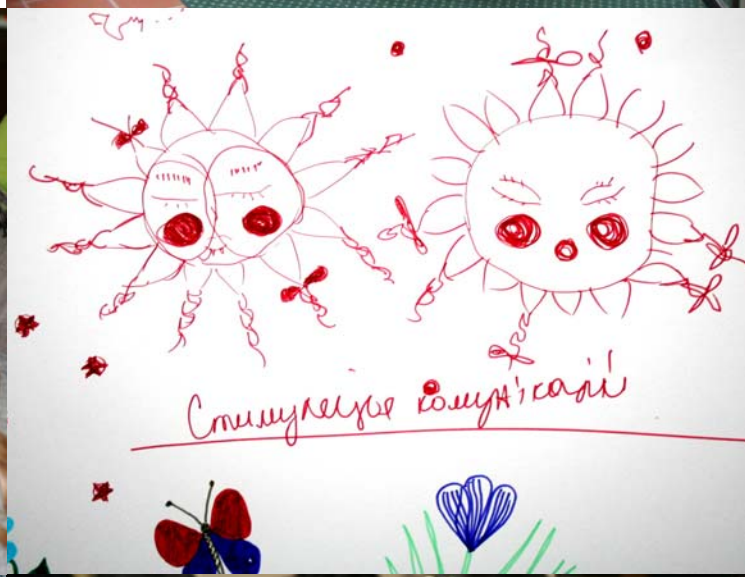
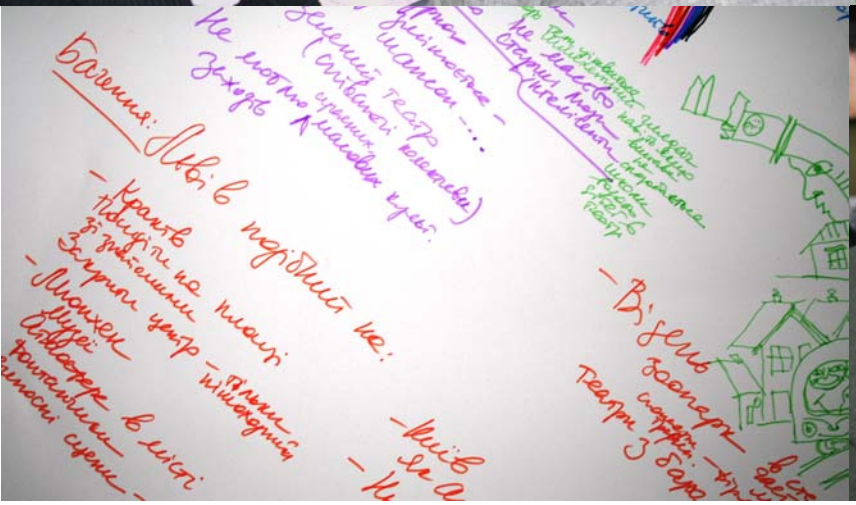
Cultural Planning in The City of L'viv: Cultural Mapping





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Cultural Planning in The City of L'viv: Cultural Mapping

I. Foreward

L'viv has great cultural potential to work within Europe.
Philipp Dietachmair

When beginning an initiative such as this one, the first dilemma is identifying a place to start. Usually one chooses an arbitrary commencement point that makes sense within the context. Our starting point was based in our individual experience, the interests of our funder, the interests of our City officials and the current reality of L'viv's cultural community. These constitute a lot of variables, and we can rest assured that all of the designers of the project did not bring to the task the same set of assumptions around these variables or the same set of motivations. In the hope that transparency can support more effective communication with you, the reader, we would like to take a moment to explore and explain a few issues that frame what we have done and might impact your appreciation of this report, of our process and of our recommendations.

What is Cultural Planning and Cultural Mapping?

The Cultural Planning Toolkit (Creative Cities/Canada) defines cultural planning as "a process of inclusive community consultation and decision making that helps local government identify cultural resources and think strategically about how these resources can help a community to achieve its civic goals. It is a strategic approach that directly and indirectly integrates the community's cultural resources into a wide range of local government planning activities. The term *cultural planning* is relatively new, emerging out of Europe in the 1960s and 1970s as cities and towns faced changing economies and demographics. As part of European urban regeneration strategies, cultural planning integrated the arts into other aspects of local culture and into the texture and routines of daily life in the city.

Today, communities around the world are actively engaged in cultural planning and nurturing cultural development. Cultural planning is a way of looking at all aspects of a community's cultural life as community assets. It considers the increased and diversified benefits these assets could bring to the community in the future, if planned for strategically. Understanding culture and cultural activity as resources for human and community development, rather than merely as cultural "products" to be subsidized because they are good for us, unlocks possibilities of inestimable value. And when our understanding of culture is inclusive and broader than the traditionally Eurocentric vision of "high culture," then we have increased the assets with which we can address civic goals." Cultural Mapping is the first step in this process.

Why should we do cultural planning in L'viv now?

We are doing this because we have a convergence of interests that supports this process now. First, there is an interest in Ukraine and L'viv by both Europe and North America. In 2007, representatives of the European Cultural Foundation made their first visit to L'viv. Foundation representatives also visited Odesa and Kyiv. During these visits, they met with City and community representatives to explore the potential for the communities to engage in cultural planning.

Philipp Dietachmair, who conducted the initial visit to L'viv on behalf of the European Cultural Foundation said: "L'viv has great cultural potential to work within Europe. In the European context, L'viv is known as a fascinating Ukrainian city and an integral part of the European culture. I am convinced that such an extra- ordinarily beautiful city deserves a profound cultural policy. The implementation of such a policy will become a crucial point here."

Mr. Dietachmair also commented that "L'viv has enough preconditions and resources to develop a vibrant cultural life in the city. L'viv has great potential in it. What is needed is collaboration between key cultural players in the city: various cultural organizations, local authorities, educational institutions. L'viv has all chances to become a cultural capital like Cracow or Praga".

Second, individuals in City government already were thinking about the benefits of and the need for strategic planning in the City. Because L'viv has such as strong cultural presence in terms of architecture alone, it was appreciated that culture could play a key role in revitalization of the City.

Third, simultaneously (though not independently) members of the cultural community were struggling to learn how to exist and grow in the changing environment of post-Soviet era L'viv. Old systems and old ways of thinking about culture had been stretched to the maximum. To take significant steps forward, a new way of thinking and being had to be employed.

The convergence of these three circumstances provided the context, motivation and resources necessary for initiating a Cultural Planning process in L'viv. The European Cultural Foundation agreed to support an initial step, which became our cultural mapping project.

What do we mean when we use the word 'culture'?

An issue that always arises in this type of work is the definition of culture. We could work from the widest perspective of culture, being all we do and think and believe as human beings, or we could focus narrowly on what often is referred to as 'high' culture," being those activities that happen in theatres, museums, opera houses and the like. Vital to most successful cultural planning processes is the recognition that, ultimately, culture is defined by the community - culture is what counts as culture to the people involved – it is the shared beliefs, customs, rituals and values of a people in a given place and at a given time. In our conversations with the community, it is clear that there are varying definitions of the word that range from a narrow, Eurocentric perspective to a wider, more inclusive appreciation of alternative forms of expression.

For the purposes of our work and this report, we decided to allow our process to define the term; we chose to remain inclusive so as to embrace the wider range of opinions of our participants. As we are learning, there is a lot of emotion and difference of opinion about the topic in L'viv – which is not unusual. Ultimately, if this City is to be a dynamic cultural space, we must find room for them all. We expect specific foci will surface as strategies for development and implementation are defined.

What about the work already done, and the work that others are doing now?

Our intent in this process is to work in the best interests of the City of L'viv. We do not think our processes or our conclusions have ownership of the truth – rather we have knowledge about an aspect of it. We believe that it will be a combination of efforts that ultimately identifies the directions for the City to take. When we combine our work and recommendations with that of those involved in the other initiatives, we will have a more complete picture of this City, its possibilities and the means for achieving them. So, with this thought in mind, we would like to take a moment to acknowledge the other work being done now and the work already completed that contributes to the entire picture we will have about L'viv, culture and the potential for the future of our community. These initiatives include:

- *The LARGIS Project*, conducted in 2000 – 2002 with the support from the UK Department for International development.
- *Concept of the L'viv Development*, developed by the Institute for City Development in 2000,,
- *Residents of L'viv About Themselves and Their City*, research conducted by Maria Lewicka (Warsaw University) in 2001 – 2002.
- *Strategy of the L'viv Region Development till 2015,* adopted by the L'viv Regional Council in 2005.
- *L'viv Population Values Study*, conducted by GfK Ukraine in 2007.
- *L'viv in the Nearest Decade*, a roundtable conducted by the Centre for City Self-Government Research in 2007.
- Strategy development for the city of L'viv, being conducted by Univska group (2007 – 2008).
- Strategy for the city development, being conducted by the L'viv City Council (2008).

We know that in the past nine months we were unable to discover all of the cultural initiatives of our City nor fully understand all of the current dynamics impacting their development. With these thoughts in mind, we encourage everyone to view this as a beginning – we encourage policy makers to view it as an opportunity to start the process of exploration and integration of L'viv's cultural environment into public policy development and planning; we encourage the cultural community to see in it opportunities for individual initiative and growth; and we hope it will play a part in increasing public awareness of the value of and role for culture in our community. This is its true value – as a catalyst. It will be vital that the work around this map continues to develop. To those who read it, please respond with additional information and insight; help us to keep it updated and relevant as our community grows and changes.

Thank you.

Ihor Savchak, *Director, Centre for Cultural Management*
Linda Knudsen McAusland, *Project Co-designer, U.S. Peace Corps*
Olha Kotska*, Project Coordinator*

II. Acknowledgements

TOGETHER we can even beat a father!
Ukrainian proverb

This endeavor would not have been possible without the help of colleagues and friends, local and abroad. We would like to thank the following for their support over the last past year:

- The European Cultural Foundation, for its financial support and process consultation, with a special thanks to Philipp Dietachmair and Dilia Ham.
- The L'viv City Council, for its acknowledgement, advice and moral support, with a special thanks to Vasyl Kosiv.
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- Our participants, without whom this process would have had no meaning:
  - L'viv's cultural organizations and their leadership
  - L'viv's artists, historians
  - L'viv's educators and students
  - L'viv's community members who time and again stress the value culture has in their lives
- The Center for the Humanities and the Ivan Franko National University of L'viv, for consultations as well as use of their space for project coordination and meetings.
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- The L'viv media for distributing information about the idea and the intermediary results of the project.
- Lidia Varbanova (Montreal, Quebec, Canada) for facilitating the first interactive *vyshkil* within the project, including individual consultations to L'viv's cultural institutions.
- Sanjin Dragojevic (Zagreb), Corina Raceanu (Timisoara) and Viera Michalicova (Zilina), for their consultations and for sharing their experiences on similar process in their respective cities & countries.
- Valentyna Glebova for compiling the data base of cultural institutions in L'viv.

III. Executive Summary

The future is not completely beyond our control.
It is the work of our own hands.
Robert F. Kennedy

The goal for this project was to engage the community in a cultural mapping exercise that would define the current conditions of the City, identify outstanding issues and create a framework for future cultural policy development. Key elements of a Cultural Map include both the concrete and the intangible - the 'bricks & mortar,' the programming, and the dynamics. In this process we would identify key players, critical points of actions, types, sizes and locations of cultural organizations, community dynamics, existing capacity building, strategic planning and organizational development abilities and roles/relationships/ responsibilities. In the process, we would identify opportunities for partnership and networking, explore the potential for integral programs and projects, suggest new approaches for cultural management and identify an action plan.

Our process design considerations focused on inclusivity and accessibility in an interactive, participant-driven setting. We invited cross-sector participation, including representation from the cultural community (individuals, organizations/institutions, facilities), policy makers, media, intelligentsia, public personages, business leaders, religious leaders, educators, neighborhood members and representatives, and funders.

We learned that the cultural sector of L'viv comprises in excess of 2000 organizations and cultural initiatives (state cultural institutions, NGOs, private commercial companies, etc.) as well as individual artists. The vast majority of L'viv's cultural institutions are located in the central part of L'viv and most professional and organized cultural activities happen here as well. The outskirts and 'sleeping areas' of the city have limited opportunities to engage in professional cultural life close to home, the exception being church or neighborhood organized festivities.

We identified five (5) challenges in L'viv that operate in two differing arenas: the first is a resistance to change and the second is accessibility. Resistance to change manifests itself in rigidity and inflexibility, corruption, little interest in or awareness of the value of cooperation or in the concept of leadership as service and a sense of entitlement to government support without accountability.

Accessibility manifests itself with both culture providers and cultural consumers. Each has inconsistent, untimely and less than comprehensive access to information that A) could help the cultural community help itself or B) help the broader community understand what is happening, where it is happening, how they can take advantage of these opportunities and what role culture can play in making their City a better place to live.
Opportunities also exist. These include the potential in development of new policies and legislation that catalyze the cultural community, re-orienting and committing to long-term goals, as well as short term benefit, engaging in active cooperation and exchange, taking advantage of the current world focus on Ukraine, leveraging the current federal interest in cultural planning and building on community loyalty to the City.

From the convergence of these challenges and opportunities, we identified nine key work issues, including:

- Building closer working relationships on multiple levels and in multiple contexts and the decentralizing systems of state cultural institutions
- Supporting the development of the cultural community, including but not limited to professional infrastructural development and increasing levels of financial support.
- Building opportunities to express cultural opinions and explore cultural alternatives.
- Creating centralized access to meaningful information.
- Building exposure to other ways of doing things, to other models.
- Building the infrastructure to support creative tourism.
- Preserving our heritage in the process of development and change.
- Building community awareness of and appreciation for culture,
- Building access to and opportunities for a range of cultural experiences in a range of venues around the City.

Given the issues, challenges and opportunities current existing in the city of L'viv, we make the following recommendations:

- To continue Cultural Planning.
- To create Municipal, Regional & State-level cooperation around policy and legislative review and development.
- To build access to Information for cultural providers and cultural consumers.
- To develop the capacity of the cultural community.
- To create a City where all voices can be heard.

Community conversations, April 2008.
Photo by Ihor Savchak

IV. Introduction

Vision without action is a daydream,
Action without vision is a nightmare.
Japanese proverb

"Two crucial elements in affecting desired change are: 1) understanding where we are now and 2) having a vision of where we want to be. Everything in between is about strategic choice-making to close the gap between the two." *The Creative Cities Toolkit,* produced and published by Creative Cities/Canada, further defines Cultural Mapping as "a comprehensive identification and analysis of a community's cultural resources and needs gathered through a broadly based consultative/collaborative process. It is a critical early phase of any cultural planning process." Cultural Mapping accomplishes the first half of the work.

UNESCO cites that cultural mapping "has become the favored approach… to study and understand one's cultural and creative industry sectors before making policy decisions. Mapping … has the added advantage that the process itself can generate substantial awareness and foster collaboration across a wide range of creative stakeholders, building momentum that can then influence the political sphere and encourage suitable public policy-making." *(Understanding Creative Industries/UNESCO).*

The goal for this project was to engage the residents of L'viv in a community mapping exercise that would define the current conditions of the city, cite outstanding issues, and create a preliminary framework for future cultural policy development. In this process we would identify key players; critical points of actions; types, sizes and locations of cultural organizations; community dynamics; existing capacity building, strategic planning and organizational development abilities; and respective roles, relationships, and responsibilities. In the process, we would further identify opportunities for partnership and networking, explore the potential for integral programs and projects, suggest new approaches for cultural management and identify an action plan.

Our process was designed to be inclusive, accessible, interactive, participant-driven, and intergenerational. We invited policy makers, media, business people, religious and community leaders, educators, funders and other community members interested in or impacted by culture to participate in our events and respond to our questionnaires. Our intent was to be transparent and accountable, to provide the opportunity for each person to be heard and for each participant to see his/herself reflected in the outcomes.

We also wanted to begin the work of developing a common understanding and set of values around the topic of culture. It is our desire to share the information in this report with the community and our leadership with the intent to provide them with another set of data that could be used in the shaping of City policy around the importance of and potential for a strong, dynamic cultural presence in L'viv and to give the community insight into productive directions for individual initiative.

Community conversations, May 2008.
Photo by Olha Kotska

V. The L'viv Context

I can only imagine what a fantastic city L'viv was in its past!
Lidia Varbanova

We began our work with four assumptions that were based on our own experience:

First, L'viv has, almost from its founding, been a center of arts and culture. It has benefited from the combination of a diverse population, its position as a center for trade and communication, its Magdeburg's status, and the role of a strategic member of the Halytsko-Volynske Principality, the Great Lithuanian Principality, the Ritch Pospolyta, the Austro-Hungarian Empire, the Western Ukrainian National Republic, Poland and the USSR. In these associations, L'viv was positioned not only to receive but also to contribute to the cutting edge thinking of the eras. Now Lviv is a Ukrainian city where many nationalities live. Its rich historical past, still evident in the presence of the range of architecture in the large City center, led UNESCO to grant the City World Heritage Site status.

Photo by Oleh Rybchynsky

Second, L'viv has a history of interaction and exploration, especially focused around the arts and sciences. Stories abound of the conversations around art and culture that happened frequently and regularly in various locations around the City. Many of these are ongoing, such as thematic explorations in the "Ji" magazine, on the *zaxid.net* portal, and in the recently opened Center for Urban History of East-Central Europe. They also continue in the regular gatherings of literary artists at the "Cabinet" cafe, numerous international confe-rences, online forums, and blogs.

Third, when it comes to culture, L'viv citizens are actively engaged in preserving the old while creating the new. For a City its size (approximately 1 million), L'viv currently has well over 2000 cultural organizations and initiatives of all sizes and foci.

Fourth, L'viv residents want to rebuild the dynamic environment that is the legacy of its past, making it relevant to its future.

VI. Information Collection

To choose a direction,one must have developed a mental image of the possible and desireable future.
Warren Bennis, noted writer on leadership

There are many examples of communities around the world who have engaged in cultural planning and cultural mapping initiatives. Essentially all involve the same methodology, applying it as appropriate for the context. For our process, we chose the Canadian model, using the *Cultural Mapping Toolkit* (www.creativecities.ca) as our guide for both process design and content.

Important elements of a Cultural Map include both the concrete and the intangible - the 'bricks and mortar,' the programming, and the dynamics. Our process focused on identifying the following key elements for our Map:

- Key Players
- Types of cultural organizations
- Location of cultural organizations
- Dynamics (who gets what resources)
- The capacity building, strategic planning and organizational development abilities already existing
- Roles & relationships & responsibilities
- Critical points of Action
- Primary Dangers/Threats
- Opportunities

The Process

Key process design considerations were inclusivity and accessibility; we wanted to engage participants in an interactive, participant-driven process that was transparent and clearly reflected their comments and contributions.

We brought people together in a variety of events from Autumn of 2007 through the early summer of 2008. These events included periodic meetings of the Steering Committee as well as an initial, introductory conference that convened prospective cultural planners from around Ukraine and leaders in the field from around Europe. We held a series of focus groups to explore the status quo of the cultural sector, its abilities for capacity development and its vision for the future. We distributed questionnaires and surveys to cultural organizations, tourist agencies and members of the general public to solicit input from both the cultural provider and cultural consumer perspectives. And we interviewed key figures in culture in L'viv.

At the mid-point of our process (February 2008), we convened a 2-day roundtable event to present findings to-date (the Action Plan and the Cultural Map) and request further input, and we designed a data base of cultural institutions in L'viv, reflecting all of the information we had about individual cultural organizations and initiatives in the City. We followed this with a series of community conversations that focused on creating a cultural vision for the City of L'viv and concluded with a 2-day exploration of the intersections among community, culture, collaboration, new media, tourism and potential relationships with the European Union.

Roundtable, February 2008. *Photo by Dilia Ham*

Additional Information Collection Methods, included:

- Analysis of announcement and adverts in the city.
- Analysis of adverts/announcements and articles in local newspapers.
- Analysis of local yellow pages and Internet sites.
- Participation in cultural events and their analysis.

Over the nine months of our process, we produced two draft documents – a preliminary Action Plan (at the mid-point following our focus groups, interviews and survey distribution, see it at http://www.kultura.org.ua/files/3/plan_ENG.pdf) and the matrix of input on Elements of a Culturally Dynamic L'viv (following our community conversations, see it at http://www.kultura.org.ua/files/3/cafe.pdf); each of these documents were summations of all of the information collected to-date.

VII. Participants

Culture can grow only on a grounding
of well-developed, public communication.
Andriy Pavlyshyn

The logic behind cultural planning and the requirements of our model demanded that a full spectrum of the L'viv community interested in and/or impacted by culture be invited to participate. Active civil engagement is and will continue to be essential in this work; it is only through civic participation that we will be able to discover the breadth and depth of L'viv's cultural assets, the impediments to further development and the creative solutions to the tensions that exist between the two. For these reasons, we invited participants from the following sectors to our gatherings:

Community conversations, April 2008.
Photo by Ihor Savchak

- Cultural community (individuals, organizations/institutions, facilities)
- Policy makers
- Media
- Intelligentsia
- Significant public people
- Business leaders
- Religious leaders
- Educators
- Neighborhood members and representatives
- Funders

Roundtable, February 2008 *Photos by Dilia Ham*

VIII. The Cultural Map of L'viv

Despite numerous appeals – culture is still an appendix in our city.
And this is in the city where culture should be a starting point for everything.
It could produce significant income for the city.
Yaroslav Fedoryshyn

As mentioned earlier, a cultural map identifies who is participating, what they are doing, the resources they need to do their work effectively and how they relate to one another. It identifies the key players; the critical points of action; the primary dangers or threats; the types of existing cultural organizations, where they are located and what size they are; and existing resources and who has access to them. It also identifies the state of capacity building, strategic planning and organizational development as well as the various roles, relationships and responsibilities.

Types of Cultural Resources in L'viv

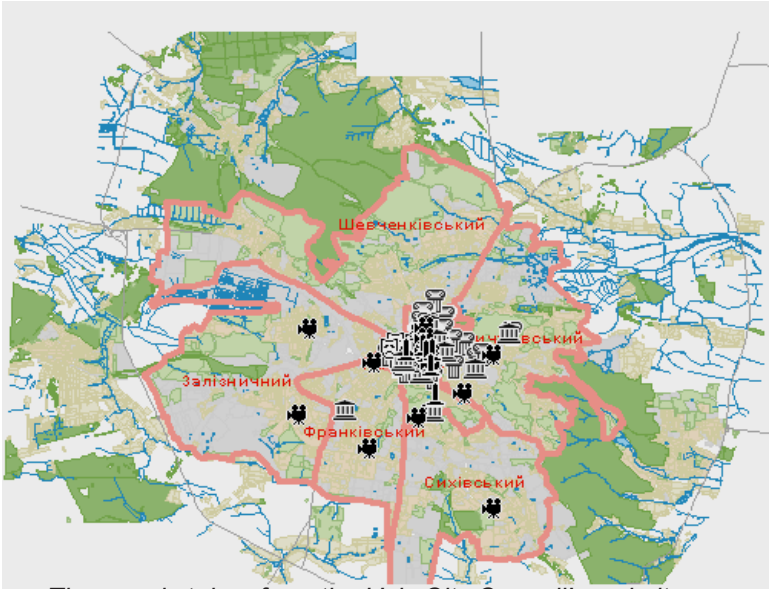
The cultural sector of L'viv comprises state cultural institutions, NGOs, private commercial companies and individual artists. Based on an analysis of various media (telephone book, internet, print media) and information from interviews and public meetings, we were able to identify the following types of cultural organizations in L'viv:

Archives [8]
Architectural institutions [40]
Libraries [87]
Houses of Culture [23]
Publishing houses [78]
Galleries [77]
Media [61]
Cafes, restaurants [103]
Film production [14]
Cinemas [12]
Clubs [135]
Culture heritage [285]
Cultural centres [186]
Literature magazines/site [11]
Studious [57]
Arts agencies [19]
Museums [56]
Musicians [182]
Cultural heritage organizations [17]
Relative educational institutions [29]
Monuments [25]
Parks [13]
Professional associations [42]
Design studious [60]
Audio recording studious [10]
Choreographic institutions [23]
Theatres [28]
Tourism agencies [172]
Festivals [81]
Foundations [103]
Photo studious and organisations [89]
Churches [104]
Other [5]

The full list of these institutions and their contact details are available in the online database at our website. (www.kultura.org.ua)

Location of Cultural Resources in L'viv

The vast majority of L'viv's cultural institutions are located in the central part of L'viv and most professional and organized cultural activities happen there as well. The outskirts and 'sleeping areas' of the city esentially have limited opportunities to engage in professional cultural life close to home, the exception being church or neighborhood organized festivities. Though the map of cultural resources (below), taken from the website of the City Council, is not complete, it shows the very real picture of professional cultural life in the city today - most activity is in the City center.



The map is taken from the L'viv City Council's website

Cultural Resource Activities and Events in L'viv

In general, cultural life in the city is composed of performances, concerts, exhibitions and festivals. Institutions such as the Ballet/Opera House, the Philharmonic and several theaters have performing seasons during which they present repertoire and premiere new works. Additionally, annual festivals such as the Book Fair, the "Golden Lion" theatre festival, "Jazz-Bezz" Festival, the Organ Festival, and City and organization-sponsored Christmas and Easter celebrations occur.
Finally, various church and neighborhood sponsored festivals take place, both in the summer and at holidays.

Community conversations, April 2008.
Photo by Ihor Sanchak

The City also has also the "Ji" independent cultural magazine, the private "ArtClass" magazine, as well as numerous online galleries, blogs, and several hard copy and online compilations of cultural calendars and stories.

Key cultural players in L'viv

The key cultural players in L'viv at this time are:

- Municipal Department of Culture and Tourism, with municipal cultural institutions.
- Regional Department of Culture and Tourism, with regional cultural institutions located in L'viv.
- Cultural entrepreneurs, including galleries.
- Culturally focused non-governmental organizations (in all disciplines).
- Parishes/religious communities.
- Schools.
- Students and youth circles.
- Individual culture enthusiasts.

Community conversations. April 2008.
Photo by Ihor Savchak

Current financial resources in L'viv

State cultural institutions generally have their own premises and receive a guaranteed share of the state, regional and/or municipal budget. Their seemingly more financially secured position is both an advantage and a challenge; while they receive guaranteed support, the organizations have become dependent, rigid, and, as a rule, engage less initiative in innovation and exploration - managerially and artistically. Often these institutions exhibit both a sense of entitlement and a narrow vision of the scope of their responsibilities; they share the perception that their financial needs should be met by the state, while they focus their time and energy solely on their art, yet often their art does not develop because they have slipped into complacency. As the level of State funding has slipped, some have taken to renting out a part of their facilities for income.

NGOs primarily are dependent on project grants, usually from international foundations and, more recently, from the City Council. This lack of guaranteed financial resources has forced them to be creative in both production and fundraising. Despite these setbacks, the quality of their projects often is of high.

Private commercial cultural initiatives are supported through their own revenue-for-service programming.

Organizations identified several options for additional fundraising. These include:

- Enacting new laws on charity donations to cultural institutions.
- Implementing contract basis of employment.
- Improving management skills.
- Improving marketing techniques.
- Introducing adjunct commercial services on site (ie. bar, cafй, miscellaneous merchandise).
- Investment in capital and/or capital upgrades which will increase competitiveness.
- New grants.

Our Challenges

L'viv's many cultural resources are facing serious challenges in the areas of financing, attendance, housing and management. While these issues are common to arts organizations around the world, they are especially problematic in L'viv because of the continuing legacy of the Soviet-era. Over the past 20 years there has been a gradual atrophy of cultural needs accompanied by a gradual provincialisation of L'viv.

Within this overall context, L'viv's specific challenges include:

1. Resistance to Change: L'viv's cultural community is on the cusp of change yet operates with a skill base and a mindset that does not support the transition. For the most part, established organizations are attempting to operate in a new context using skills and tools relevant to another era. Added to this is an apparent disconnect for many between expectations based in the past and and realities based in the present. In such a situation, no amount of well-intentioned activity will result in a positive outcome. Symptoms of this challenge include:

- Rigidity and inflexibility (on multiple levels) – by the bureaucratic system of administration and financial support, by cultural institutions, by community leaders and by the community members; there is a decided resistance, unwillingness and/or unreadiness for decentralization on the site of state authorities and cultural institutions.

- Corruption - corruption appears to exist anywhere that anyone has control over the means of resource allocation. It is a threat to the cultural sector because it allows one individual or a few individuals to control access to resources both for the cultural provider and consumer. This effectively limits or eliminates opportunities to spark cultural innovation and appreciation, both of which are essential to the further development of a culturally reknowned L'viv.

- Unwillingness to Cooperate - there is little recognition of the importance or value of cooperation for catalyzing ideas leveraging resources or learning new methods. People generally do not cooperate among themselves; they do not seek or initiate cooperation with other branches of the economy and there is little cooperation within international professional associations and networks.

- Lack of Leadership - In most sectors, there is passive recognition or little awareness of the need for leadership in service to the community rather than in service to one's own agenda.

- Sense of Entitlement and Lack of Entrepreneurial Spirit - While traditional sources of funding have diminished or disappeared, the expectation of financial dependency on state, regional or local budget continues. There is a lack of recognition for or interest in the role of social entrepreneurial activity, marketing or any other means to build revenue from other sources. At the root of this phenomenon is the perception that the museum or the theater is not a provider that needs to be alert to the issues of the consumer. There is a continuing assertion that art and culture should be supported because it exists – the idea of support of 'art for art's sake."

2. ***Accessibility.*** On two levels: to resources for culture providers and to information on cultural events for consumers.

- There is insufficient, easily accessible information about existing resources. Cultural workers do not know where to go for information that could expose them to other management models, other funding sources and colleagues; additionally, most are not using the internet to search for opportunities. There are few or no capacity building or organizational development services.

- Performances and presentations often are physcially inaccessible for the impaired or the elderly. Additionally, the community often does not know what is happening. Our research showed that only state institutions are well represented in the yellow pages; commercial cultural institutions and services are partially represented and there is practically no information on culture specialists, the primary elements of the culture infrastructure or culturally- focused NGOs.

Access to information about events is one manifestation of this issue for the consumer; a second is access to venues. The vast majority of performances and presentations happen in the Center. Because public transportation ends at 22:00, anyone living outside the center and wanting to attend an event inside the Center in the evening also must factor in the cost of transportation (taxi). While the price of admission for most cultural activities is reasonable, adding the cost of a taxi could make the evening too expensive.

- There are few or no venues for alternative voices, especially for the young and the experimental artist. As a result there are few or no opportunities for the cultural consumer to explore and support these perspectives.

Generally, there is an apparent lack of interest overall by the community in cultural life; perhaps attendance is low because of a combination of factors: lack of information, limited locations (in the center), limited transportation options and or the limited variety of opportunities/types of events.

Our opportunities

In our process we learned there are opportunities we can leverage. These include:

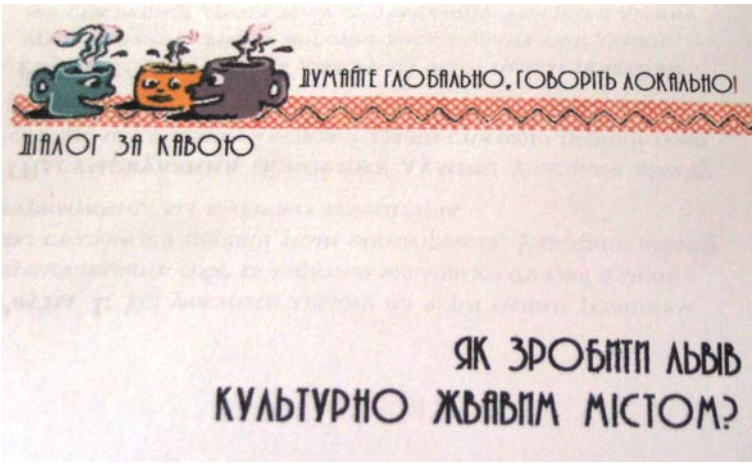
- Develop/introduce new legislation/affect local administrative regulations that can catalyze as well as support the cultural community.
- Re-orient towards and commit to long-term goals as well as short term benefit.
- Engage in active cooperation and exchange inside the sector and beyond.
- Take advantage of the current world focus on Ukraine.
- Leverage the current interest in cultural planning on the federal level.
- Acknowledge and tap into the high level of loyalty to and pride in the City by residents.

IX. Key Work Issues

Cultural life in L'viv fails to be modern …
Vita Susak

The data gathered during our process suggest several key issues and/or critical points of action, including:

- Building closer working relationships between the cultural community and policy makers, between municipal and regional Departments of Culture and Tourism, and between state, public and private cultural institutions; and decentralizing administrative and financial systems of state cultural institutions.
- Supporting the development of the cultural community, including but not limited to professional infrastructural development – with an emphasis on developing a new generation of cultural managers, modernizing cultural facilities, creating the conditions for cultural development that support and catalyze public and private cultural initiatives (legislation, local decrees) and increasing levels of financial support.
- Building opportunities to express cultural opinions and explore cultural alternatives.
- Creating centralized access to a wide range of timely, meaningful, supportive information for both the cultural community and the cultural consumer.
- Building opportunities to learn/experience what is happening in other places; building relationships with other parts of Europe and the world.
- Building the infrastructure to support creative tourism.
- Preserving our heritage in the process of development and change.
- Building community awareness of and appreciation for culture, including engaging in a community-wide, cultural planning process that includes a community-driven visioning component.
- Building access and meaningful opportunities for a range of community members to experience a range of cultural programs in a variety of venues around the city.



X. Recommendations/conclusions

What matters not only is knowing what needs to be done,
but knowing the sequence of action - and leaving room for taking risks
(Finding the Common Threads, Centre for Creative Communities)

An integration of the challenges, opportunities and key issues articulated in this document lead us to make the following strategic recommendations:

Recommendation #1: Continued Cultural Planning
Our Cultural Mapping process is a beginning. It should be followed by a full-fledged, community-driven, culturally planning process that culminates in a clearly articulated cultural vision for the City, identifying long-range goals as well as the strategies and objectives for achieving them. These goals and objectives then should become the backbone of strategic choice-making about the allocation of governmental resources, including funding, legislation, permitting, capacity building, planning for accessibility,etc.

Recommendation #2: Municipal, Regional & State-level cooperation
An individual or a cultural organization lives not only in a municipality but also in a region and a state; the cultural sector is impacted by all three. We heard of multiple incidents where governmental processes and laws actually work at cross-purposes with their own stated goals; this is amplified when one layer of government establishes policies that not only contradict their own laws but conflict with those of other governmental structures. If different levels of government work at cross-purposes with each other, they compromise both individual initiative and meaningful growth – and they create confusion and opportunities for corruption. If any single governmental entity works at cross-purpose with the needs of the community, it compromises first the individual and, ultimately, the community they are charged to support.

Recommendation #3: Access to Information
We heard over and over again in our process that people wanted/needed access to information about opportunities; that if they had it, they could help themselves. This access applies both to cultural providers and cultural consumers, For cultural providers, it is very important that they have access to information about all aspects of cultural management, including new models; training opportunities, exchanges, professional networks, etc. At the minimum, cultural consumers need access to dependable, timely and accurate information on the calendar of events.

Recommendation #4: Capacity Development
L'viv's cultural managers must be exposed to the best and greatest variety of new models for management and planning as well as for artistic development; this information, which often stresses the benefits of cooperation and collaboration, will catalyze both growth and creativity. This information includes new models and best practices that can broaden perspectives, colleagues – regional, national and international – who can share experiences and potentially create partnerships, and new thinking on art and creativity.

Recommendation #5: A City Where All Voices Can Be Heard
The City needs to support and encourage a full spectrum of options and opportunities to create and experience the arts and culture; this recommendation applies in all venues, including education. A dynamic cultural environment is such because it embraces its diversity; creativity is rooted in the energy that results when multiple voices have the chance to be heard. Historically, it is this 'conversation' around differences that sparks new ideas and new ways of thinking. New research indicates that these types of creative centers have a positive impact beyond the cultural sphere. L'viv had it once; it deserves to have it again.

XI. Appendices

1. Core Committee Surveys (Cultural Organizations, Tourism Organizations, General)

General questionnaire

1. How often do you visit cultural institutions/events?

□ More than once a month □ Once per 1-2 months
□ Once per half a year □ Once per year □ Do not visit

2. What cultural institutions/events do you visit most often? Why? How often do you visit them?

3. What does not allow you to visit cultural institutions/events more often?

□ Lack of information □ Lack of time □ No desire/need
□ Low quality of cultural institutions/events
□ Transport problem □ Expensive tickets □ Other (specify, please)

4. Name, please, three most important form of cultural/social life for you personally?

□ Communication □ Reading □ Listening to music
□ Attendance of cultural events □ Visits to coffee houses with friends
□ Other (specify, please)

5. If you could have a chance to change something in cultural life of the city, what would it be?

6. How do you estimate current state of cultural life in L'viv?

□ Bad □ Satisfactory □ Good □ Excellent

7. When do you think cultural life was the most active in L'viv?

□ In Austrian times of the city □ In Polish times of the city
□ In Soviet times of the city □ In early 1990s
□ Two years ago □ Nowadays
□ Other (specify, please)

8. Who do you think create current cultural life in L'viv? (Specify in percents, please.)

□ Residents	0 – 10%	10 – 30%	30 – 50%	50 – 70%	70-100%
□ Cultural institutions	0 – 10%	10 – 30%	30 – 50%	50 – 70%	70-100%
□ Municipal authorities	0 – 10%	10 – 30%	30 – 50%	50 – 70%	70-100%
□ Ukrainian government	0 – 10%	10 – 30%	30 – 50%	50 – 70%	70-100%
□ Supreme Council	0 – 10%	10 – 30%	30 – 50%	50 – 70%	70-100%
□ Other (specify, please)	0 – 10%	10 – 30%	30 – 50%	50 – 70%	70-100%

9. In what role, mostly, are you during cultural events in the city?

□ Organiser/coorganiser □ Participant □ Audience

10. What is your age?

□ 16 – 22 □ 22 – 30 □ 30 – 40 □ 40 – 50 □ 50 – 65 □ above 65

11. What is your gender?

□ Male □ Female

12. Where do you live?

□ In the downtown □ Near the downtown □ In the suburbs

13. *What is your engagement?*

☐ Student ☐ Cultural institution employer/employee
☐ Commercial company employer/employee
☐ State institution employer/employee

14. *What is your monthly income?*

☐ below 1000 UAH. ☐ 1000 – 3000 UAH. ☐ Above 3000 UAH

14. *If you want to receive further information on the project, let us know your preferred contacts:*

☐ E-mail: ☐ Fax: ☐ Postal address:

Questionnaire for Directors and employers of cultural institutions

1. *Do you agree that higher and professional educational institutions provide adequate knowledge and skills necessary to work in cultural sector?*
   ☐ Yes ☐ No (Why? Specify, please)
2. *Do you feel need in obtaining new professional knowledge/information?*
   ☐ Yes (What are your highest priorities? Specify, please) ☐ No
3. *Do you have access to such information?*
   ☐ Yes (Specify, please, where you usually receive it) ☐ No
4. *Is the effectiveness of your organisation's work dependant on someone's will/ decisions?*
   ☐ Yes, it depends on_____ ☐ No
5. *Does your institution have joint projects with other cultural institutions of L'viv or Ukraine?*
   ☐ Yes (Give examples, please)
   ☐ No, but would like to have joint projects (with whom, in what capacity, etc)
6. *Do you know who is your potential audience for each separate cultural event?*
   ☐ Yes ☐ No ☐ Difficult to answer
7. *How do you inform residents of the city about forthcoming cultural events?*
   ☐ Overall announcements via
      ☐ radio ☐ TV ☐ newspapers ☐ posters
      ☐ online ☐ other (specify, please)
   ☐ Adverts focused on our target audience
   ☐ Information distribution via tourism agencies
8. *Do you work on the attraction of new audience for your cultural events?*
   ☐ Yes (give an example, please) ☐ No ☐ Not always
9. *What are your major financial sources? (Provide approximate percentage, please)*

☐ State	0 – 10%	10 – 30%	30 – 50%	50 – 70%	70-100%
☐ Grants	0 – 10%	10 – 30%	30 – 50%	50 – 70%	70-100%
☐ Private donations	0 – 10%	10 – 30%	30 – 50%	50 – 70%	70-100%
☐ Ticket sales	0 – 10%	10 – 30%	30 – 50%	50 – 70%	70-100%
☐ Advertising at events	0 – 10%	10 – 30%	30 – 50%	50 – 70%	70-100%
☐ Other (specify, please)	0 – 10%	10 – 30%	30 – 50%	50 – 70%	70-100%

10. *If you are receiving state financing, are you doing anything to decrease your dependence on it?*
    - ☐ Yes (give an example, please)
    - ☐ No
11. *Do you believe that your institution could be profitable? How do you think it could be reached?*
12. *Identify, please, five most important needs of your institution.*
13. *What do you think should be done to improve cultural life of the city?*
15. *If you want to receive further information on the project, let us know your preferred contacts:*

☐ E-mail: ☐ Fax: ☐ Postal address:

Questionnaire for Ukrainian and L'viv tourism agencies

1. *What tourism services do you offer most often?*

☐ Host tourists in L'viv ☐ Send tourists to L'viv ☐ Send tourists from L'viv

2. *What mostly your clients are tempted by to go to L'viv?*

☐ Culture of L'viv ☐ Business ☐ Other (specify, please)

3. *What cultural objects/events do you offer to your clients in L'viv?*

☐ Architecture in L'viv and nearby ☐ Museums ☐ Galleries
☐ Theatres ☐ Concerts
☐ Specific cultural events (specify, please)
☐ National cuisine (specify where, please) ☐ Other (specify, please)

4. *Do you cooperate with cultural institutions while planning the programme for your clients in L'viv?*

☐ Yes, always ☐ Sometimes (Specify why, please)
☐ Rarely (Explain why, please) ☐ Never, and not interested in it.
☐ Never, however would like to cooperate. (Specify in what way, if you wish, please)

5. *In case of positive answer to question # 4 could you specify who usually initiate such cooperation?*

☐ Our agency ☐ Cultural institutions ☐ Other (specify, please)

6. *Are you and your clients satisfied mostly by the quality of available cultural institutions/events/services/goods in L'viv?*

☐ Yes ☐ No, except…. (specify, please, if you wish)
☐ Rarely ☐ Do not know

7. *Is there anything in cultural sector which is expected by your clients and not suggested yet in L'viv?*
8. *If you want to receive further information on the project, let us know your preferred contacts:*

☐ E-mail: ☐ Fax: ☐ Postal address:

2. Action Plan

The Action plan is being prepared with the following goals:

1) To resolve current cultural shortcomings in L'viv and to prevent the future ones.
2) To meet cultural needs of L'viv residents and to create conditions for their development.
3) To create better opportunities for culture development in L'viv and to improve the infrastructure of cultural sector.
4) To facilitate collaboration inside the cultural sector as well as with other sectors of economics.
5) To raise the quality of cultural institutions in L'viv.
6) To create opportunities for cultural industries development.
7) To use culture as a functional tool for civil society construction and development of the city.
8) To build corresponding positive and attractive image of L'viv in Ukraine and abroad.
9) To lay the ground for cultural policy development in L'viv.

Activities to be fulfilled in 2008

1. To establish the Resource Centre. The Centre should fulfil the following functions:
   - To provide various information useful for the development of cultural institutions.
   - To prepare a review on international cultural associations and networks as well as international foundations.
   - To conduct monthly training/workshops for cultural institutions managers. Specifically, on management and marketing.
   - To provide general and ad hoc consultations.
   - Other _____

2. To establish the Curatorial Centre for International Cultural Events. The Centre should fulfil the following functions:
   - Logistics.
   - Contacts with international cultural associations and networks.
   - Domestic and international fundraising.
   - Other_____

3. To establish the Producer Centre. The Centre should fulfil the following functions:
   - Marketing/promotion support for all types of cultural institutions.
   - Usage of new technologies in the promotion of cultural goods and services at the domestic and international markets.
   - Sound records of live concerts and production of CDs.
   - Other _____

4. To set up the monthly cultural Digest. The Digest should be in printed and electronic format. It should contain information on all cultural events planned in the city. A hot telephone line should be installed in the office of the Digest in order to get any information on cultural life in the city. The Digest should contain information on all cultural events that are planned in the city for 2-3 months in advance. Annually, by 1 July the Digest, together with cultural departments of the City Council and Regional Authorities, should prepare a special annual issue with the information on all cultural events that are planed for the 12 months in the city. The plan should foresee that cultural events will take place in all districts of the city and the timeline is balanced.

5. To establish vibrant cultural centres in all “sleeping” areas of the city. The major task of the centres should be intensification of cultural life in the districts. The centres should host all forms and types of cultural expression. Existing Houses of Culture, cinemas, libraries, etc, should be used for these purposes first of all, however new/additional premises should be opened also. With this aim a database of potential spaces should be prepared.

6. To increase the share in the municipal budget for ad hoc project proposals. To envisage that both state cultural institutions and NGOs can submit proposals. To establish a special Selection Committee composed of experts and representatives from NGOs. To improve and simplify the application procedure. The existing procedure is not transparent and too much complicated.

7. To improve cooperation between cultural institutions and relative Universities, whose graduates are employed in cultural sector.

- To give a new meaning to students who have their internship in cultural institutions.
- To use interns and their tutors as agents for the improvement of cultural institutions works and Universities curriculum.
- To invite students from Economics to have their internship in cultural institutions. They can critically estimate management of cultural institutions and suggest ways for its improvement.

Other_____

8. To improve cooperation between cultural institutions and secondary schools. To introduce jointly designed special courses for pupils to develop their need in creativity.

9. To improve communication abilities of cultural institutions. To secure Internet connection for them, first of all.

10. To open a large concert hall for 2500 – 3000 seats. Existing municipal buildings could be reorganised for this purpose also.

11. To install special constructions in all areas of the city to advertise cultural events**.** Each “sleeping” area should have at least 20 construction. Such constructions should be also installed at the airport and the railway station.

12. To establish a special fund for the improvement of technical facilities of cultural institutions. To elaborate the procedure to allocate funds for specific projects selected on the basis of calls.

13. To introduce the practice when advertising bills on cultural events are put up at different places with many visitors (supermarkets, post offices, windows of coffee houses and restaurants). Apart of their direct advertising function, such bills could often serve as elements of decoration/ design and could be welcomed by owners of the places. Such a practices could also start different types of cooperation between commercial and cultural institutions.

14. To create a catalogue of ideas on new cultural institutions and events that could be attractive for investors and partners**.**

15. To improve the city design. Special attention should be paid to the evening city, as at this time it becomes dull and unattractive.

Activities to be fulfilled by the end of 2009

1. To develop courses on practical management of cultural institutions and to introduce them into University curriculum. Such courses are not suggested to students who are going to work in cultural sector.

2. To reform the work of museums and give them new meaning in the development of the city.
- Museums should become contemporary centres of social communication.
- Museums should exhibit contemporary art also and to create opportunities for its development.
- Museums should change their exhibitions more frequently in order to attract visitors.

3. To prepare recommendations to amend existing legislation in order to promote cultural development of cities in Ukraine. To submit the recommendations to the Supreme Council of Ukraine.

Activities to be fulfilled by the end of 2010

1. To complete the development of cultural policy for L'viv.

3. Matrix of input on Elements of a Culturally Dynamic L'viv

Participant Comments	Theme
• To analyze Lvivians' dreams about their city (competitions, research, etc.) • To conduct a survey in Lviv to see how Lvivians imagine the future of their city. To use the results of the survey in the development of each certain district of the city jointly with authorities, NGOs, commercial organisations. • Discussions on future of Lviv should be regular. City authorities have to stimulate such discussions. • To learn how children and youth see cultural development of Lviv (surveys, essays, community conversations) • To define common community vision regarding the "city we truly want" (surveys, unification and systematisation of the idea, etc.). • Lviv should be unique and not modeled on another city. • Interdisciplinary character of "collaboration": production and support of ideas on the margins of different branches, specialties, disciplines. • We spoke too generally ("dreams", "life"). We need to be concrete. For instance, what cultural events can we organise for Euro 2012?	Involve residents into the city development planning.
• To elaborate different forms of collaboration among all subjects of cultural life in the city. • To coordinate activities of different subjects of cultural life in the city. • To increase the role of the church in distribution and creation of culture. • To motivate Lvivians to support good initiatives. • To involve motivated students. They are a good resource. • To develop students volunteership. • Coordination of cultural life. • Coordination Centre. • To provide the Coordination Centre with information on available spaces for cultural events.	Set cooperation among different cultural subjects.
• Culture should be governed by cultural professionals. • Culture should be separated from tourism at the governmental/policy creation level. • To lobby the adoption of laws that promote development of NGOs. • To meet Kosiv in reality. • Cultural activists/volunteers to advocate cultural interest in the city. • To be heard. Dialogue with authorities.	Build closer working relationship with authorities.
• Focus includes experimental as well as traditional culture. • If you have an idea on what to do in Lviv – seek partners and start its realisation! • We should not be afraid of new expressions of deep thoughts. • Those who seek – find what they seek. Knock and the door will open. • Association of creative individuals. • Arts Criticism Centre. • Innovative strategies of public resistance. • Civil Society.	Build opportunities to express opinions/alternatives.

Participant Comments	Theme
• Differentiated and not “abstract” approach to certain ideas (specifics toward realisation of cultural programmes). • Promotion of cultural activities to target audience. • To form urban awareness among city-dwellers. To integrate each city dweller into cultural and community life of the city. To form a special kind of Lvivian patriotism with a local specifics. • Ethics and esthetics of urban life. • Cultural communities. • Events in all parts of the city, not in its centre only. • To bring up the spirit of community: family – school – city. • To help small groups of residents create culture: Island communities, families, parishes, district communities. • Programmes for poor people. • Programmes for young people. • Sunday club for families. • Sports in the city. Affordable places for public leisure (water-pools, lakes, etc). • Lack of affordable leisure places in the city.	Build access/opportunities to experience a range of cultural programs and opportunities for all inhabitants (new residents, suburban residents, children, families with small children, adults, poor, disabled, etc.).
• To refresh perception of ordinary things! • Patriotism and love towards the city. • To bring up cultural values in families. • Family Centre for the promotion of Lviv. • To inform society that Lviv is a city where dreams come true (on specific examples). • Multicultural city. • To heal the Halychian mentality. • Arts Criticism publication. • Magazine on integral vision of arts in Lviv. • Cultural publications.	Build community awareness/community vision.
• Do not harm. Support. Look beyond (over) external images. • A testimony for a Lvivian: Do not harm and do not create an obstacle for the activity of the Holly Spirit! • To hold regular “general cleanings” of the city. To require that city authorities take care of roads, facades, pavements, public places. • To punish impolite and inaccurate drivers. • Punishment for usage of foul language in public. • To organise the process of garbage sorting (separate containers for steel, glass, paper, plastic). To secure utilisation and recycling of garbage.	Everyday culture
• To elaborate an informational strategy on cultural life in the city: Internet, collaboration with journalists, pupils, students. • Quality of information. • Carrots should be used in cultural adverts. • To use widely Internet possibilities. • Information portal on culture. • Information Centre. • Libraries as Information Centres. • Establish network of Informational Centres and marked tourist routes in the city. • Build communication network. • Cultural spam in supermarkets. • Billboards.	Improve information services and resources.

Participant Comments	Theme
• Periodical meetings of representatives from different cultural institutions (mixed meetings). • Popularisation of successful projects. • Data base of successful projects. • Maybe we should publish a "cuisine book" with "receipts" how to organise a concert, competition, festival, feast, etc. • Professional clubs. • Lviv – a city of meetings/exchanges. • Invite managers and officers from EU.	Engage in active exchange and interaction with and exposure to other models
• To train professional art-managers (courses, training, seminars, international exchange). • Lecture and workshops. • Cooperation with schools.	Develop educational block of cultural sector.
• Stop deculturisation of Lviv. • Preserve the culture we have. • Preserve tangible and intangible culture. • Take tram line out of the Market square. • Continue usage of trams! Buy new trams and trolleys. • Take Krakivsky market out of the Jewish cemetery. • Identify key sites in community. • Mark Stryysky and Horodotsky cemeteries. • Punishment for destruction and misuse of cultural heritage.	Preserve heritage
• Mark major tourist routs. • Give city centre to tourists. • Lviv: "Make me more attractive!".	Build infrastructure to support tourism (for visitors and local)
• Training on proposal writing. • Cooperation with business.	Develop fundraising.

4. Media Coverage.

The Cultural Mapping process was represented in media at the following links:

http://dialogs.org.ua/issue_full.php?m_id=11993
http://www.day.kiev.ua/195241/
http://www.akolada.org.ua/index.php?dep=&page=peper/linda_intervyu
http://http;//www.dzyga.com.ua/2008/other/01_18.html
http://www.dzyga.com.ua/2008/other/01_17.html
http://www.prokultura.com.ua/interview/34.html
http://www.prokultura.com.ua/festy/27.html
http://www.zaxid.net/newsua/2008/2/6/100746/
http://redtram.ua/go/72632301/
http://portal.lviv.ua/news/2008/02/06/091735.html
http://portal.lviv.ua/news/2008/02/21/110918.html
http://daily.lviv.ua/?newsid=15454
http://zik.com.ua/ua/news/2008/02/21/126751

http://zik.com.ua/ua/news/2008/02/22/126990
http://www.zaxid.net/newsua/2008/2/21/100541/
http://cupol.brama.com/
index.php?&id=28&backPID=15&begin_at=600&tt_news=47068&cHash=6cc45909d2
http://vsevesti.com/go/ru/article/id/249366/u-livova-bude-strategija-kuliturnogo-rozvitku.html
http://www.citys.com.ua/index.php?news_id=8555
http://www8.city-adm.lviv.ua/info/vgz.nsf/NewsLMRv/FEFA44C960F8FB23C22573F600285F1A
http://zik.com.ua/ua/news/2008/02/22/127106
http://redtram.ua/go/74387106/
http://zik.com.ua/ua/news/2008/02/22/127039
http://www.vgolos.com.ua/news/93140.html
http://www.presstime.com.ua/news/view/24623.html
http://www.zaxid.net/newsua/2008/2/22/121522/
http://redtram.ua/go/74191531/
http://jeyart.com.ua/news/sub162
http://portal.lviv.ua/news/2008/02/22/143543.html
http://www.museum-ukraine.org.ua/index.php?go=News&in=view&id=3083
http://www.gromada.lviv.ua/news/2008/02/07/2502.html
http://vip.lviv.ua/?p=1259
http://daily.lviv.ua/index.php?newsid=5515
http://www.lvivstory.com/news/news?newsid=364
http://www.news.join.com.ua/read/17/13/30/7/
http://jeyart.com.ua/news/sub596
http://gazetapo.lviv.ua/city/2008/02/14/162630.html
http://www.lvivcenter.org/uk/events/news?newsid=81
http://gazetapo.lviv.ua/city/2008/02/06/093624.html
http://galinfo.com.ua/news/society/36922.html
http://postup.brama.com/usual.php?what=59738
http://www.gromada.lviv.ua/news/2007/10/24/1799.html
http://www.gazeta.lviv.ua/articles/2007/10/23/27101/
http://pda.zaxidnet.pl/newsua/2007/11/22/124404/
http://www.lwr.com.ua/index.php?action=news&id=27809
http://zik.com.ua/ua/news/2007/09/25/91591
http://galinfo.com.ua/news/society/30671.html
http://www8.city-adm.lviv.ua/info/vgz.nsf/8eab274398981dafc2257237005a009c/
8798993d177fb4e5c22573f6005b3720?OpenDocument
http://pda.zaxidnet.pl/newsua/2007/9/24/152320/
http://www.zaxid.net/newsua/2008/4/20/120027
http://www.zaxid.net/announceshis.php?AnnounceDate=2008-4-19&
http://daily.lviv.ua/?newsid=16017
http://zik.com.ua/ua/news/2008/04/10/132910
http://kava.lviv.ua/news/2091.html
http://www.galinfo.com.ua/announcements/5264.html
http://www.zaxid.net/newsua/2008/6/12/93539/
http://zik.com.ua/ua/news/2008/06/11/139775
http://ngo.lviv.ua/
index.php?option=com_content&task=view&id=686&month=05&year=2008&day=08&Itemid=1
http://www.zaxid.net/announceshis.php?AnnounceDate=2008-06-14&
http://www.cultura.net.ua/art.php
http://www.lwr.com.ua/index.php?action=news&id=29027

http://cultura.net.ua/art.php?page=#39

Oleksandr Neberykut
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L'viv: conversations about culture

During 1990s culture in L'viv was mentioned only in the context of the rich cultural past of the city. Topicality of those nostalgic talks was heated by the awareness of the critical state of affairs with culture in the city. Discussions on this topic were very marginal and only small group of local intellectuals participated in them. Those discussions had neither public resonance nor political consequences. Local politicians got practical interest in culture before the elections only: they never went farther than enumerating chronicle problems in cultural sector and making load declarations. On this black background quite optimistically distinguished were the Book fair, the "Ji" cultural magazine, the "Dzyga" arts centre, the "PostPostup" newspaper. However, those exceptions only confirmed the assumption – culture in L'viv is in its erosion phase. The fact that L'viv was put on the UNESCO list in 1998 has only emphasized the urgency with the cultural heritage protection in the city.

Quite promising changes in cultural sphere started in 2000. At that time, driven mainly by political motivations, Andriy Sadovy (current mayor of the city and a businessman at that time) has established the "Institute of City Development" NGO, and its main mission was the development of the strategic plan for L'viv. During 2001 – 2003 the Institute initiated several interesting topical debates and analytical articles in local media. The major outcome of those Institute's activities was the publication of the Concept of L'viv development. The Concept was developed by Orest Drul, Yuriy Zyma, Oleksandr Filts. The document had some public resonance and no outcomes other than it became the basis for the election campaign of A.Sadovy's (http://postup.brama.com/020314/36_9_1.html) who lost the mayor elections in 2002.

The LARGIS project (http://www.largis.org.ua) was an attempt to form clear and profound vision for the L'viv development. The project was realized in 1999 – 2002 and its mission was the elaboration of the long-term strategic development of the city. The project was supported by the UK Department for International Development (DFID). Many experts were involved in the development of the strategy, however it was ignored by Vasyl Kuybida, who was a mayor at that time, and by Lyubomyr Bunyak, who became the mayor after him.

Quite serious changes in cultural life of the city have been started in 2007. Since that time on cultural topic became one of the central themes of public discussions and attracted attention of many active circles in the city. In May 2007 the *Zaxid.net* informational agency started its activity. They publish many articles on L'viv, the mission of the city becomes an object for professional analysis by leading Ukrainian journalists, political analytics, intellectuals. The website of the agency is quite popular among the internet-community and has public credibility. Legally, the agency is independent though it is well-known that A.Sadovy controls it. You can never find apparent critics towards local authorities even when it is absolutely necessary.

The function of continuous generators of cultural life in the city is more and more implemented by scientific institutions and organizations. Since 2007 the Centre for Cultural Management (http://www.kultura.org.ua) (established in 2002) develops the Cultural Strategy for L'viv with the support from the European Cultural Foundation. The initiative is being implemented with the wide public involvement and in cooperation with cultural institutions of the city, experts and city authorities. The project is being coordinated by Ihor Savchak who cooperates with MA programmes in Sociology

and Cultural Studies at the L'viv National University and involves intellectual potential available there. The Centre has compiled the most complete online data base of cultural institutions in L'viv. Within the project the Centre has initiated regular World Cafes with the topic “How can we make L'viv a culturally vibrant city?” Various active public circles and cultural activists take part in these meetings. The Centre has political support and approval on the site of the city council.

Since 2007 the Centre for Urban History of East-Central Europe (established in 2004) has started its active functioning and became a place for active discussions about L'viv’s past, present and future. Academic activities of the Centre are contributed by interesting and resonant public events. We can figure out here the “Circle of L'viv” regular discussions about contemporary development of the city and its future perspectives. However, this institution lacks practical focus in its activities: there are many ideas and talks, and not so many result beton that.

In 2007 the so-called Univska group has appeared and started its activity (www.strategia.lviv.ua). The group is a public initiative and is composed of active scholars, economists, businessmen, active state officers. The group is penetrated by analysis of urgent problems of L'viv – political, economic, social, ecological and cultural – and their forecasting. The composition of the group is not constant. Its first members were Yaroslav Hrytsak, Oleksandr Filts, Myroslav Marynovych, Roman Zayats, Andriy Kvyatkovsky, Mykhaylo Kolisnyk, Svyatoslav Pavlyuk, Yevhen Hlibovytsky, Yaroslav Rushchyshyn, Oleksandra Baklanova, Andriy Hrynchuk, Ostap Malashnyak. The group meets once a month and focuses its activity on the development of the L'viv Strategic Plan. As of now the group can hardly be viewed as public and does not have vivid results of its activity. The positive and promising thing is that it involves serious intellectuals who can work together to create a profound collective document – strategy of the city development. The group does not lead any public activities beyond that.

In 2006 there were some significant changes in the activity of local authorities. They were influenced mainly by strong public position regarding urgent needs in cultural heritage preservation, necessity to have a systemic strategic plan of cultural development of the city, etc. The current city council (more than all previous councils) started to use culture to create its own positive image. “Bread and spectacles” – this is the hidden leitmotif of the current city council’s activity. The positive thing in it is that culture became a topic of discussions and articles, more cultural events take place in the city. The negative aspect of these events is that these glamour wrapping of cultural feasts in the city cover serious chronicle problems of the cultural sector. Besides that this is a convenient method to marginalize public opposition and to position it as destructive dark force threatening the cultural paradise of the city.

Partially, the situation in the city can be changed if the strategy of the city development will be adopted. L'viv has never had such a document before and only lazy people and extraterrestrials do not speak about it now. Since August 2007 the city council has started to work in this direction also: they created the working group, visited Wroclaw and Vilnus to learn their experience, conducted training for the Working Group with the involvement of foreign experts, allocated 900 000 UAH to the experts to develop the final version of the strategic document until August 2008. Before its final adoption the document has to be presented to residents of the city, business and political structures. Nowadays, the work of this group is not public and perceived as talks in corridors. There are huge doubts that the group works productively without any public communications and without the involvement of independent professionals and experts.

In general, we can state that cultural life of the city becomes tremendously dynamic. However, those many cultural circles and initiatives, that appear in the city, lack comprehensive and coordinated cooperation. There is a risk that working separately they will end up with disappointment that the bicycle they have invented had been invented before them already. Along with it the number and quality of talks on culture in the city gives some ground to be optimistic. What is most important is the ability of those who initiate these talks to perceive things adequately, timely and proactively.

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