



BOŻENA GIERAT-BIEROŃ

Analysis and Possible Solutions for the Situation of Ukrainian Artists Living in Poland and Sweden During the Crisis

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ТЕАТР ДРАМАТУРГІВ

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Opening remarks

Triangle for Ukrainian Artists (TUA) is a Creative Europe project implemented between 2023 and 2025 under the leadership of Kulturhuset Stadsteatern (Sweden) in collaboration with Villa Decius (Poland), Rikstolvan (Sweden), Theatre of Playwrights / Teatr Dramatyriv (Kyiv, Ukraine), and Scensverige (Sweden). Conceived in response to the Russian invasion of Ukraine, the project supports Ukrainian artists – particularly playwrights – by helping them rebuild their creative capacity, re-establish professional networks, and engage in international collaboration.

The initiative brings together artistic residencies, translations and presentations of Ukrainian drama, public readings, and analytical research leading to policy recommendations. Through this comprehensive approach, Triangle for Ukrainian Artists fosters cultural exchange and strengthens the role of art as a force for resilience, democracy, and freedom of expression in times of crisis.

The present Policy Paper, authored by D. Sc. Bożena Gierat-Bieroń, Professor at the Jagiellonian University, offers an in-depth analysis of the situation of Ukrainian artists in Poland and Sweden. It provides valuable insights and recommendations on how to enhance their inclusion in local and international artistic communities.

As a project partner, Villa Decius continues to develop initiatives grounded in the idea of building an infrastructure of empathy – networks of understanding, solidarity, and cooperation across borders. Projects such as VACuM – Visegrad Academy in Cultural Management, the Visegrad Summer School, Art Pikknik Ukraina, the conference “Weimar Triangle and Ukraine”, and the scientific and literary residencies for Ukraine exemplify our ongoing commitment to supporting intercultural dialogue and artistic freedom.

I believe that the findings presented in this paper will inspire further actions aimed at strengthening cultural cooperation and building infrastructure of empathy across Europe.

Prof. Dominika Kasprowicz
Director of the Villa Decius Institute for Culture

Introductory note

The Triangle for Ukrainian Artists (TUA) was a Creative Europe project implemented between November 2023 and October 2025 through the collaboration of partners from Sweden, Ukraine, and Poland. Conceived during a time of immense uncertainty and upheaval caused by Russia's full-scale invasion of Ukraine, the project emerged from a shared conviction that artistic expression must not only survive crises but also serve as a catalyst for renewal, dialogue, and democratic values. Its central mission was to support Ukrainian artists – particularly playwrights – by helping them rebuild the creative and institutional structures necessary to return to work, to share their stories, and to contribute to the cultural reconstruction of post-war Ukraine.

TUA was guided by three main objectives. First, it sought to empower Ukrainian artists to regain agency and re-engage with their professional networks, both nationally and internationally, after the war disrupted artistic infrastructures and displaced many cultural practitioners. Second, it aimed to encourage new forms of artistic expression that amplified Ukrainian voices across Europe, promoting cross-cultural understanding and forging meaningful exchanges between artists and audiences from different countries. Third, it worked to document and analyze the project's practices and lessons in a policy paper that could serve as a transferable model for supporting freedom of expression, artistic resilience, and democracy during crises in other regions.

To achieve these goals, the project developed a rich sequence of activities that fostered collaboration, experimentation, and reflection. Ukrainian artists participated in residencies in the South of Sweden, which offered time and space to create new work, engage with local artistic communities, and experience a supportive environment conducive to creative recovery. The translation of Ukrainian plays into Swedish, followed by public readings, enabled cultural dialogue and enhanced the visibility of Ukrainian voices in Europe's performing arts landscape. The project also launched the digital platform TOP, a website dedicated to sharing information, promoting artists, and archiving creative outputs, ensuring the project's impact continued beyond its official duration.

The TUA framework further included Ukraine Artistic Meetings in Stockholm, which gathered artists, cultural managers, and policymakers to exchange ideas and explore collaborative opportunities, as well as a Mini-Play Festival in Kyiv, which celebrated emerging voices in Ukrainian theatre despite the challenges of wartime conditions. A study trip and networking meeting in Kraków strengthened cross-border partnerships, linking Ukrainian creators with Polish and Swedish institutions. Moreover, participation in the Performing Arts Biennale provided Ukrainian artists with international exposure, while the establishment of a Culture Bank – a resource hub collecting and redistributing creative equipment – helped address

material challenges faced by displaced artists and small organizations.

Research and knowledge-sharing were central to TUA's methodology. By combining practical activities with analytical reflection, the project identified ways in which cultural cooperation could effectively sustain artistic communities under pressure. The insights gathered through workshops, interviews, and collaborative exchanges were synthesized in this policy paper, which highlights best practices, evaluates obstacles, and proposes recommendations for future European cultural policies.

Ultimately, Triangle for Ukrainian Artists represented more than a temporary support mechanism – it embodied a model of transnational solidarity through art. It demonstrated how creative networks could become spaces of healing, innovation, and resistance in the face of war. As this policy paper outlines, the lessons learned from TUA extend far beyond the Ukrainian context. They offer valuable guidance for policymakers, cultural institutions, and artists worldwide on how to strengthen the role of the arts as a force for resilience, democracy, and freedom of expression in times of crisis and recovery.

Analysis and Possible Solutions for the Situation of Ukrainian Artists Living in Poland and Sweden During the Crisis

POLICY PAPER

He hung the Ukrainian flag on the Słowacki Theatre in Kraków, but after disgusting acts of vandalism, he took it down and placed it inside the building. This is a gesture of absolute solidarity with Ukraine. (RK2)

Author
Professor Bożena Gierat-Bieroń
Jagiellonian University

Kraków, October 2025

Introduction

The Policy Paper: *Analysis and Possible Solutions for the Situation of Ukrainian Artists Living in Poland and Sweden During the Crisis* aimed to explore the needs of Ukrainian artists living temporarily or permanently in Poland and Sweden as a consequence of the Russian-Ukrainian war (2022). Its main objective was to catalogue the needs and expectations of these artists, to examine their current situation, and finally to present possible solutions for their inclusion in cultural and artistic activities. The analysis addressed three main research questions:

1. **Institutional capacity:** Do the organizational and formal capacities of Polish and Swedish cultural institutions (both public and non-public) enable them to engage in international cooperation and to respond effectively to the needs of Ukrainian artists identified in the survey?
2. **Professional attitudes:** What are the attitudes of artists in Stockholm and Kraków toward potential cooperation with Ukrainian artists?
3. **Transferable model:** What kind of triangular model could be developed through this study that would adequately respond to the needs of artists at risk in other conflict zones?

The study was prepared in a pilot format. It has survey-based nature.

Methodology

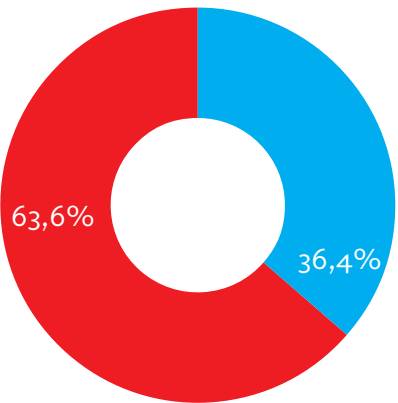
The Policy Paper was based on an empirical social study, conducted between May 1 and September 30, 2025, with a group of 30 respondents from Poland and Sweden. The respondents represented artistic professions, particularly related to theatre; they also included directors of cultural institutions and representatives of local authorities responsible for the cultural sector. The study consisted of two stages: (1) quantitative and (2) qualitative. The findings of both stages are presented in the analysis and in the summary.

Recommendations

Finally, the Policy Paper proposes recommendations for decision-makers, aimed at improving the processes of inclusion and integration of Ukrainian artists into Polish and Swedish artistic communities.

Results of Quantitative research

The quantitative study primarily involved participants of the Triangle for Ukrainian Artists (TUA) project (who had attended workshops in Sweden and Poland), as well as artists, who are working in Kraków or Stockholm in various formats.



Graph 1
Select the country about which will you fill in the Questionnaire
11 responses

■ Poland
■ Sweden

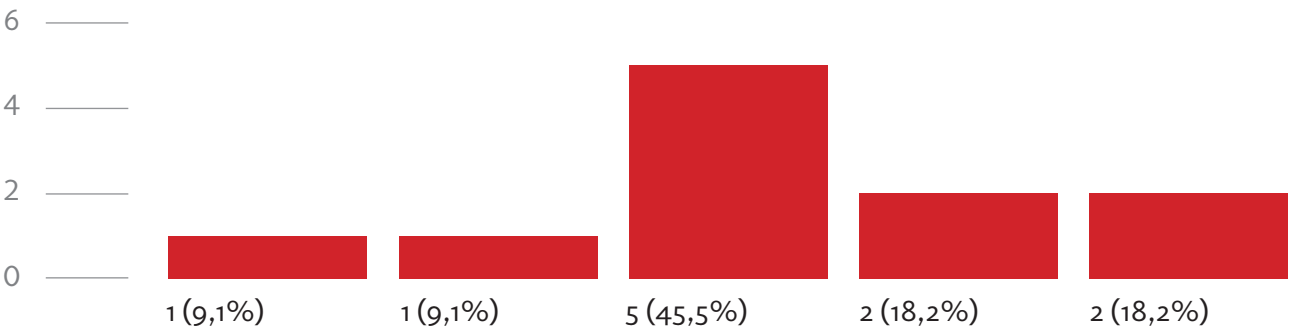
Source: Author’s own calculations.

The study involved 11 respondents, aged between 30 and 46, i.e. people in their prime, actively and dynamically developing their professional careers. In most cases (63.6%) they were individuals staying or living in Poland, and 36.4% in Sweden. The respondents worked professionally in the following artistic fields: playwright, psychologist, managers, producers, dramaturges, consultants, musicians, opera singers, actors / translators, unemployed (theatre intern).

Graph 2. Version A

How high do you rate the openness of the artistic / theatrical community of the country you are, to co-operate with Ukrainian artists (playwrights)?

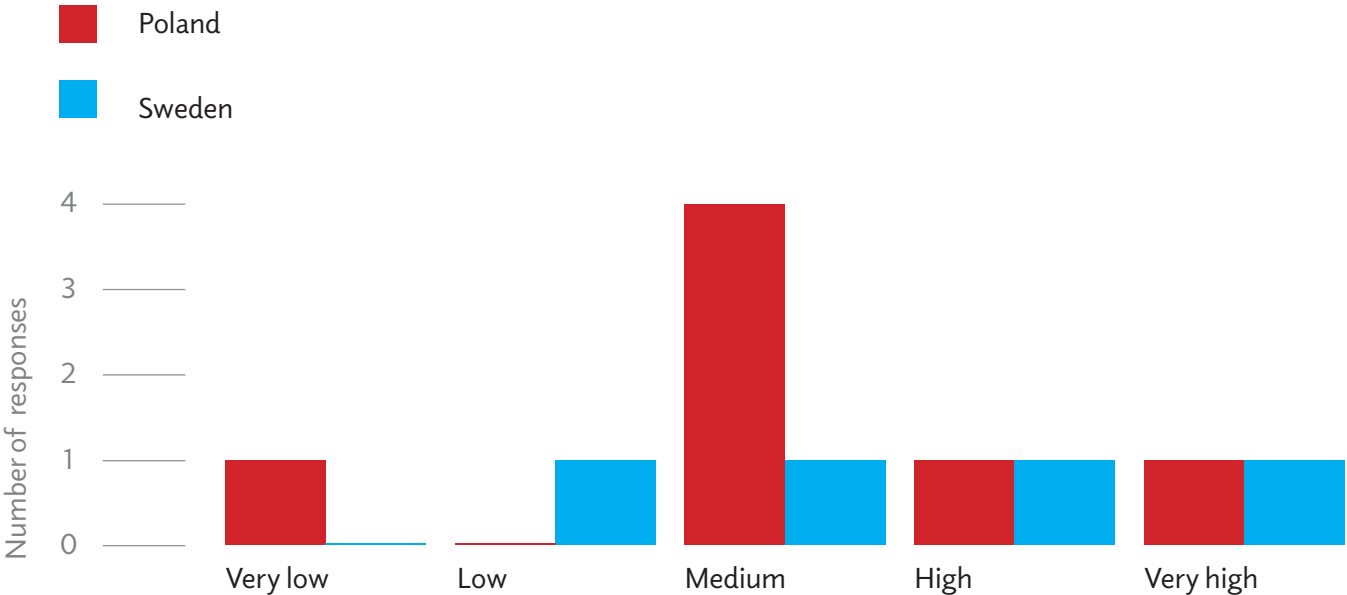
11 responses



Source: Author’s own calculations.

Graph 2. Version B

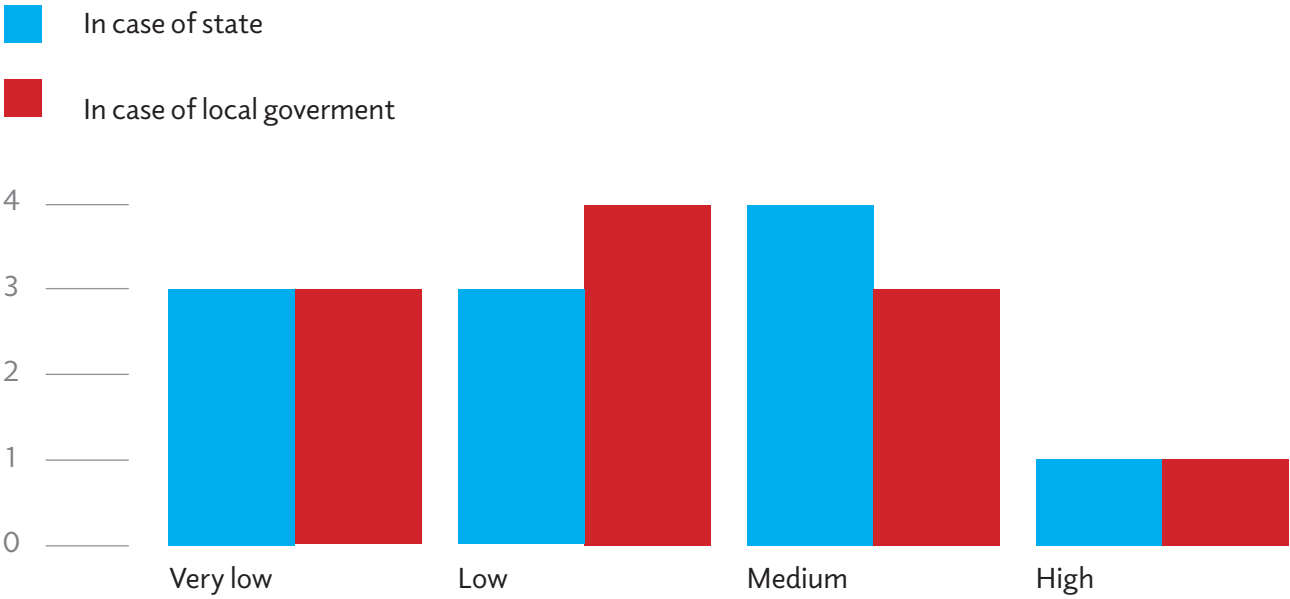
Perceived openness of artistic circles to cooperation



Source: Author’s own calculations.

When it comes to the openness of Polish circles to cooperation with Ukrainian artists, the most stable and recurring response was *Medium* – 5 answers (in both graphs). Polish artistic circles were assessed as *High* (1), *Very High* (1), and *Very Low* (1). Swedish artistic community were evaluated more diversely: *Very High* (1), *High* (1), *Medium* (1), and *Low* (1). Overall, more assessments fall above *Medium*.

Graph 3
How would you evaluate the effectiveness of the state’s and local government’s support in developing your career in the country you stay?
Note: You can select ONLY one option per column



Source: Author’s own calculations.

State and local authorities’ support regarding the careers of Ukrainian artists in Poland and Sweden are rated as *Medium*, *Low* and *Very Low*. Within these categories, the following differences were noted: in the *Medium* category, more respondents pointed to the state than to local government, whereas in

the *Low* category, more pointed to local government than to the state. The *Very Low* category is balanced. The *High* category is the weakest value on the chart. Overall, the assessments are not *Medium*, with a tendency toward weak and very weak evaluations.

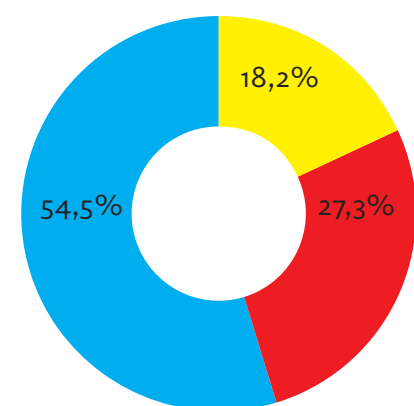
Question 4
How do you regard the opportunities of cooperation / collaboration of Ukrainian artists (actors, playwrights, directors, musicians, costume designer) with cultural institutions in Poland / Sweden? (Choose proper answers. It could be more than 1).

No Possible answer	No of Respond.	%
a) The cooperation with theaters (at any administrative level) is possible. Theatre directors are eager to hire Ukrainian artists. The chances are high.	2	18,2%
b) Cooperation with theaters in big cities is the only possibility.	2	18,2%
c) The Ukrainian actors and theater directors are hired in the theaters but only for part-time contracts.	3	27,3%
d) The Ukrainian actors and theater directors are hired in the theaters but not regularly.	5	45,5%
e) Individual Ukrainian artists have no chance to be employed in theatres. They have to change their professional lives.	3	27,3%
f) The Ukrainian artists have managed to get hired rather at the NGOs than in public/state institutions.	1	9,1%
g) I can publish my plays in the monthly magazine, participate in drama competitions, and take part in drama readings. This is very positive, but it will not guarantee financial ‘survival’.	3	27,3%
h) There is no any support for the Ukrainian playwrights. Theaters are not interested in such an area.	2	18,2%
i) Communication with art and theatre institutions regarding job opportunities is limited and difficult.	6	54,5%
j) Theater decision-makers show little interest in staging Ukrainian plays in translation.	4	36,4%
k) My impression is that theater communities are eager to cooperate with Ukrainian artists. I have not heard the opinion that Ukrainians are taking away jobs from Polish/Swedish artists.	3	27,3%
l) I get the impression that theater communities are reluctant to cooperate with Ukrainian artists because they believe we are taking away jobs from Polish/Swedish artists.	—	—

Source: Author’s own calculations.

The option (i) received the highest number of responses (6 R), highlighting the limited communication between artistic institutions and Ukrainian artists in Sweden and Poland regarding employment opportunities. This lack of communication may restrict access to available job offers. Letter (d) 5R) is indicating that Ukrainian artists are indeed employed in cultural institutions in both Poland and Sweden, but their employment is irregular and, as noted in response (c) 3R), often based on

short-term contracts. Importantly, there is no evidence of Ukrainian artists being stigmatized for allegedly taking jobs from Polish artists (k) 3R). Ukrainian playwrights have opportunities for professional development in Poland and Sweden: they can publish their works, participate in competitions, and join script-writing sessions (g) 3R). However, due to low interest in staging their plays in theatres, potential earnings in these cases remain limited (j) 4R).



Graph 5

How do you assess the bilateral cooperation opportunities between Polish / Swedish and Ukrainian theaters / cultural institutions in the current situation?

11 responses

- there is no such possibility
- limited possibilities
- irregular
- there are possibilities with good will on both sides
- risky
- very risky

Source: Author's own calculations.

The majority of respondents (54.5%) believed that there are limited opportunities for bilateral cooperation, 27.3% stated that such cooperation is irregular, while 18.2% considered that cooperation is possible if there is goodwill on both sides. Other categories did not receive any responses for this question.

When I look at the list of artistic individuals involved in a group exhibition, I see Ukrainian names. It is somewhat different in the theatre environment, which is more challenging due to the language barrier. Communication through visual art has a much higher level of universality. The same applies to music. Ukrainian classical musicians — soloists and instrumentalists — work in Kraków during the Opera Rara festival or with Capella Cracoviensis. Regarding the jazz scene, I do not see any significant barriers; it is truly very transnational. Collaboration and mutual inspiration are possible here. Whereas previously there was clearly a turn toward Western Europe and the United States in jazz, I now see that Ukrainian artists are increasingly appearing in jazz ensembles, sometimes on a permanent basis. There is also electronic and progressive music, which is strongly represented in Kraków. One such underground venue is even run by a Ukrainian collective (Sekta Selecta). The DJ community is also open to Ukrainian artists; they are producers, and this collaboration is vibrant. So in these three artistic fields, I must say that my assessment is optimistic. (RK1)

Result of Qualitative Research

The qualitative research for this study involved conducting 20 in-depth interviews with respondents from Poland and Sweden (10 from each country). The respondents represented artistic professions, particularly those related to theatre, and also included directors / managers of cultural institutions as well as representatives of local / regional authorities responsible for the cultural sector. The research was conducted in the form of face-to-face interviews as well as online meetings. Each respondent was asked the same 10 questions in order to explore different opinions within similar thematic areas. In total, 20 opinions were collected for each thematic area. The interviews were conducted between June 1 and September 30, 2025. The respondents are presented anonymously in the Policy Paper. They have been coded with the letter “R,” with the respondent from Kraków represented as “RK” and the respondent from Stockholm as “RS.” The ordinal number indicates the sequence of the responses.

The following analysis will be presented in the form of a discussion of respondents’ answers to each of the questions (10 questions).

1. Are there any formal obstacles/contraindications to employing Ukrainian artists in Kraków’s / Stockholm cultural institutions (including theatres)? If so, what are they?

All respondents stated that there are no formal restrictions on employing Ukrainian artists in either Poland or Sweden if the individual has completed the residency procedures and is legally residing in Poland/Sweden (and thus in the European Union). One comment will be appropriate here.

I can say that I have never encountered any formal obstacles that could prevent the employment of an Ukrainian artist. The decisive factors are always: artistry, professionalism, talent, knowledge of the Polish language (if required), as well as suitability for a given project. And, of course, the legal grounds for such cooperation – meaning either a residence card or, more often, a PESEL UKR number. (RK9)

Despite the absence of formal barriers to employing foreign artists, respondents identified four major obstacles that make employment difficult. These include: 1) limited job opportunities in artistic institutions or a small number of such institutions relative to the number of artists in a given city; 2) the language barrier, meaning insufficient proficiency in the language of the host country; 3) a lack of familiarity with Ukrainians and their culture, resulting in mistrust of their skills and the quality of their art, and 4) lack of career management skills as a freelancer.

Here are comments relating to barrier no. 1.

In Poland, we observe an overproduction of artists in relation to the number of available jobs. If a director is unable to employ too many new artists due to staff limits, then when making a choice, they will likely choose a Pole rather than a Ukrainian. (RK2)

We have a problem in Stockholm: we don’t have very many small theatres. There are two big institutions, but unlike in Denmark, where there are lots of small theatres, we don’t have that groundwork. There aren’t as many as there used to be, so I don’t know how you would find your way in. It must be very, very difficult. (RS2)

What remains as an option is guest employment. (RK6)

Being unestablished in Sweden right now makes it difficult to get hired. (RS9)

We employ on commission contracts; this is a common rule for many artists, not necessarily Ukrainians. (RK5)

The KTO Theatre employs [them], because it has very few people on permanent contracts, so it is able to do so. (RK2)

Maybe they are interested in collaboration with the Ukrainian artists, but situation is very hard for Swedish theatre workers at the moment, and Swedish artists might think more about themselves. Stockholm is a small city. (RS2)

Casual work, such as costumes for a performance or multimedia, is not a problem. We invite people to participate in specific projects. But when it comes to an employment contract, it is very difficult. And it has nothing to do with discrimination. I am simply speaking realistically about the situation. (RK6)

Friend of mine, Swedish, one of the top musicians here in Sweden. He has been a music teacher for

maybe 17 years. Unfortunately, there haven’t been enough budgets to retain music teachers, most positions are short-term contracts, free-lancing for 1, 2, 3 festivals, concerts, and plays. The situation is difficult. (RS7)

I truly believe that more people can be involved. The main problem I see right now is the budgets and consistency. Many projects start for a short period, then they shut down, and a lot of time must be spent to restart them. (RS7)

Employment is therefore possible on a short-term contract, project basis, or for temporary work, however, as one of the respondents noted, Ukrainians are often expected to meet slightly higher demands during recruitment: *They have to give much more, push themselves, fight. It is hard to break through in this industry.* (RK4) Another factor limiting access to employment is the financial and staffing situation of theatres in Kraków and Stockholm.

Regarding barrier no 2 (the language barrier, meaning insufficient proficiency in the language of the host country), it is right to quote the following statements:

They aren’t getting employed because they don’t know the language. Language is actually the main problem. We should have simultaneous translation during the shows, but that hasn’t happened yet. (RS1)

Language is a barrier, as we work almost entirely in Polish, and actors who unfortunately do not speak the language are effectively disqualified. (RK6)

The main reason is language. It’s that simple. If there were good actors and actresses from Ukraine that could speak Swedish or even good English, then that would be easier. We have Norwegian actresses and actors on our stages. We have Norwegian, Finnish, Danish, Icelandic directors and that’s always a bit of anxiety because it’s someone who comes from abroad and works with us, but it’s a language question because we understand

each other. Not Finnish, but we understand Norwegian, Danish, Icelandic and we can easily convert to Swedish. (RS4)

Thus, the language barrier, especially in Sweden, plays a significant role in limiting foreigners' access to work in artistic professions. Due to linguistic similarities, Ukrainian artists can learn Polish relatively quickly, whereas learning Swedish is more challenging. An additional difficulty is that Swedish audiences expect theatrical performances in the native language. As one respondent pointed out, these language requirements stem from the public function of Swedish repertory theatres: *The institution where I work is generally focused on people living in Stockholm, because it is financed by the city of Stockholm.* (RS2). In Poland, audiences are tolerant of actors speaking Polish with a so-called Eastern accent, because it does not interfere with the audience's reception of the play. There are also respondents who claim that the language barrier does not actually prevent them from finding support in Sweden: *People say that if you are an artist, you have to speak Swedish in order to work within institutions, because the audience speaks only Swedish. But I believe that if you really want to, you can always find a way.* (RS6)

Regarding barrier no 3, which indicates that creative communities are not yet ready to collaborate with Ukrainians, as this is a new situation for them, as well as for the foreigners who suddenly have to face a completely different reality, the following quotes illustrate this state of affairs:

The skills I bring from living in a war zone, it can help people here better understand, how culture shapes us and why it matters. At the same time, we are trying to help both, here and there, and to connect these two points together. So you need to ask yourself: what is your place? Where do you belong to? For me, it's about skills and mindset. That's the most important part. And here I'm not speaking specifically about Ukrainians. It's not easy, when you leave your country, the place where you've lived your whole life, where you know everything. Then you face a new language, a new system; everything

is new. So you have to start from zero: building skills, creating networks, changing your mindset a little bit for the job market, and just keep going. (RS7)

We have not reached a state where Ukrainians and Ukrainian culture is something common in our life. (RS6)

There has also been an opinion expressed that, in fact, there are no specific contraindications to employing foreign artists:

I don't think there is any real obstacle to doing that. However, people still need to meet somewhere, and they also have to want to do it. On a personal level, it can be more difficult, because for a Swedish person, for example, it is always harder to cooperate with something you don't know enough about. I think this is very much true for the entire cultural field in Stockholm and Sweden. The barriers are not concrete; they are more about personal experience and familiarity. (RS5)

Finally, regarding barrier no 4 (lack of career management skills as a freelancer), one comment is very important:

It's the extra skills that an artist must have, such as project management and learning how to become a better freelancer. I studied at Netvakstan International Project Management Culture. This is the only school in Sweden that offers this type of education for two years. At now, together with the school, we developed a project called »The Art of Living on Art.«. This project was created to teach foreign artists and musicians essential project management skills: how to find funding, create budgets, and build projects. (RS7)

2. Could Ukrainian artists receive financial support in Poland / Sweden? In Kraków / Stockholm?

Ukrainian artists have received and continue to receive support from both, central and local

authorities. Various forms of support (especially social assistance) were offered in 2022. Ad hoc programs and funds were created for Ukrainians fleeing the war, including artists. Polish-Ukrainian cultural cooperation in the cultural sector has been developing in Kraków since the 1990s. There has been an intensive artistic exchange between Kraków and Lviv/Kyiv, including children and youth. Since 2022, support for Ukrainian artists has somewhat decreased — both in Poland and in Sweden. However, according to the interviewees, grants offered by local and regional authorities to NGOs and other public institutions remain available, and Ukrainian artists can participate in them. The interviewees mentioned the following funds or institutions which grants are accessible to Ukrainian creators in Poland and Sweden: Gaude Polonia (Polish Ministry of Culture's Scholarship dedicated to Ukrainian and Belarusian artists), Kraków's City Council funds, Małopolska Council Programmes, Rikstolvan artistic residency in Sweden, Nordic Foundation, Swedish Arts Grants Committee, The Swedish Academy, Culture Moves Europe program (UE). The respondents clearly emphasized the lack of a special/separate fund (both in Poland and in Sweden) that would be intended solely for Ukrainian artists.

The following statements provide further clarification on the subject.

In Kraków, support for artists is primarily provided by the City authorities, while the regional government of Małopolska, through competitions for non-governmental organizations, supports artists of various nationalities. Specifically for the cultural community of Ukraine, in 2022 we carried out an open call for proposals for NGOs entitled >>Solidarity Culture<<, the aim of which was to offer cultural activities as a means of integrating the inhabitants of Małopolska with the Ukrainian community. Within this framework, projects were implemented that engaged both Ukrainian artists and Ukrainians as beneficiaries of these initiatives. (RK7)

In 2022, the Marshal's Office subsidized, for a certain period, employment positions for Ukrainians in the theatre; naturally, the contracts were fixed-term. Certainly, the Kraków authorities have never obstructed or complicated employment procedures for foreigners. (RK10)

There is no grant system that favors Ukrainian artists. They participate in the same programs as Polish artists, but their chances are generally lower, often due to cultural differences, language and the use of a different conceptual approach. (RK4)

I think it was for artists, painters, digital or modern artists. They have had some money, some cultural support, doing shows. (RS1)

It is better if you work inside with an institution. I mean the money goes to organiser and then to the Ukrainian artist. (RS2)

When they first arrived, they were more like other NGOs, organizing activities together with Ukrainians coming to Sweden. Today, I would say they are organizing themselves more like the rest of the cultural sector in Stockholm. (RS5)

The whole field is shrinking anyway because we don't get enough money, we don't get compensation for the inflation. (RS4).

Ukrainians have to fulfil the same conditions as everybody else in Stockholm. So they get money from the same. In the beginning they got money, because they were just coming and they were just organising themselves and they had big organisations behind them. I would admit that funds are probably decreasing now. (RS5)

If you want to work with Ukrainian music and Ukrainian culture, especially at the beginning of the war, the interest was much higher. (RS7)

Stockholm City doesn't employ very many people.

We mainly provide funding to various projects in small theaters, companies, museums, musicians, cinemas, filmmakers, and so on. We do support Ukrainians financially, but we don't own these organizations, so we can't decide who they employ. We have provided a significant amount of funding to cultural centers that organize activities for Ukrainians coming to Sweden. There are different productions and arrangements we did give money to go through the years. (RS5)

In Sweden, there are grants that artists can apply for at different level: municipal, regional, and national. Sometimes you need to be an organization or a company. We could apply for funding to hire Ukrainian artists. So, you can either apply for grants for your own work, or for project-based funding, which is actually quite common. (RS10)

3. In your opinion, are artistic communities open or closed to cooperation with Ukrainian artists?

4. Are Polish/Swedish cultural institutions open to employ Ukrainian artists? If not, what are the obstacles?

The answers to these two questions have been combined because respondents often answered both questions interchangeably in a single statement. Thus, the topic of "openness" to the "other, foreigner" has been merged here. Almost all respondents believe that both artistic circles and cultural institutions demonstrate an above-average openness to cooperation with Ukrainian artists in Kraków and in Stockholm. Artists show empathy and understanding for the difficult situation, and they are supportive and protective. Artistic communities are rated very highly by respondents in terms of inclusiveness towards war refugees. Some interpersonal tensions or certain ambiguities regarding this situation are described in the statements below:

People in creative professions are often more open, tolerant, and accepting. For them, origin or

nationality does not matter. They value human, moral, and professional qualities. (RK9)

Palestinians and Ukrainians are the two special cases these days. Unfortunately, I wish all refugees received the same special attention. But in general, the Swedish people, by nature, are open to international cooperation. They are truly a welcoming nation. (RS7)

The behaviour of theatre ensembles towards these artists has been very ethical. We all cared about them and brought them whatever they needed. In theatres, it is considered proper to support people fleeing from war. (RK10)

I'm one of the people at my theatre who tries to get something done for the Ukrainians because I feel a bit guilty about not doing anything. I thought we had an obligation to take action. (RS4)

The Swedes have been very positive to Ukrainians and their culture. We feel similar to them, even the right-wing people. Extreme rights have been very positive to Ukrainians and helpful, so there's no negative feelings to Ukrainians. People really helped them, and they opened their houses, you know, like immediately all over Sweden. (RS1)

The institutions are open and close in the same time. Probably they want to engage Ukrainian artists, but I haven't seen that many projects. (RS2).

They're both open and closed. I mean, if you ask anybody in the cultural field, it would say, of course we would like to do something with and for the Ukrainian artists, but it's not the same to say: 'Yes, I would employ some. (RS6)

People are open. But Swedish theatre is in crisis. (RS3)

I would say that we consider them as victims and we want to support them. (RS4)

We approach them with great respect, because we know what they have been through. (RK6)

It's difficult to come to Sweden and work in cultural world if you're not Swedish. It is not a big country with a small labour market. But still, I think people are more open-minded to Ukrainians than most other people. It's such a strong support for the Ukrainian case. (RS5)

Some respondents noted limited openness to working with Ukrainian artists, although it was widely acknowledged that they were welcomed very hospitably in Poland and Sweden. Various reasons for these limitations were indicated, primarily competition and negative effect of equality policies:

No one is actively refusing Ukrainian artists from participating in the field, per se. However, there are many Swedish people who may simply choose someone else. (RS5)

Everyone is open, but let's be honest, nobody particularly likes a situation where someone has received support in the arts just because she/he is an Ukrainian. An artist must demonstrate the quality of their work. (RK4)

All of this may look positive, but of course, when it comes to various services, negative feelings can arise. Ukrainians are taking something away from us. If a director were to assign an important role to someone who is not Polish, but Ukrainian...? Conflicts would likely emerge, because such tensions already appear in other areas. For example, as a Pole you might have to wait in line for a doctor, while Ukrainian gets immediate access. (RK2)

Respondents provided a more detailed analysis of employment policies within institutions. Polish respondents pointed to the employment of individual actors at the J. Słowacki Theatre in Krakow, Łaźnia Nowa Theatre, KTO Theatre, Barakah Theatre, as well as at the Kraków Opera House and the Kraków Philharmonic. A significant number of statements

focused on directors' decisions and the responses of the employed staff (artists) to these decisions. They also underlined personal connections with Ukrainian directors who are active in Poland or they are graduates of Polish directing programs. The graduates look for work in theaters, bringing interesting texts to be staged. It sometimes happens, that when a Ukrainian artist performs as a guest in a theater, nearly 90 percent of the audience is Ukrainian, who are well informed about contemporary Ukrainian productions in Poland. Personal contacts built up a chain reaction: someone recommends another person, who then fits the theme of the next production or project. However, respondents emphasize that the primary condition for employment is professional competence.

These statements are presented below:

We really take skills into account. We are not set on discriminating against anyone, thinking that only Poles must get job. To put it simply, we do what we can, because indeed quite a few people from Ukraine have worked and continue to work with us. So far, this amounts to around 15 individuals, from various artistic fields. (RK6)

It depends on who the artistic director is. If the artistic director is interested in, institutions are more open. I think the biggest obstacle is the artistic directors themselves, how much they know and how much they are interested in the political situation of Ukrainians. (RS2)

This depends on the director's decisions and the theatre's programming direction. It is not primarily a matter of context. Ukrainian works have already been featured in dramaturgy reviews. (RK6)

In the theatre, I employ Ukrainian creators not only in acting positions but also as technical staff and makeup artists. When I give them a position, it is on exactly the same terms as for others. They are treated equally. For me, it makes absolutely no difference that they are from Ukraine. In my theatre, pay rates are not linked to nationality. (RK10)

I got a permanent position. The director trusted me. I really did not expect to be able to work in my profession. When I was accepted, I felt like part of a family. Artistic ensembles and institutions are very open to Ukrainian creators. The question is whether they have the capacity to employ more people. (Rk8)

We usually work with xyz a well-established Ukrainian actor, and we employ her in our readings. However, I think we are still far from offering her a permanent position in our organization. (Rs6)

My connection with Kraków is limited to a single project, carried out in collaboration with KTO Theatre in 2025. This theatre was willing to accept my proposal for collaboration and became a partner, providing the stage, staff and material resources, supporting the promotion of the project, organizing a press conference, and generally positioning our project as Ukrainian and worthy of attention. Similarly, in 2022, the Zagłębie Theatre in Sosnowiec readily collaborated with me after having the opportunity to assess my professional competence. Another factor is that I approach the theatre with a partnership proposal already partially financed, which significantly facilitates negotiations. (Rk9)

5. Is it important for the city's policy or for cultural institutions to engage artists of various nationalities in creative activities? Does this support city multicultural policy or does it have the opposite effect?

In both Kraków and Stockholm local immigrant integration policies are being implemented. Respondents emphasized the involvement of cultural institutions in multicultural city policies. While Swedish respondents pointed out certain discrepancies between municipal and national-level pro-immigration policies, Polish respondents focused primarily on the pro-immigration policies of local governments, highlighting its contributions to the processes of

integrating Ukrainian artists into local creative life. Due to small but specific differences in perspectives on the situation, the opinions have been organized into two groups: those concerning Kraków and those concerning Stockholm.

Kraków

Yes, it is, because it creates diversity, it enriches the native culture. (Rk3)

If we stage a play with, let's say, a person with dark skin, that is an added value for us. We work project-based, and in such a system it is best to employ foreigners. This shows our openness to multiculturalism. We work with an actor whose father is from Kurdistan. I don't know that culture at all, but if something from there works in the play, that's great, we use it. Art has no barriers. When preparing for a performance, I don't pay attention to whether someone has a different skin color, a different religion or different views, because we come together to create art. (Rk6)

We used to be a homogeneous nation, insensitive to other cultures. We are afraid of immigrants, of Jews, we push them into diasporas. The fear of strangers is rooted in our mentality. It is very important that we open up. (Rk10)

Małopolska appreciates the multiculturalism of the region, promotes it, and strives to support the activities of cultural institutions aimed at cooperation with artists of different nationalities. (Rk7)

Multiculturalism, equality, and tolerance are among the most important values of European civilization. And to this day, in my opinion, Polish theatre abides by them. In the sphere of relations between Poles and Ukrainians, I cannot point to examples of unfair treatment, segregation, isolation, racism or other violations of human rights by Polish theatres. Polish theatre (if we overlook the political infantilism regarding the war in Ukraine)

consistently upholds and cultivates democratic values. (Rk9)

Stockholm

Swedish people are always striving for equality. (Rs7)

From the governing of Stockholm right now, it's very strongly that we want to integrate people coming from all kinds of countries, from all parts of the world and culture. That is strong. Today's majority has a strong want to have an integration policy and multicultural policy. We did a lot with the supporting culture. In the suburbs for example. We do support much more than we ever did before. I think whatever the majority has done, there is a strong support. And I think that Ukrainian artists who are coming to Sweden are more easily integrated into major culture in the city, but we still have this very strong point of view that we should support them. (Rs5)

The number of books published and translated in Sweden, both from local and international sources, is remarkable when compared to the population, which is around 10,11 million. I can say that this country is one of the highest in the world in terms of translation, publishing, and bringing international literature to readers. (Rs7)

We need to have an anchor in our Swedishness. So it has to be something that deals with the relation between Sweden and Ukraine. And we have a few historical figures that we could use, for example the Battle in Poltava, between Swedish and Ukrainian. It's an old story, goes back to the 16th century. So you could create stories about, but I think it has to be something that involves the relation between Ukraine and the Nordic countries. (Rs4)

The positive attitude has changed at the central government level, but not in Stockholm, similar to many other cities. I think we are somewhat of

a counterpoint to what is happening in the rest of Sweden. (Rs5)

I came to Sweden in 2013. Sweden is one of the countries that has invested millions in integrating newcomers and immigrants. This includes free language courses, education, cultural activities, festivals, music, and more. But what I am sure about and what I have seen and participated in is that there were a lot of resources, a lot of budgets, dedicated only to integration. (Rs7)

If you were academic or an artist in Sweden before ww 11 or before the wars, you went to Germany. That's where everybody went. We used to speak German as good as English now. We learned German in schools. After ww 11, our perspectives have completely changed and we became focus more on West/ America as the victorying country. Nobody wanted to learn German. When the Soviet Union collapsed, then young people started to interested in Germany again. But meanwhile we almost forgot everything that we had with Germany. And I think the Ukraine is in the similar position now. They were focused much on Russia in past. If you wanted to have a good education, you went to Moscow. If you wanted to develop your career in movie or theater, you went to Moscow. You learned Russian, you were a part of that Russian/Soviet world. Today Ukraine needs to refocus on West, to attract Western people. Why we did not travel to Kiev, but we did travel to Paris and London? That's changing now. They are becoming a part of Europe. I am afraid that since the war 2022 Russia will always be the enemy.
(RS4)

6. Is there a stereotypical or negative perception of Ukrainians in Poland / Sweden— including within artistic communities?

Respondents note that, although there are many stereotypical views about Ukrainians, especially in Poland, which can give rise to societal prejudice against their eastern neighbour, artistic communities show relatively little negative attitude or distancing. Nonetheless, as the statements below illustrate, there are occasional remarks that are harmful to Ukrainian artists. Instances of hate speech do occur, particularly on social media. However, interviewees stress that such behavior is rare compared to the numerous expressions of acceptance and support for creators from Ukraine:

No, I don't think so. Maybe you have that perception because I think Swedes tend to see themselves as very modern and ahead of their time. They sometimes look at other people as if they are behind. But I don't think that's really the case. I think things may have changed a bit, especially as we are now hearing more about Ukraine through the war, unfortunately. So no, I don't think there is a negative perception. (RS2)

I wouldn't say so. I think this is one of the few points where there is broad agreement—even the right, including the extreme right-wing nationalist party, recognizes that we all, in a way, embrace Ukrainians coming to Sweden. I don't know what people really think individually, but the consensus is very strong right now and solid. (RS5)

Stereotypes do exist, although they are a cumulative result of falsehoods and relate to very particular issues. I have the impression that artistic communities in Poland are generally much more open and sensitive to harmful national stereotypes. (RK1)

There are many myths about Polish xenophobia and racism. Poles are, in fact, very susceptible to

manipulation. I do not see this in the artistic environment. (RK10)

In creative circles, such attitudes are much less common, but overall in Poland we unfortunately observe a deterioration in the relations of Poles toward Ukrainians. Hostile propaganda and Russian influence play their part: if in 2022 Poles welcomed Ukrainian refugees with open arms and were their best friends, within three years the pendulum of Polish public opinion, influenced by radical politicians, has swung sharply to the right, and now Ukrainians are blamed for almost all the country's problems. This is very sad, unfair, and dangerous. In theatres, fortunately, these manifestations are almost invisible. However, I have my own example of someone connected to the theatre who changed their attitude toward Ukrainians under the influence of propaganda. It is a pity. (RK9)

Some interviewees described negative behaviors directed towards Ukrainian artists, mostly in Poland. Here are examples:

There is certainly a general social trend (supported by right-wing or far-right circles) to discourage Poles from engaging with immigrants, especially from Ukraine. This also applies to countries in the Arab world, the Maghreb, and the broader Middle East. Fortunately, it seems to me that cultural and artistic communities are much more open compared to other sectors. (RK1)

At KTO theatre, Kostia staged a performance with Nina and Katia. They secured funding from some foundation to perform. And there was terrible hate on Facebook. Comments like: 'Go back!' promoting lawlessness, etc. (RK4)

At the beginning of 2022, the Ukrainian issue resonated strongly. I remember Lublin, where they have always been close to Ukraine, organizing concerts with Ukrainian artists, bringing them in and employing them. Now, this has calmed down.

Moreover, when I read various articles about it, there was also a sense of disappointment from the Polish side, as these were seen as two different »artistic worlds«. (RK2)

Bonds were formed that attracted more people from Ukraine. Kraków became a destination point for future students and later for Ukrainian artists. This happens despite the existence of a counter-trend, in which some sectors view the settlement and employment of immigrants in Kraków negatively. (RK1)

7. In your opinion, is there a process of involving Ukrainian artists in Kraków / Stockholm's artistic institutions – for example, through joint projects, translations of Ukrainian plays, lectures in public/private art schools, radio and TV collaborations, employment of musicians, set designers, marketing, PR, etc.? What is the dynamic of this process?

Respondents felt that the process of integrating Ukrainian artists into collaborations with local artists is certainly occurring, but it lacks momentum and is not very visible to the public. While engagement in such collaborations was strong in 2022, the process now appears to be slowing down. Much depends on individual contacts as well as the dynamics of cultural development in a given city.

The following statements indicate the reasons and the rate of the process:

I think it's amazing if someone takes initiative. You can collaborate with someone, to be invited into work. So, I guess it's very important to have those small cells of collaboration. (RS2)

Collaboration arises from relationships, and it cannot be imposed on anyone. Someone has to meet someone else, to be captivated by their artistic work, and to decide that they want them in the team because they fit perfectly. (RK2)

Writers and translators:

Through our International Writers' Stage program, which has been running for many years, we have always invited many Ukrainians, as well as other Eastern European writers. (RS6)

If there were more translations from Ukrainian into Polish, they could certainly result in very interesting texts for the theatre, of a more universal, human nature. (RK2)

Music and education:

In the music sector, we have some organisations that promote Ukrainian artists. We've also worked with them to bring musicians to our shows. When it comes to literature, there's actually a new Ukrainian language course at the university, which means we'll have new translators coming out of that program. So in that area too, there are quite a few projects. Of course, you would always want more, and I don't know how Ukrainian artists themselves perceive this, maybe it's not enough, but I do know of some good examples. What's also important is that there is dedicated funding for these initiatives. While other areas are being cut, funding for projects connected to Ukraine is actually increasing, which provides real opportunities to support Ukrainians in this way. (RS9)

Artist residencies:

I think that, since we have a very active residency culture here, many Ukrainians from different art fields are coming to residencies. It feels like quite a lot, maybe not huge, as we are not a very big country, but it is definitely increasing. (RS6)

Festivals:

A telling situation occurred at the Boska Komedia theatre festival in 2024, where among all the performances presented, the theme of Ukraine and the war appeared only in an intimate graduation

performance by the Ukrainian student-director Maks Nowotarski; the theme of ww II crimes was explored by Maja Kleczewska in her production »Ocalone«; meanwhile, tickets for Marta Górnicka's performance »Mothers. A Song for the Time of War« was sold very poorly. Among the speakers at the debates and discussion panels, there was not a single Ukrainian, whereas Russian theatre activist Marina Davydova was invited. All of this points to a decline in interest, both among Polish theatres and Polish audiences, in the topic of Ukraine and the war. With few exceptions, this is a widespread, deliberate gesture of escapism and a drift toward safe themes and theatrical forms. Moreover, even with the support of Ukrainians by Polish theatres, the interest of the audience remains a crucial factor. It is rapidly decreasing, and fewer and fewer Poles attend performances on Ukrainian themes. (Rk9)

Theatre:

Many initiatives take the form of projects, typically lasting one or two years, and often originate from different programs within various organizations. Dramaten (The Royal Dramatic Theatre) or Riksteatern, which is a touring theatre organization, there are different initiatives from different organizations. (Rs8)

Respondents provided examples of successful large-scale collaborations. Here they are:

Maja Kleczewska transferred »Dziady« from the Słowacki Theatre to Ivano-Frankivsk. It is a different production, but it was very well received by the audience there. There is a Ukrainian translation of »Dziady«. (Rk10)

I can see that those, who receive funding from the city, are either collaborating with existing small theaters or working as other artists do performing on stages, renting spaces, or contributing to exhibitions, and they receive financial support for that. There is also a Ukrainian Culture Center which was

created recently. There are European Music Festival, Ukrainian Spring Voice of Ukraine. There are different Ukrainian Summer Festival. We have Slava Ukraine Festival either. (Rs5)

There's a tradition of traveling and meeting dancers from all over, attending different events in various countries. There's a strong community within hip-hop culture. Even before the war, many Ukrainian dancers came to Sweden, and Swedish dancers traveled to Ukraine for events. Now, some Swedish dancers have even gone to Ukraine during the war to give workshops, and they also invite Ukrainian dancers to events here and elsewhere. In this part of the art world, collaboration feels quite natural. (Rs8)

The state institution, the big theatre in Stockholm, has had something called Dramaten Dok, which is a contemporary space they set up quickly to showcase the contemporary world outside Sweden, so to speak. In the beginning, the audience maybe couldn't really find it, but over the years it has become established. (Rs9)

The engagement of Ukrainian creators was particularly intense in 2022, when they were fleeing Ukraine and in great need of work. The creative communities in Kraków were very open and offered them employment. We hired an excellent photographer who stayed with us, as well as people for the Choir and the ballet, and later for the orchestra. Currently, the Kraków Opera employs over 10 musicians from Ukraine out of a total ensemble of 320. Today, it can be said that some continue working here, while others are returning to Ukraine. (Rk5)

8. Are alternative forms of collaboration being explored?

Few respondents could point to specific alternative methods of collaboration that Ukrainian artists might benefit from. These methods sometimes arise naturally from the course of collaboration, and sometimes take the format of special projects or workshops, designed to foster cooperation. In general, respondents observe many initiatives involving Ukrainian artists.

The following statements highlight these specific initiatives:

We use various sources of funding for our projects, including projects prepared with Ukrainian artists, for example UNICEF initiatives. Polish language classes, where we employed a psychologist and observers. We needed them in case any misunderstandings in communication occurred. (RK6)

During one of the Nights of Poetry organized in Kraków, a teacher from Wrocław brought Ukrainian youth to participate in a city game held as part of the event. These young people heard about their poets and creators for the first time—right here in Kraków. It was truly amazing. (RK2)

The situation is tight. There aren't many jobs, but it's all about networks. For the younger generation of artists, it feels natural to have Ukrainians in the country. It's become part of the artistic community here. (RS6)

Within that network producers, they share job opportunities. However, this network only started about six months ago, so it's still quite new. It's a great way for Ukrainian artists to find connections. (RS8)

Overall, getting a job is so much about networking and connections. I think it must be even more difficult for Ukrainian artists who haven't yet become part of these networks. (RS8)

We could collaborate on contemporary projects, as the Swedish audience is generally more interested in contemporary Ukrainian artists rather than traditional ones. For the Ukrainian community here, it is very important to show their children, who are in exile, the traditions of Ukraine, including dances and other cultural practices. However, this is not as important for the Swedish audience, who want to experience contemporary Ukrainian art. We have held some concerts that attracted both Swedish and Ukrainian audiences, and music works well because there is no language barrier. In the arts, it would be very interesting to have exhibitions featuring both Swedish and Ukrainian artists, perhaps collaboratively. A joint project with Swedish and Ukrainian curators creating contemporary work would likely be more engaging for the audiences who attend our modern art exhibitions. When speaking with Ukrainian NGOs, I notice that they are often more interested in traditional aspects of Ukrainian culture, emphasizing historical narratives. While these are valuable, many cultural professionals are more interested in contemporary Ukrainians and in exploring what can be done together now. Therefore, focusing on contemporary art, music, and collaboration could be highly effective. (RS6)

9. How strong is the communication between Polish / Swedish and Ukrainian artists? Should it be initiated or strengthened?

Many respondents pointed out that current communication through social media is often unprofessional. Reliable information is frequently replaced by word of mouth or rumors, which often prove inaccurate. According to the interviewees, establishing more professional communication channels would significantly support immigrant artists in accessing the labour market. Responders also emphasized that effective communication plays an important role for art schools and as a bridge between people.

Of course, it is worthwhile to build bonds, deeper relationships, because we assume that foreigners will stay with us for some time. Perhaps it would be worth creating some tool, allocating funds within even a small budget for projects integrating Ukrainian artists who permanently live in Kraków and hold Polish citizenship. A two-year pilot program like this could be implemented to see how it works. But there is a problem with Kraków's budget. (Rk2).

To find a Ukrainian artist, you can check their website to see which artists they recommend. (Rs8)

We usually invite them to our Ukrainian artistic meetings because they are excellent communicators and meet many people. I think this initiative has started and it is gradually growing, but it takes time. (Rs6)

At the institutional level, I believe we have strong communication, and you can reach anyone you need. (Rs7)

10. What opportunities do Ukrainian artists have to collaborate creatively with Polish/Swedish artists?

The study indicated that there are various opportunities for collaboration between Ukrainian artists and cultural institutions in Kraków and Stockholm. However, there is a clear lack of organizational and communication structures to support such cooperation. Nevertheless, all creative communities remain open to one another:

These are great opportunities, because creative people, both among Ukrainians and Poles, are open to artistic alliances, collaboration, and cooperation. Theatre, apart from creating art, plays an important integrative role. It may be small in scale for Polish society as a whole, but it is strong and promising at the personal level. (Rk9).

We cooperate. They feel good and safe with us. We are culturally similar. That is why we should focus on the positive aspects of our collaboration. (Rk10)

People often say that there is a lot of support for the Ukrainians through NGOs. Yes, I agree, but we also need cultural funding for integration, not just social support. This is often the problem with minorities: initiatives are placed in the social or official integration programs. Yet the most effective tool for integration is collaboration, bringing artists from different countries together. (Rs6)

I think it mainly happens through projects. If they meet someone they want to collaborate with, they can apply for funding, and that creates an opportunity. (Rs9)

Some respondents also pointed out certain challenges in forming collaborations:

Sometimes I think it's difficult to collaborate with organizations, even if you're Swedish, because it's hard to find the right person who is willing to listen and engage. I would say people are interested in, but it's still challenging to make yourself heard. It's not about a lack of interest. Organizations say they're looking for collaborations, but in practice, they are often too busy with their everyday work. (Rs8)

Conclusions

The Conclusions presented below summarize both the quantitative and qualitative research.

- The support provided to Ukrainian artists by local and central authorities was evaluated by the Respondents as rather correct. The Questionnaire revealed a tendency towards low and very low assessments, which was not reflected in the Interviews.
- Institutions and creative communities in Kraków and Stockholm have been and continue to be open to various forms of collaboration with Ukrainian artists.
- In the Questionnaire, the openness and closure of cultural circles and cultural institutions towards Ukrainian artists were assessed as medium, with a tendency towards high and very high ratings, while the Respondents pointed out that the evaluations were very high.
- Identified barriers to collaboration:
 1. employment limits and financial problems of theaters;
 2. lack of language proficiency;
 3. lack of familiarity with Ukrainians and their culture, resulting in mistrust of their skills and the quality of their art;
 4. lack of career management skills as a freelancer. Cultural and national differences do not constitute a barrier much.
- Greater support for Ukrainian artists in 2022 than at present.
- The number of artists employed in cultural institutions in Kraków is increasing. In Stockholm,

a larger number of Ukrainian artists are identified as freelancers and as collaborating with NGOs now.

- The policy of multiculturalism and migrant integration is implemented by the local authorities of Stockholm and Kraków, and its recommendations are carried out by the artistic institutions of both cities. Certain shortcomings of this policy are perceived at the level of institutional management.
- Discrimination and stereotyping do not occur in theaters and cultural institutions, NGOs. Even though artists perceive Polish society as closed to foreigners.
- A problem raised by the respondents is the lack of sufficient financial resources for the cultural sector in cities, which would allow for additional expenditures, including support for foreign artists. Some respondents refer to these funds as 'cultural money' as opposed to 'social money'.
- Opportunities for bilateral cooperation are considered limited and irregular, yet possible due to the presence of goodwill.

Recommendations

Recommendations are addressed to local or central authorities. The aim of Recommendations is to propose potential changes or adjustments to existing solutions, regarding the adaptation of Ukrainian artists to local cultural life in Stockholm and Kraków. The Recommendations have a universal character and may serve as a set of guidelines for other local governments as well.

- Permanent incentive/encouragement scheme (local administration) to enable cooperation by Ukrainian artists.
- To set up and to develop a database of employment opportunities for Ukrainian (foreign) artists (local administration, local employment offices).
- Enhancement of communication methods between Ukrainians artists and cultural operators.
- The organization of intensive foreign language courses is advisable (e.g. by NGOs).
- Career management courses/workshops for people living in a new country are desirable.
- Increasing employment opportunities for Ukrainian creators in managerial positions, e.g. as directors, at international festivals.
- Further development of artist-in-residence programs in cities as platforms enabling cooperation between Ukrainian artists and the local artistic community.
- A revision of the local migration (multicultural) policy is necessary to enhance its effectiveness in integrating foreigners into the local artistic community, particularly regarding employment within

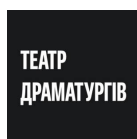
the management and administration of cultural institutions.

- Revisions to the framework of equality policy in response to the influx of foreign artists.
- Increasing the employment of Ukrainian artists in local TV and radio, as well as in secondary and higher art schools.
- Due to the lack of opportunities for employing Ukrainian artists in full-time positions within cultural institutions, and because of the limited possibilities for bilateral cooperation, it is worthwhile to create conditions for alternative methods of collaboration.
- Encouraging Ukrainian artists to participate in creative European Networks, enabling faster relationship-building and access to job opportunities.

Project Leader

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