity”, but is a rather more cross-cutting tool for several policies and challenges mentioned in this report.

A database of Ukrainian artists is needed: to analyze information on the number of independent artists and their needs, to take this data into account when developing cultural policies and strategies, to enable their identification and interaction with state bodies and cultural institutions, and to publicize and ensure the visibility of the sector, it is recommended to create a database of Ukrainian artists. This database should be updated through online platforms with the possibility of entering information about oneself, one's works and achievements, and it should also have a public part. The data from the register can, in particular, be used to inform artists about participation in competitions, support programs, and other initiatives. An additional and important motivation for providing data to such registers may be to obtain specific benefits: for example, if an application for grant programs from the Ukrainian Cultural Fund can be submitted only upon prior registration in this online register.

This policy is described in detail in section six of this report, which deals with the visibility of the independent sector and the inclusion of data on independent artists and cultural and artistic institutions in general cultural sector monitoring processes.

4. Commissioning of artworks

Commissioning of artworks is a process in which an artwork is created at the request of a customer (organization or individual). It may involve different approaches to selecting artists: open competition, invitation-only competition, personal invitation. Usually, an order is placed based on a specific need or function that the work should perform. When creating an artwork, the author takes these wishes into account, while the process assumes openness of the result. Cooperation is based on the well-defined terms of interaction, remuneration, and copyright agreed upon in the contract.

Commissioning of artworks stimulates creative activity by providing artists with financial income through specific orders. This contributes to the development of unique art projects that meet the needs of society and have artistic value. Transparent selection through commissions increases the competitiveness of artists, opening up new opportunities for professional growth.

Artworks can be commissioned by:

- ministries and departments (for example, to create memorials, monuments, art projects in public spaces);
- museums, galleries, theaters (to replenish collections, create decorations, design exhibitions);
- local authorities (to create urban amenities objects, cultural projects);
- private organizations, businesses, and public associations;
- private collectors (to replenish their own collections) and individuals for personal purposes.

An analysis of the practice of commissioning artworks in different countries shows that the commissioning tool can play an important role in the transition to an inclusive model of historical policy. The community can be involved in commissioning artworks, for example, in public spaces. Participatory commissioning of art can contribute to the search for common, uniting senses, even in conditions of different historical experiences.

Proposed policy: development of methodological recommendations, information campaign on the commissioning tool, and training activities designed to increase the awareness and competence of artists and customers.

This will include the development of standard interaction agreements, quality standards, the formation of an algorithm for the implementation of commissioning (how to conduct an open competition, etc.) and the dissemination of information about them, as well as the introduction of an award “For the best example of commissioning” for businesses and organizations that have demonstrated an exemplary approach to cooperation with artists, supporting the creation of significant works of art.

Policy benefits:

- Low cost.

- Rapid results in raising awareness, which will contribute to an increase in the number of commissions for artists.
- Synergy with other tools, such as an artist registry, which can become a base for customers.
- Effectiveness in attracting a wider range of artists due to the overall good response to open calls.

Policy drawbacks: May not provide a sufficient level of practical support. Not all art forms will be supported. Potentially few new commission orders, mostly for well-known artists.

Policy outcomes:

Short-term perspective:

- Increasing awareness of artists and customers about the possibilities of commissioning.
- Increasing the number of contracts for the commissioning of works of art.

Medium and long-term perspective:

- Improving the quality and diversity of commissioned artworks.
- Creating a standard procedure and clear agreements between artists and customers.
- Increasing the income level of artists.

Leaders of the process:

- Ministry of Culture and Strategic Communications.
- Public organizations dealing with cultural issues.
- Professional associations of artists.

Milestones:

Stage 1 (6-12 months):

- Development and approval of the policy concept.

- Formation of a working group consisting of the representatives of stakeholders.
- Development of methodological recommendations.
- Development of standard contracts, quality standards, algorithm for the implementation of commissioning.
- Development and launch of an awareness-raising campaign and support of the implementation of methodological recommendations.

Stage 2 (12-24 months):

- Conducting training events and seminars.
- Organizing the first awards for the commissioning of works of art.

Stage 3 (24-36 months):

- Monitoring and evaluating the effectiveness of the policy.
- Making changes and adjustments as needed.
- Disseminating information about successful examples of commissioning.

Cost per year:

- Conducting an awareness-raising campaign, training events – UAH 5,000,000
- Holding an annual award “For the best example of commissioning” – UAH 1,500,000
- Development of methodological recommendations – UAH 2,000,000 (one-time).

5. Transparent market: taxation of artists' work based on the principle of fair remuneration for work

Lack of financial resources, economic instability, low wages, and unattractive working conditions are among the sector's problems most frequently mentioned by the respondents in the first stage of the RES-POL project. According to the ranking results, the issue of the level of wages and problems with tariff scales are in the second ten of the list of priorities. Also, within the framework of the RES-POL project, a separate study "Competitive wages in culture, art, and cultural heritage" was conducted, with a cross-sectoral analysis.

The previous baseline report of the "Arts and Culture" sector identified the following regulatory and fiscal issues as priorities:

- The need to reduce the tax burden on the creation of an independent cultural product. In particular, it is said that the third group of individual entrepreneurs cannot engage in touring activities, and therefore pay a single tax (KVED 90.01. and 92.32), as well as that the reduced VAT rate of 7% is not available for independent cultural institutions.
- The impossibility of simplified taxation for the sale of their own works of art - the third group of individual entrepreneurs can sell works of art only under the general taxation system.
- The need for "tax holidays" for the non-state sector and those who are in the area of active hostilities.
- There are also currently a number of issues regarding the practical enforcement of legislation in the field of copyright and royalties.

This strategic brief suggests policies designed to address the first two issues.

Problem 1. Taxation of sales of works of art

As of January 1, 2025, only 6,826 private entrepreneurs with art KVEDs (90.01 theater and

concert activities and 90.03 individual artistic activities) were registered in Ukraine, of which 6,064 were on the simplified taxation system. This is significantly less than the actual number of artists working in Ukraine. The data was obtained as part of a separate request made to the State Tax Service of Ukraine regarding tax payments to the consolidated budget, single contribution revenues, local taxes and fees, as well as the number of payers who are individual entrepreneurs on the general taxation system (for the IVth quarter of 2024). There are a number of reasons why artists do not register as individual entrepreneurs and do not pay taxes on their own activities, but, above all, **the income taxation regime is extremely unfavorable.**

Creative industries have a high value-added multiplier, so economically developed countries stimulate the development of creative professions and encourage individual artistic activity in every possible way. For example, many EU countries have introduced special tax regimes to stimulate arts and creative industries.

For example, under Article 278-0 bis of the French Tax Code, a reduced VAT rate of 5.5% applies to the sale of works of art by their author, while in other cases the standard VAT rate of 20% applies. Under Article 12(2) of the German VAT Act (Umsatzsteuergesetz), the VAT rate for the sale of works of art by their authors is 7%, in contrast to the standard rate of 19% paid in the case of resale by galleries or collectors. For authors of works of art in Italy, a reduced VAT rate of 10% applies under Article 98 of the Italian Tax Code, while the standard VAT rate is 22%.

Artists do not receive huge profits from their activities, however, in Ukraine, the same taxation regime is applied to transactions involving the sale of works of art by their authors for the first time as in the case of resale of works of art by collectors or galleries: according to the norms of the Tax Code of Ukraine (paragraph 291.5), artists who sell their own works cannot be payers of single tax of the first - third groups. Thus, the sale of their own works by artists is taxed under the general system and the real tax rate is over 40% of the proceeds from the sale of works of art. This forces artists, for whom this type of income is actually the only source of income, to look for alternative ways to formalize their activities. Often, artists formalize their work as providing services for creating a work of art, which allows them to include such income in the tax base of individual entrepreneurs on a simplified system and pay a single tax (excluding VAT). Thus, artists receive somewhat more income than they would if they had officially sold their works of art. At the same time, they lose the property copyright to the work, including the right of resale.

The number of artists who officially pay taxes on the sale of their own works of art is negligible, and the revenue from the tax on income received as a result of the right of resale is so small that it is difficult to track it.

The development of a special tax regime for artists in Ukraine is of key importance for the development of art and the strengthening of creative economy. This will not only allow artists, for whom the sale of their own works is often the only source of income, to receive fair remuneration for their work, but also has the real potential to bring many operations of selling works of art by their authors out of the shadows, and therefore increase budget revenues.

| Problem 2. Royalties

Under paragraph 14.1.225 of Article 14 of the Tax Code of Ukraine, royalties are any payment received as remuneration for the use or for granting the right to use an object of intellectual property rights. This concept covers more than just the arts: royalties are the right to use any copyright in literary, artistic, or scientific works, including cinematographic films, works for television and radio broadcasting, musical compositions, as well as any patents, trademarks, models, plans, know-how, or even specialized equipment.

According to applicable legislation, some types of activities of artists - writing scripts, creating musical works, participating in concerts or literary translation - are classified as royalties, that is, as passive income (*Royalty is any payment, including a payment made by a user of copyright and (or) related rights to collective management organizations, in accordance with the Law of Ukraine "On Effective Management of Property Rights of Rightholders in the Field of Copyright and (or) Related Rights", received as a remuneration for the use or for granting the right to use an object of intellectual property rights, namely any literary works, works of art or science, including computer programs, other recordings on information carriers, video or audio cassettes, cinematographic films or films for radio or television broadcasting, broadcasts (programs) of broadcasting organizations, other audiovisual works, any rights protected by a patent, any registered trademarks (marks for goods and services), intellectual property rights to a design, secret drawing, model, formula, process, intellectual property rights to information concerning industrial, commercial, or scientific experience (know-how) (paragraph 14.1.225 of the Tax Code of Ukraine)*), although in practice it is remuneration for creative, intellectual, and physical work.

Royalties for performing at a concert, writing music or a script are one-time payments

that, according to legal formulation, have the characteristics of passive income. However, it is important to understand: these incomes are formed as a result of active creative work, so they should not be considered just passive.

Here is an important distinction to be made: royalties as remuneration for the use of copyright always go to an individual - the holder of this right. In contrast, an individual entrepreneur (FOP) can create and sell a work of art within the framework of a registered business activity if this does not involve the transfer of exclusive property rights to the work or the use of a license.

Given the specifics of professional creative activity, such income can account for up to 100% of artists' income, so their correct tax treatment is critically important.

Possible solutions to the problem:

- 1. Recognizing the sale of one's own works of art by an author as an activity permitted for an individual entrepreneur.**

To suggest a distinction between the sale of works of art to the end user by the author himself – as part of his individual creative activity – and the resale or commercial circulation of works by other entities. This will allow artists to declare their income under the simplified taxation system.

- 2. Clarifying the tax status of public performances organized by artists themselves.**

To determine the fundamental difference between the activity of organizing tours of other performers and performances that artists independently organize and present to their own audience. In the second case, it is about the direct provision of a cultural product to the consumer, and not about intermediary activities.

- 3. Providing artists with an opportunity to work on a simplified taxation system.**

To provide that individual entrepreneurs who are engaged in individual artistic or performing activities can work on a simplified system (3rd group) provided that they sell their own products or organize their own performances independently, without producers or agents.

- 4. Introducing a preferential regime for the taxation of royalties for creative work.**

To determine that payments to authors for the creation of original works (music, scripts, translations, etc.) do not constitute passive income, unless they involve the

transfer of rights to third parties. In such cases, the fee should be interpreted as remuneration for work, which allows for the application of a different (preferential) taxation model, including the possibility of exemption within the upper threshold.

5. Providing for the possibility of reduced VAT for authors.

For authors who work on the general taxation system and independently sell their own works, it is advisable to provide for a reduced VAT rate (for example, 7%) for such transactions.

6. Creating a tool for identifying artists.

In order to transparently implement tax changes, it is advisable to create a state register of artists - based on clear criteria, similar to the already created register of masters of folk artistic crafts.

Possible problem: is it enough to identify artists by KVED? The issue of additional confirmation of the status of an artist can be resolved by creating a state register of artists (following the example of the developed mechanism for registering masters of folk artistic crafts); the corresponding policy is also described in our strategic brief.

Assumption: changing the taxation model for artists will allow increasing business activity and revenues to the State Budget of Ukraine by removing many artists from the shadow.

Situation modeling:

Let's assume that today 5,000 artists are officially registered as individual entrepreneurs (KVED 90.01 "Activities in the field of performing arts" and KVED 90.03 "Individual artistic activity").

Let's assume that their real number is twice as large and equals 10,000 people who actually create and sell their own works of art or organize their own performances.

- 50% (5,000 people) work illegally, without registering as an individual entrepreneur and without paying taxes.
- 40% (4,000 people) pay taxes as an individual entrepreneur of the 3rd group, using the wording "service of creating works of art" or "service of performing". 10% (1,000 people) work officially on the general taxation system, paying all taxes under the applicable legislation.

For calculations, let's assume that the average income of each artist is at the level of the average salary in Ukraine in 2024, i.e. UAH 21,473 per month, which is UAH 257,676 per year.

Tax conditions for each group:

- Artists working illegally do not register as individual entrepreneurs and do not pay taxes.
- Individual entrepreneurs of the 3rd group pay 5% of the single income tax, 1% of the military fee on income, and a fixed minimum social security contribution of UAH 1,760 per month.
- Artists on the general system pay 18% of the personal income tax on their income, 1.5% of the military fee on income, and a fixed minimum social security contribution of UAH 1,760 per month.

Alternative scenario:

Let's imagine that all 10,000 artists work as individual entrepreneurs of the 3rd group and pay 5% of the single tax, 1% of the military fee, and the social security contribution in the amount of UAH 1,760 per month.

1. Group 1: Artists working illegally (5,000 people)

- They do not pay taxes and sell their works illegally.
- The annual income of one artist is UAH 257,676.
- Total income of the entire group: $5,000 \times 257,676 = \text{UAH } 1,288,380,000$.
- They do not pay taxes, so the state does not receive taxes from each artist.
- Tax losses of the state: 5% of the single income tax ($257,676 \times 0.05 = \text{UAH } 12,883.80$), 1% of the military fee ($257,676 \times 0.01 = \text{UAH } 2,576.76$), and the fixed minimum social security contribution ($1,760 \times 12 = \text{UAH } 21,120$).
- Total state losses for the entire group: $5,000 \times 36,580.56 = \text{UAH } 182,902,800$ per year.

2. Group 2: 3rd group individual entrepreneurs (4,000 people)

- Each artist pays 5% of the single tax, i.e. $257,676 \times 0.05 = \text{UAH } 12,883.80$ per year.

- Military fee is 1%, i.e. $257,676 \times 0.01 = \text{UAH } 2,576.76$ per year.
- Single tax is UAH 1,760 per month, i.e. $1,760 \times 12 = \text{UAH } 21,120$ per year.
- Total taxes per artist: $12,883.80 + 2,576.76 + 21,120 = \text{UAH } 36,580.56$.
- Annual income of an artist: $257,676 - 36,580.56 = \text{UAH } 221,095.44$.
- Total group income after taxes: $4000 \times 221,095.44 = \text{UAH } 884,381,760$.
- Total group taxes: $4000 \times 36,580.56 = \text{UAH } 146,322,240$.

2. Group 3: Artists on the general system (1,000 people)

- Personal income tax is 18%: $257,676 \times 0.18 = \text{UAH } 46,381.68$ per year.
- Military fee is 1.5%, i.e. $257,676 \times 0.015 = \text{UAH } 3,865.14$ per year.
- Social security contribution is UAH 1,760 per month, i.e. $1,760 \times 12 = \text{UAH } 21,120$ per year.
- Total tax per artist: $46,381.68 + 3,865.14 + 21,120 = \text{UAH } 71,366.82$.
- Annual income of one artist: $257,676 - 71,366.82 = \text{UAH } 186,309.18$.
- Total group income after taxes: $1000 \times 186,309.18 = \text{UAH } 186,309,180$.
- Total group taxes: $1000 \times 71,366.82 = \text{UAH } 71,366,820$.

3. Alternative scenario: if all artists were individual entrepreneurs of the 3rd group:

- The annual income of one artist is UAH 257,676.
- Each artist pays taxes in the amount of 5% (UAH 12,883.80), 1% military fee (UAH 2,576.76), and social security amounting to UAH 21,120.
- Total amount of taxes per artist: UAH 36,580.56.
- Annual income of one artist: $257,676 - 36,580.56 = \text{UAH } 221,095.44$.
- Total income of the group after taxes: $10,000 \times 221,095.44 = \text{UAH } 2,210,954,400$.
- Total amount of taxes of the group: $10,000 \times 36,580.56 = \text{UAH } 365,805,600$.

Total taxes now: UAH 217,689,060.

Total taxes if all artists worked as individual entrepreneurs of the 3rd group: UAH 365,805,600.

Additional state revenues: $365,805,600 - 217,689,060 = \text{UAH } 148,116,540$.

Conclusion: simplifying the taxation conditions for artists and musicians will not lead to a reduction, but on the contrary, will increase revenues to the State Budget of Ukraine by 148 million hryvnias annually.

Justification of the optimal option for reforming the taxation for artists

Given the analysis of the advantages and risks of possible options, we propose to consider a comprehensive approach to the taxation of artists as optimal. It takes into account the interests of all stakeholders – the artists themselves, the state, and society – as much as possible and contributes to the development of the art economy in Ukraine.

Arguments in favor of this option:

1. Stimulating the legalization of artists and increasing budget revenues.

The current system forces many artists to work in the shadow due to high tax rates and the lack of flexible registration mechanisms. The introduction of a registry of artists will make it possible to officially determine their status, which will facilitate their integration into legal economic activity. Thanks to a fairer taxation model, the number of registered individual entrepreneurs will increase significantly, and budget revenues will increase.

2. A separate tax regime for artists, taking into account the specifics of their activities.

Introducing a reduced VAT rate on the sale of one's own artwork (7%) will allow artists to sell their work officially, rather than formalizing the transactions as "services". By making changes to the royalty system, it is possible to distinguish between active creative activity (the artist's work) and passive income from intellectual property.

3. Protection of copyright and property interests of artists.

Automatic registration of artistic works in the IP Office will contribute to the development of the culture of copyright protection and prevent cases of plagiarism and illegal use of works. It also creates the prerequisites for the full functioning of the resale right, which is an important source of income for artists in many countries.

4. Flexible taxation mechanism that prevents abuse.

Artists will have the opportunity to work as sole proprietors under a simplified system,

without having to use non-transparent legal schemes. Reclassifying income from artistic activities from royalties to wages will allow artists to work openly and not lose copyright to their own works. Creating a mechanism for controlling the subsequent resale of works of art will reduce the possibility of tax evasion.

Suggested legislative amendments:

1. To introduce the state register of artists (described in detail in Section 6)

2. Special tax regime for artists

- Reduced VAT rate of 7% on the first sale of works of art by their authors.
- Exclusion of author's payments for the creation of works of art from the royalty category for artists added to the register.
- If the artist's total annual income does not exceed 570 minimum wages, such income is included in the total income and taxed as individual entrepreneur's income at the respective rate; if this limit is exceeded, the standard rate provided for royalty taxation is applied to the surplus part.

3. Flexible regulation of the activities of individual entrepreneurs in the artistic sphere

- To expand the list of permitted activities for individual entrepreneurs of the 3rd group in the field of art.
- To allow the sale of their own works of art by artists on a simplified system without any restrictions.
- To establish restrictions on the activities of intermediaries and producers in the field of organizing artistic events.

4. Copyright protection mechanism

- Automatic registration of copyright for artistic works in the IP Office upon their first sale by the author.

Expected outcome:

- Increasing the number of artists who officially receive income and pay taxes.
- Increasing state budget revenues by over UAH 148 million annually due to artists coming out of the shadow.

- Stimulating the development of the creative economy due to a transparent tax system.
- Protecting copyright and guaranteeing fair remuneration for artists.

The proposed option creates a balance between the interests of artists, the state, and society, ensuring fair taxation, protecting intellectual property, and stimulating the development of art and creative industries.

6. Visibility of the independent sector: inclusion of data on independent artists and cultural and arts institutions in the general monitoring of the cultural sector

Qualitative decisions about the future should be based on an analysis of the present and the past. We do not have enough of this data in the field of art and culture, there are many gray areas in our data regarding the artistic process, and there are many gaps in the narrative about the history of art. Recently, one can observe a greater number of studies in the field, but the deficit of open and verified data about the sector is still noticeable. The essential issue of the **lack of (support for) analytics and research on art and the art sector in Ukraine**, according to the results of the ranking of priorities, was at the end of the top ten.

In April 2021, the Law of Ukraine “On Culture” was supplemented with Article 4-1, which at the legislative level determined the need to create a system for monitoring and evaluating the implementation of state policy in the field of culture. Under this article, monitoring is carried out by collecting, transmitting, systematizing, storing, and analyzing information on the state of the cultural domain, forecasting changes in this sphere, developing recommendations for information and analytical support for managing it, making decisions to prevent negative changes in the cultural sphere, forming state policy in the field of culture based on sustainable development. The sources of monitoring data are statistical information, administrative data, data from sociological and other research, etc.

Since 2018, the Ministry of Culture and Strategic Communications has begun to bring statistical indicators in the field of culture and creative industries in line with the requirements of European standards. It was planned that all forms of administrative reporting would be unified, which would make it possible to integrate them into a single monitoring system that would form the basis for data-based policy formation.

With the support of international donors, the Ministry of Culture and Strategic Communications has implemented numerous digitalization initiatives in recent years. Several key registers and information resources in the field of culture, arts, and cultural heritage have been created. These include:

- Register of the basic network of cultural institutions (information and communication system, operating in the pilot project mode in Kyiv and Vinnytsia regions).
- State Register of Immovable Monuments of Ukraine (operating in the pilot operation mode, <https://e-pamiatka.gov.ua/>).
- Register of Museum Collections (operating in the pilot operation mode, also includes registers of cultural values and national cultural heritage, <https://museum.mcsc.gov.ua/>).
- State Register of Masters of Folk Artistic Crafts (software has been created; to launch the register, changes to the legislation are required, the project has been submitted for consideration by the Verkhovna Rada of Ukraine and is awaiting a decision).
- Intangible Cultural Heritage (information resource, operating in the pilot operation mode, <https://ich.mcsc.gov.ua/>).
- State Register of Film Producers, Distributors and Exhibitors (<https://usfa.gov.ua/derzhavnyy-reyestr-vyrobnykiv-ta-rozpovsyudzhuvachiv-filmiv>, it is not a full-fledged digital product).
- State Register of Publishers, Manufacturers and Distributors of Publishing Products (published as a dataset on the open data portal).

The full-fledged launch of the system of electronic registers in the field of culture aims to fill the gaps in data and ensure the sustainability of its collection and storage, which, in turn, will allow for the formation of state policy for the effective analysis of administrative data and predictive modeling of indicators.

The existing system of monitoring and analysis of the cultural sector covers only data on state and municipal institutions, completely ignoring creative entrepreneurs. On the one hand, only the reporting forms on the activities of theaters and cinemas currently provide for the possibility of reporting for the non-state sector. On the other hand, a very small number of business entities use this opportunity because they are either not sufficiently informed about it, or do not understand the need to share information about their activities with the state. At the same time, state policy in the field of culture and creative industries should target not only state and municipal cultural institutions, therefore it is important to exchange information about independent artists and cultural and artistic institutions, the dynamics of the development of creative entrepreneurs and

non-state actors in the field of culture in order to understand their needs and effectively plan measures to support the industry.

According to the draft law initiated by the government, **the State Register of Masters of Folk Artistic Crafts will provide for open registration of independent artists working in one of the techniques of folk artistic crafts.** Independent artists, cultural and artistic institutions will also be added to the registers of film producers, distributors and exhibitors as well as publishers, manufacturers and distributors of publishing products. However, unlike newer registers in the field of culture, the latter two do not constitute full-fledged digital products. They are available only in the open data format and do not have a public part or an analytical module. The presence of an entry in the register of producers, distributors or in the register of film exhibitors and publishers, manufacturers and distributors of publishing products is a mandatory prerequisite for carrying out the relevant activity, while registration in the State Register of Masters of Folk Artistic Crafts is purely voluntary.

Unfortunately, other registers today do not provide for the possibility of interaction with the independent sector, and this should be corrected.

Regarding the museum register, currently, only museums that store items from the state museum fund and are managed by the MCSC can register there. **Private museums, as well as museums within the administration of other ministries, are not involved in the project, although their participation could be useful both for the museums themselves and for the overall process.** This concerns knowing the number of museum objects, their condition, regulating the process of moving museum objects, accounting for damage or loss due to military actions or emergencies.

The Law of Ukraine “On Culture” stipulates that the basic network of cultural institutions includes cultural institutions, other enterprises, institutions, organizations, and educational institutions in the sphere of culture of state and municipal forms of ownership. Currently, private cultural institutions are not included in the basic network of cultural institutions, and therefore are not involved in this project, although their participation could be useful. The inclusion of cultural institutions of various forms of ownership in a single information base will certainly be useful both for the state (to know the number and profile of stakeholders), and for institutions (search for partnerships and coordination of areas of activity) and citizens (a one-stop shop where one can conveniently obtain information about existing cultural institutions and their work). In addition, the existing system of electronic resources in the field of culture and art completely makes it impossible to include creative entrepreneurs, artists, musicians,

composers, and other artists, as well as providers of artistic education, in the system.

Improving the current registers to enable interaction with the independent sector is an important step that needs to be taken. Including independent cultural and artistic institutions in the existing registers will ensure a more complete coverage of the cultural sector and contribute to the development of the cultural sphere as a whole.

There are several possible policies to address this challenge. All options, one or several of them can be implemented. Each option has its advantages and disadvantages.

- 1. Creation of a new digital product – a network of independent cultural and arts institutions.** This will be a platform for enhancing interaction, finding partners, and exchanging information. Registration on the platform will be voluntary, and information will be entered and edited through the user's personal account. Users will be able to choose the degree of publicity of their profiles: not to be displayed during searches, to display certain sections, or to display all information. The owner of the platform (MCSC, the State Agency of Ukraine for Arts and Art Education, or any other designated state institution) will have access to information for analytical purposes, to conduct surveys, and collect administrative data. Registered users will be able to view information about other users, with their permission, and use the search system by parameters (territory, type of activity, subject). All Internet users will have access to an interactive map with information about registered institutions.

Advantages:

Flexibility of the approach and ability to design the platform according to needs.

Disadvantages:

Significant capital investment and a long time for software development, determination of the body to administer the system, purchase of server equipment, and technical support for users.

List of possible expenses and estimated cost of the project:

- Software development involves platform design, creation of functionality such as personal accounts, interactive map and search system, testing and implementation. The estimated cost is from \$100,000 to \$400,000 depending on the complexity.

- Purchasing server equipment or renting cloud resources involves data security. The cost is from \$30,000 to \$100,000.
- Technical support.
- Administrative costs include the current expenses of the register administrator, conducting surveys, and data analysis. The cost depends on the scale of the project.

2. Inclusion of the non-state sector in the register of the Basic Network of Cultural Institutions (BMZK) (as a separate category). This option involves adding such an institution attribute as form of ownership and including information on private cultural institutions using the same template as for state and municipal cultural institutions. It is necessary to develop a procedure for submitting information from a private cultural institution for inclusion in the register, as well as making changes. A private institution is responsible for the reliability, completeness of information about it, and timely data updating. The operator has the right to remove a private cultural institution from the register under certain conditions. Thus, the BMZK register will be transformed into the Register of Cultural Institutions and will contain information on all legal entities that carry out activities in the field of culture, regardless of the form of ownership.

Advantages:

A ready-made solution with minimal resources.

Disadvantages:

Limitations: the solution is available only to legal entities.

List of possible expenses and estimated project cost:

- Development of additional software functionality and technical support involves creating the ability to add an institution's ownership type, adapt the template for private cultural institutions, and develop mechanisms for submitting information and making changes. Estimated cost: from \$10,000 to \$50,000.
- An awareness-raising campaign is aimed at informing private cultural institutions about the possibility of inclusion in the register and the registration procedure. It involves developing information materials and holding events to attract new participants. Estimated cost: \$5,000–10,000.

- Purchase of additional server equipment: estimated cost: \$25,000 to \$100,000.
- The register will be administered by the State Agency of Ukraine for Arts and Art Education. This will increase the workload on its employees, but will not require additional capital investments.
- Amendments to regulatory legal acts will also be implemented through the efforts of the MCSC and the State Agency of Ukraine for Arts and Art Education.

3. Inclusion of artists (individual artistic activity) as a separate block in the register of masters of folk artistic crafts. This involves the creation of a separate additional module based on the model of the register of masters of folk artistic crafts for artists, musicians, and other art professionals. An artist can independently choose what information about him will be displayed publicly. The MCSC or another designated institution will have access to information about registered artists.

Advantages:

The ability to adapt the ready-made solution by expanding its functionality.

Disadvantages:

- The status of the Master included in the Register of Masters of Folk Artistic Crafts is planned to be fixed at the legislative level, while the status of other independent artists remains undefined.
- The issue of verifying the status of an independent artist, composer, director, and others.
- Risk of overregulation: the question of whether a formal status should be defined remains open.

List of possible expenses and estimated project cost:

- Development of additional software functionality and technical support involves the creation of a separate additional module for artists, musicians and other art professionals based on the existing register of masters of folk crafts. This involves adapting the functionality to allow public display of information at the artists' choice, as well as providing technical support. Estimated cost – \$25,000–\$100,000 depending on the complexity of the module.
- Purchase of additional server equipment: estimated cost – \$25,000–\$100,000.

- An awareness-raising campaign is aimed at informing artists about the possibility of registration, the advantages of the platform, and the procedure for use. This includes, in particular, the development of information materials and consultations. Estimated cost – \$5,000-\$10,000.
- The register will be administered by the State Agency of Ukraine for Arts and Art Education. This will increase the workload on its employees, but will not require additional capital investments.
- The process of amending the legislation is complex and depends on the adoption of relevant initiatives by the Verkhovna Rada of Ukraine. The political factor remains a risk, but implementation is possible with minimal financial costs if the legislative changes are adopted.

Community position: the question arises whether the community needs a platform for interaction (a digital platform for information exchange with minimal administration from the state) or formal registration (a state register format with the ability to obtain an extract confirming the status of an artist, which may later be the basis for certain benefits). This determines the direction of further actions and policy implementation.

4. Inclusion of private museums and museums under the management of other departments in the Register of Museum Collections. To grant the right to museums of any form of ownership to register in the Register of Museum Collections, create their own profiles and collections, and exchange information with other museums. At the same time, the requirements for organizing work in the register, signing items and collections for private institutions will not differ from those currently established for state and municipal museums. When forming requirements for private museum institutions, it is worth paying attention to the fact that they can operate in various organizational and legal forms (in addition to the museum itself, it can also be a charitable foundation, a public organization, which de facto officially owns large museum collections).

Advantages:

- Ability to adapt the ready-made solution due to the expansion of the range of users.
- Ability to use ready-made mechanisms for coordinating the movement of cultural property.

Disadvantages:

- The issue of verifying the status of a private institution and compliance with the definition of a “museum” requires compliance criteria development.
- Increased burden on the system holder and operators.

List of possible expenses and estimated project cost:

- Development of additional software functionality and technical support: creating the ability to register museums of any form of ownership, their profiles, collections, and to perform information exchange functions. Considering that the basic development of the register cost approximately \$550,000, adapting and expanding the functionality may cost an additional \$20,000-\$80,000.
- Purchase of server equipment: purchase or lease of servers for stable operation of the register and data storage. Estimated cost - \$25,000-\$100,000.
- The register will be administered by the MCSC. This will increase the workload of its employees, but will not require additional financial costs.
- Amendments to the legislation will be implemented within the limits of available resources.

Policy outcomes

Short-term perspective:

- Obtaining data for planning further public policies.
- Involving the independent sector in the processes of digitalization in culture.

Medium and long-term perspective:

- Taking into account the interests of all actors in the cultural and artistic sector in state policies.
- Establishing information exchange between state, municipal, and non-state cultural institutions, independent artists.
- Creating a greater number of high-quality cultural products through an effective system of partner search and exchange of experience.

For the independent sector:

- The opportunity to influence political decisions, to be seen and heard.
- Creating more state support instruments that take into account the needs and requests of the private sector.
- Finding partners and like-minded people for project implementation.
- Creating more collaborations, exchange of experience, and sustainable partnerships.
- Simplifying procedures and the ability to receive services, extracts, and certificates in electronic form.

Scenarios and mechanics for implementing the policies described in this section

Preconditions:

- Financing: attracting donor funds.
- Strengthening the institutional capacity of institutions responsible for the implementation of processes.
- Adopting a number of political and management decisions.

Leaders of the process:

- Ministry of Culture and Strategic Communications of Ukraine.
- State Agency of Ukraine for Arts and Art Education.
- Art Community.

Milestones:

1. Determining the optimal format (new product or expansion of the functionality of an existing one, official register or information exchange platform).
2. Developing technical specifications for creating new or improving existing software.
3. Searching for donors to implement an international technical assistance (ITA) project.
4. Determining the institution responsible for ensuring the functioning of the register.
5. Conducting a tender for software development.

6. Cycle: development - testing - specification of requirements.
7. Developing procedures for the functioning of electronic resources / information resources, procedures for including subjects in them, updating information, and administering registers.
8. Purchasing / renting server equipment.
9. Starting a trial operation or pilot project to introduce electronic resources.
10. Making a decision based on the results of the trial operation or pilot project.
11. Full-fledged functioning of the system.

7. New cultural heritage: revitalizing the museification of contemporary art

In Ukrainian society, there is a prevailing perception that cultural heritage stands only for ancient art objects. At the same time, according to the UNESCO definition, cultural heritage encompasses tangible and intangible heritage that has proven value – symbolic, historical, artistic, aesthetic, ethnological or anthropological, scientific, and social. In other words, cultural heritage is not only about the past, but also about the present and about cultural products that have arisen in our lifetime and become important evidence of historical events and the development of society and the state over the past decades, in particular during the independence of Ukraine. Preserving and understanding this “new heritage” is important both from the point of view of Ukrainian cultural identity and in view of the losses of heritage caused by Russian aggression – the state has no right to neglect cultural heritage in times when it is not increasing in numbers.

In Soviet times – particularly in the late Soviet period – Ukrainian museums managed to replenish their collections not only with examples of Soviet socialism and more conformist art, but also with items representing more critical art. At that time, the collections of modern art were actively formed by those state museums that today have become carriers of some of the largest and most interesting collections of modern art – the National Art Museum of Ukraine, Odesa National Fine Arts Museum, and Khmelnytsky Museum. At the same time, these examples are rather an exception to the rule, and in general, museum management in Soviet times was oriented towards propaganda functionality and excluded from the collections a whole layer of modern and critical art, which practice was partly inherited and reproduced by the modern managerial culture of the network of state museums. The difficult financial conditions of the 1990s and 2000s, when there were almost no purchases of new works, meant that key positions of modern Ukrainian art created from 1990 to 2015 were almost not represented in the state museum collections of Ukraine. Ukrainian modern art since independence has mostly settled in private collections (in Ukraine and abroad) or in foreign museums. **Ukraine does not have a single representative state collection of contemporary art, nor does it have a single state or municipal Museum of Contemporary Art – at the same time, there is the potential to assemble such a collection or create a corresponding institution, provided that there is synergy interaction and that resources and efforts are united.**

However, given the non-transparent art market, private-public partnerships in the field of contemporary art should be built from a cautious distance, taking into account safeguards against abuse of private interests. While in Western European countries, patronage in the field of contemporary art is a widespread practice with a centuries-old history and an established code of ethics, in Eastern Europe of the post-Soviet bloc there are still (semi-)oligarchic structures in this field that see contemporary art as a status attribute that can be instrumentalized for relatively small amounts of money to improve reputations and lobby their own narratives. The presence of a certain part of the private sector that takes care of contemporary art does not mean that the state should distance itself from preserving this part of the heritage and building up its own collection of contemporary art as a common public good and state asset.

State museums that already have notable collections of contemporary Ukrainian art and are working on their development, in particular the aforementioned National Art Museum of Ukraine, Odesa National Fine Arts Museum, and Khmelnytsky Museum, indicate two key obstacles that hinder the museification of contemporary art:

- physical limitations of depositories and storage facilities (need for expansion) and formal limitations of storage categories (need for revision of categories). In particular, contemporary art objects are often of large size (installations and objects), so the issue of storage space sometimes becomes the reason for museums to refuse to accept such objects even as gifts;
- lack of budgets for the purchase of new works and lack of tax preferences for patrons willing to transfer individual works from their private collections to the museum.

The art industry – both state museums, private museums, and independent institutions – complain about the non-transparent and “gray” market for contemporary art, which makes it difficult to evaluate works of art.

- For example, there is a need to support and stimulate more transparent work of Ukrainian auction houses (Дукат, Goldens, Меркурій), because the methodology is based, in particular, on data from auction houses.
- There is also a need to remove the first sales of works by the artist from the “gray market”, in particular by reducing the taxation of first sales and providing fair remuneration, as discussed in the previous section of the brief; this would also create a more transparent reference base for the evaluation of works of contemporary art.

To improve the situation with the museification of contemporary art and enrich the state asset of the so-called “new heritage”, it is proposed **to strengthen the leadership of the Ministry of Culture and Strategic Communications in the preservation of new cultural heritage (contemporary art)** through the following policies:

1. Institutional integration of new heritage into state assets

1.1 Creating a network of methodological centers for the museification of contemporary art following the example of the French network Frac (Fonds régional d'art contemporain / Regional collections of contemporary art).

Frac was created in 1982 as a partnership between state and municipal authorities to bring together public collections of contemporary art in a single network. By 2025, the Frac structure has brought together 23 regional collections of contemporary art, representing approximately 35,000 works of art from 6,000 artists, 71% of whom have first handed over their works to a museum within the Frac. The Frac network is primarily aimed at researching local contemporary cultural heritage and decentralization, and therefore plays a key role in France's regional cultural development policy which aims to reduce geographical, social, and cultural inequalities and to promote the discovery of contemporary art by a wide range of audiences. The Frac network includes repositories, methodological and research centers, and exhibition spaces.

Creation of such a network is a process that will take decades; as part of the first step, it is proposed to study the Frac model and experience, adapt it to Ukrainian realities and needs, and implement and evaluate the first pilot.

Advantages:

- Synergy of existing resources and renewed constellation of assets instead of building a new institution.
- Networking and the principle of decentralization underlying the model.
- Connection with other policies and essential issues, in particular with issues regarding storage and exhibition spaces.
- Possibility to involve existing exhibition spaces in the network, such as the exhibition spaces of the National and regional Unions of Artists.
- Possibility of gradual implementation of the policy through a step-by-step approach and pilot projects.

- Built-in element of European integration through the adaptation of European experience.
- Strengthening cooperation and cultural exchange with France as one of Ukraine's strategic partners.
- Support of local heritage, local artists, and, in particular, new names in art, a general revival of the creation of a higher quality product in contemporary visual art.
- Organic growth and enrichment of the online public collection of contemporary art, i.e., the growth of the state's assets in the new cultural heritage.

Disadvantages:

- Long implementation period.
- Risk related to succession in case of leadership and strategy change.
- Potentially high cost of both the pilot and the entire project.
- Risk of co-optation of the institution by private interests.
- Should take place in parallel with the institutional reform of the network of cultural institutions since it will otherwise lose its sense.

List of possible expenses and estimated project cost:

- During the model study phase, the exchange between the Ministry of Culture and Strategic Communications and Frac, and pilot project planning, the expenses are limited to travel and salary costs for the team from the MCSC. Travel costs can be compensated by donor funds.
- The costs of the pilot project depend on its scope and can be partially compensated by donor funds.
- The Ministry of Culture and Strategic Communications requires expenses for the remuneration of employees with appropriate competences and experience.

Leaders of the process: Ministry of Culture and Strategic Communications, Ukrainian Institute, Ukrainian Institute in France.

Milestones:

- stage 1 (3-6 months) – preparation of the plan and team, attraction of donor funds for the first stage;
- stage 2 (6 months) – research of the model and creation of an adapted model for Ukrainian reality, including a pilot, consultations, and agreement with stakeholders;
- stage 3 (9-18 months) – attraction of donor funds for the pilot and parallel preparation for it (preparation of regulations and documentation, preparatory meetings with stakeholders);
- stage 3 (2-3 years) – pilot phase of the project, monitoring and evaluation.

1.2 Enhancing cooperation with civil society and **strengthening communities in the research, promotion, and museification of local contemporary art through piloting the model of a networking Museum of Contemporary Art.**

The model of the networking Museum of Contemporary Art is being developed by the NGO “Museum of Contemporary Art”, established in 2020 on the basis of the NGO Dzygamedialab (2015), which has been developing for five years the [Open Archive of Ukrainian Media Art](#). The NGO “Museum of Contemporary Art” emerged as a result of a discussion about the need for museification of contemporary art, which had been ongoing in the professional environment since the mid-1990s, and for about 5 years now, the NGO team has been working on a decentralized methodology for a networking Museum of Contemporary Art, which offers interaction on common platforms, accumulates local capabilities, and encourages productive competition and cooperation of communities. This model is based on the identification and research of local art centers and the creation on this basis of a network of local museum institutions that form a museum collection, are united by common policies, but have freedom in terms of artistic focus, scientific and educational activities, and combine the local context with the national and international dimension in their work.

- ### **1.2.1 Piloting the **model of a networking Museum of Contemporary Art (Ukrainian Museum of Contemporary Art, UMCA) in Vinnytsia** with the participation of the NGO “Museum of Contemporary Art” and the NGO “Art Association “Play”” based on a partnership between the public sector and municipal authorities (Vinnytsia City Council) within the framework of the UMCA.Vinnytsia project (first stage 2025–2027).**

- 1.2.2** Piloting the **second center of the networking Museum of Contemporary Art in a city to be determined during 2027-2030** in partnership with the NGO “Museum of Contemporary Art”, local governments, and specialized public organizations.

Within the framework of the implementation of items 1.2.1. and 1.2.2., the Ministry of Culture and Strategic Communications is expected to provide support in the form of methodological and political support, inclusion in state programs for regional development, culture, heritage, digital transformation, etc.

Advantages:

- Networking and the principle of decentralization underlying the model.
- Synergy of the model in the sense of private-public partnerships, as well as partnerships between the state and civil society.
- Revitalization of the creation of new local “bottom-to-top” museums.
- Possibility of gradual implementation of the policy through a step-by-step approach and pilot projects.
- Flexibility and diversity of local center models – good for the local context.
- Proven sustainability of the team and idea.

Disadvantages:

- Potential limitations in scaling the model (need for intensive involvement of the NGO “Museum of Contemporary Art” in the creation or revitalization of new centers).
- Flexibility and diversity of local center models – difficult to scale.
- Need for separate fundraising for each pilot.

Leaders of the process: Ministry of Culture and Strategic Communications, NGO “Museum of Contemporary Art”.

Connection between 1.1. and 1.2.:

Models 1.1. and 1.2. are similar, with the fundamental difference consisting in the fact that model 1.2. works with the creation of new centers and collections, while model 1.1. can offer solutions for the synergy revitalization of existing collections. It seems appropriate

to test both models at the pilot level and, based on the analysis of the results, make a decision on further steps and the feasibility of synergy models. It is worth ensuring mutual exchange and synergy already at the pilot level.

In addition, it is worth noting that a non-obvious obstacle to the museification of contemporary art by state museums is the shortage of depositories and storage facilities, and model 1.1. can potentially offer solutions for joint or “nodal” storage facilities.

2. Communication integration of the “new heritage” (contemporary art) into the narratives of state cultural policies

2.1 Creation of **an award for the enrichment and replenishment of collections of Ukrainian contemporary art**. The award may have several nominations, including:

- for the most significant replenishment (chosen from the general list of works that were officially included in the museum collection, taking into account both the number and significance of the items);
- for debut / for the first museum work (chosen from among the works of Ukrainian artists who first entered the collection of a Ukrainian museum);
- for returned art (chosen from among those works of contemporary art that were returned to the collection from abroad);
- for patronage (chosen from among works donated from private collections);
- for digitization (chosen from among digital versions of collections / 3D tours, etc.);
- for documentation (chosen from among books, films, or other products that document and popularize the museum’s collection of contemporary art).

Advantages:

- Relatively low cost and quick implementation period.
- Public visibility and positive media coverage.
- Positive impact on the motivation of those museums and museum staff members that/who are active in the field of contemporary art.
- Highlighting and promoting museums with contemporary collections.

- The cultural and museum management industry is not oversaturated with awards and other recognition tools, so a new award can quickly gain visibility and popularity.

Leaders of the process: State Agency of Ukraine for Arts and Art Education, an international organization like ALIPH.

Milestones: The entire iteration of creating an award, from agreeing on a format and documentation and finding donors to the award ceremony, can take up to 12 months. To be effective and impactful, the award should be planned for at least three years.

2.2 Development and implementation of a communication campaign aimed at popularizing contemporary Ukrainian art, in particular at:

- understanding the contemporary art process as the one that creates a new cultural heritage;
- working with contemporary art and acquiring the related resilience skills (ability to empathize, reflect, be able to perceive reality in its complexity and have a safe place to discuss it with others, be able to deal with a multiplicity of images and different contexts);
- raising awareness of aspects of collective memory and identity through various educational and communication formats, strengthening local communities and local art communities.

Leaders of the process: Ministry of Culture and Strategic Communications, NGO "Museum of Contemporary Art".

3. Digital integration of the "new heritage" (contemporary art)

3.1 Inclusion of private museum collections in the Register of the Museum Fund of Ukraine, provide for the procedure and criteria for private museums taking into account the peculiarities of the functioning of such museums. For their part, private museums must ensure proper accounting of museum objects and collections.

3.2 Experimental operation of the "Prytoka" software developed by the NGO "Museum of Contemporary Art", for voluntary use by state museums to increase the accessibility of contemporary art collections, as well as expand the possibi-

lities of inter-museum interaction. Support from the MCSC is envisaged for the possible involvement of state museum institutions in testing.

4. Economic integration and bringing the contemporary art market out of the shadow

4.1 Enabling tax benefits for the handover of works of art to state museums from private collections. Such handover should be made on a transparent basis, upon the request of the museum for those works of art that are relevant and valuable to the collection, and based on an independent assessment. In the case of using such a tool, a private patron may receive only partial reimbursement of the cost of the work, but this tool seems appropriate to stimulate the handover of important works from private collections to state collections.

To this end, it is necessary to supplement the norms of the Tax Code of Ukraine, in particular, paragraph 1 of Article 165 (income not included in the calculation of total monthly (annual) taxable income) with a new subparagraph:

estimated value of works of art provided (handed over) free of charge to a cultural institution.

It is also necessary to make the necessary changes to reduce the financial result before taxation of business entities by an amount equal to the estimated value of works of art provided (handed over) to a cultural institution free of charge.

4.2 Include in the model of the Ukrainian Cultural Heritage Fund the possibility of financing the purchase of works of contemporary art - on a competitive basis and subject to transparent evaluation and / or its own museum auction.

It is also important to take into account the processes of museification of contemporary art (in particular, purchases for collections, formation of digital and physical funds) within the framework of measures implemented by the Ministry of Culture and Strategic Communications in order to increase the effectiveness of state cultural institutions and funding instruments, including mechanisms for attracting international assistance for the restoration and development of cultural heritage.

8. Modernization of the content of higher art and cultural education: stimulating the publication of educational texts

The lack of both original and translated educational literature, as well as fundamental and applied cultural and art studies, is one of the issues that directly correlates with the problem ranked first in the ranking of essential issues in the “Arts and Culture” sector: [“Outdated content of art education”](#). After all, the issue of the content of bachelor's and master's programs directly depends on higher education institutions, which, within the limits of autonomy, should better take into account the needs of employers, and the latter should prioritize the development of professional standards for most educational specialties in the field of culture and art. However, an increase in the number of educational literature and translated professional publications is something that can be stimulated by policy instruments, and something that, ultimately, will positively affect the quality of higher education in the field of culture and art.

Today, the Ukrainian higher education system already has several tools to stimulate the development of educational materials and textbooks that are in demand among students in various programs.

1. Contract system for scientific and pedagogical staff, which involves development of certain educational and methodological or scientific products within the framework of the contract.

Such products include, in particular, publications in professional scientific editions of category “B” (and category “A”, if available), registered in the territory of Ukraine, as well as in editions included in the scientometric databases Scopus/Web of Science. In addition, this can be a set of educational and methodological materials to support the teaching of academic disciplines (work program of the academic discipline, syllabus, methodological publication, lecture notes, etc.), as well as collective or individual monographs.

2. Rating assessment tool for scientific and pedagogical staff .

For each type of professional achievement (participation in a conference, defense of a dissertation, supervision of a candidate's qualification work, etc., as well as for the preparation of educational materials), lecturers are given a certain number of points, following the approved rating scale. The lecturer's rating is intended to influence the

attractiveness of HEIs for applicants, as well as create a competitive environment in the HEIs. The highest points in the rating are awarded for products of intellectual activity - scientific articles, individual and collective monographs, abstracts of reports, etc.

3. The work of a scientific and pedagogical staff member can be in several directions, each of which is estimated by a certain number of hours, and all together they constitute a scientific and pedagogical workload.

Time standards are 600 hours for 0.5 load; 1,200 hours for 1 load, with half of the hours (300 and 600, respectively) to be spent on academic work (classroom classes), while the other half belongs to methodological work (development of educational programs, work programs, syllabi, methodological materials, etc.), scientific work (conferences, articles, monographs, etc.), creative and concert-performing work, organizational work (performing the duties of a course supervisor, participating in department meetings, supervising projects, etc.).

For instance, [time norms at Kharkiv Ivan Kotlyarevsky National University of Arts](#) are the following:

- preparation of methodological instructions/recommendations for studying an academic discipline (practical, individual, independent work, etc.) /or a textbook/ or a study guide / or lecture notes - 100 hours per 1 author's sheet (40 thousand characters);
- publication of a scientific article in periodicals included in the scientometric databases Scopus or Web of Science Core Collection - 200 hours per 1 author's sheet (40 thousand characters with spaces). In the case of co-authorship, it is divided by the number of co-authors;
- publication of a scientific article in a scientific periodical included in the list of scientific professional editions of Ukraine of category "B", or in scientific periodicals indexed in other international scientometric databases (except Scopus or Web of Science Core Collection) - 150 hours per 1 author's sheet (40 thousand characters with spaces). In the case of co-authorship, it is divided by the number of co-authors.

At the same time, the document contains approximately 200 items that flexibly describe the activities of a scientific and pedagogical staff member and allow them to gain the necessary number of hours without publications.

It is worth noting that on April 8, 2025, the President of Ukraine signed the Law of

Ukraine (registration No. 9600), adopted by the Verkhovna Rada on June 6, 2024, which aims to establish clear distinctions for different categories of staff - pedagogical and scientific and pedagogical, creating comfortable conditions for practitioners who want to teach and do not intend to engage in science.

Following the amendments introduced, scientific and pedagogical staff members will have an opportunity to carry out scientific activities in the amount of at least 30% of paid working time, and their educational workload will also be reduced for them - up to 30% of the total working time (the remaining 40% will obviously be covered by other areas).

4 One of the most effective tools for stimulating scientific and pedagogical staff to create methodological and scientific publications was and remains the system of scientific degrees and honorary scientific titles.

To defend a PhD (Candidate of Science) / doctoral thesis, to obtain the title of Associate Professor or Professor, it is necessary to have a certain number of publications, including individual monographs, textbooks, etc. European experience provides examples of “incentives for continuous professional development” such as, for example, a **one-year sabbatical** for every 6 years of service (or half a year for every 3 years). Each university has its own rules regarding funding and conditions for lecturers to stay on such leave. It is advisable to combine such leave with a research grant or an order from a publishing house for a monograph.

It is important to emphasize that the increase in the number of methodological and scientific publications to ensure the quality of higher education in arts is directly related to the development of the scientific direction of HEIs and the creation of a system of incentives and benefits specifically for scientific activity. **The National Research Foundation of Ukraine** is one of the instruments developed specifically for this purpose. In 2024, 64 projects won the “Advanced Science in Ukraine” competition with a total three-year funding of UAH 514,247,498.00, among the winners only 4 projects are from the field of the humanities, the others are from the field of exact sciences and human sciences. This indicates the low competitiveness of the humanities sector and the art sector as a part of it. With the introduction of changes under Law No. 9600 and changes in the proportions of the pedagogical load for scientific and pedagogical staff members, there is a need to introduce tools for the implementation of scientific activity in the field of culture and arts. In fact, we propose to consider the possibility of introducing mechanisms of “positive discrimination” specifically for art and cultural studies as a basis for systemic changes in the sectors of culture, arts, and creative industries.

To stimulate the creation of high-quality teaching materials and textbooks for art and cultural studies education, the authors of this policy brief propose several solutions:

1. Creation of a program **to support the publication of educational and scientific literature in higher education institutions for art and cultural studies specialties**, the operators of which could be the National Research Foundation of Ukraine, the Ukrainian Book Institute, or the Ukrainian Cultural Fund (subject to amendments to the law to open up the possibility of implementing long-term projects).

Such a program should include not only funds for preparing the publication for printing (make-up, editing) and printing, but also a fee for the author/author's team, because low wages are one of the key factors that negatively affect the motivation of scientific and pedagogical staff. In addition, the program should take into account the production cycle, which would begin with writing / editing / translating the book and end directly in printing, for which it is worth allocating 1.5-2 years, depending on the volume and complexity of the publication.

Analysis of policy advantages and disadvantages

- **Advantage:** specific result in a measurable number of new publications ready for use in the educational process.
- **Disadvantage:** increased burden on the state budget, provided additional funds are allocated for state donors, or if there is a need to find alternative sources of funding for this program.

2. **Creation of a scholarship program exclusively for scientific activities**, where the project would be implemented within one calendar year from the date of signing the grant agreement, and the result would be a manuscript of a textbook or monograph.

An alternative option could be the opening of separate LOTs for the implementation of project stages (following the example of the audiovisual sector), where writing, editing, and, ultimately, publication could be separate projects supported by UCF. If possible, the last of the stages (publication) could be delegated to the UBI programs.

Also, the issue of printing could be resolved by involving a private publishing house (the predicted commercial success of the publication) or a HEI, which could potentially allocate funds for the make-up or preparation of electronic publications. The operator of this scholarship program can be either a national-level institution (Ukrainian Cultural Fund, National Research Foundation of Ukraine), or a separate higher education

institution capable of providing expertise at the level of project selection, as well as ensuring control over its implementation.

3. Development of individual publishing policies by HEIs themselves, a system of incentives for scientific and pedagogical staff.

Creation of consortia of HEIs that have similar educational programs and are ready to invest in the development of science. Attracting external funds through partners and patrons, replenishing the HEI special fund with prioritization of support for scientific activities.



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