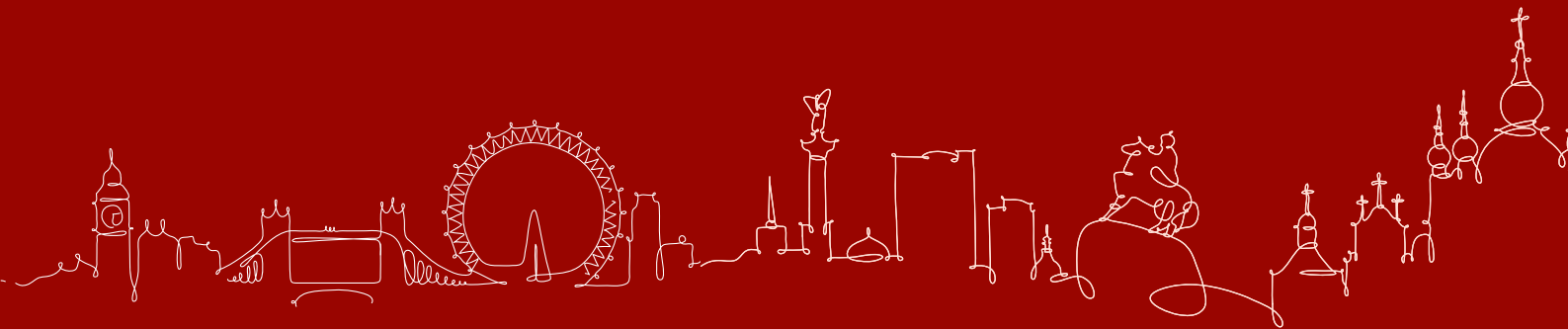


# UKRAINIAN INSTITUTE LONDON

ANNUAL REPORT  
2022–23



# CONTENTS

2	About us
3	A note from the Director
7	A note from the Chair
10	Projects in 2022–2023
11	Cassandra
15	Film Festival
17	Literatura
18	Istoria
20	Ukraine Lab
21	London Ukrainian Review
23	Ukrainian Literature in Translation Prize
25	Timeline of events
29	Ukrainian language school
31	English language school
35	UIL Volunteers
37	UIL Fellowships
39	Friendship schemes
43	2022–2023 in numbers
45	Partners and funders
48	Annexe

# UKRAINIAN INSTITUTE LONDON

## ABOUT US

The Ukrainian Institute London is an independent charity that champions Ukrainian culture and shapes the conversation about Ukraine in the UK and beyond.

We engage experts, creatives, policymakers, and active citizens to explore Ukrainian perspectives on global challenges. With our diverse programme of public-facing events, educational courses, and digital content, we enable audiences around the world to access nuanced and reliable information about Ukraine. The UIL is an independent charity registered in England and Wales. It is affiliated with the Ukrainian Catholic University.

Registered charity number: 1170753.



Today, Ukraine is  
at the forefront  
of the global fight  
for freedom,  
human dignity  
and justice.

# A NOTE FROM THE DIRECTOR

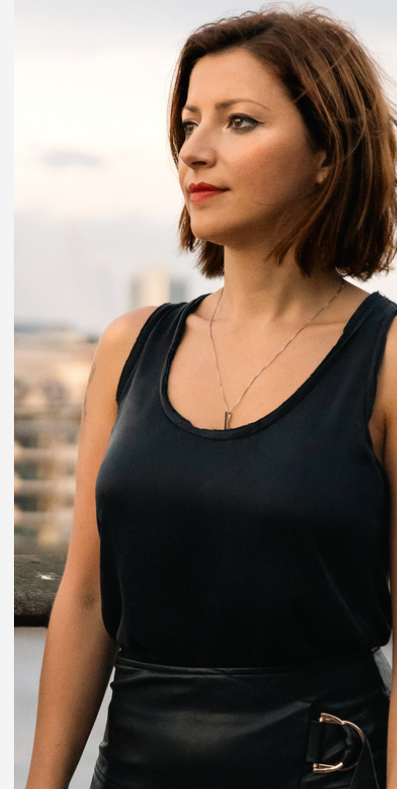
## **Focus. Impact. Direction.**

This year was vital in re-shaping the UIL's focus. In the past, we set ourselves the task of making Ukraine visible in the UK and beyond; Russia's full-scale war and Ukraine's unprecedented resistance to the aggression has now secured Ukraine's place on the world's mental map. However, having become visible, the country has not necessarily become understood. Our aim, therefore, shifted to shaping the conversation about the country and ensuring that Ukraine's perspective is at the centre of political and cultural agendas in the UK.

The UIL's team addressed this mission by creating a programme

of events and running projects that delved deeply into Ukraine's past, explained how it affects the present, and created platforms in which to explain how Ukrainians see their future. We engaged key stakeholders such as political leaders and top media commentators, and brought knowledge to general audiences by holding public-facing events, including in partnership with well-known institutions such as the Royal Society of Arts, Royal Historical Society, the London Library and the British Library. We also pursued our mission by offering educational courses in literature, history, and the Ukrainian language, and by producing high-quality digital content such as our online publication, the *London Ukrainian Review*.

We worked towards ensuring that Ukraine's experience shapes public perception not only of Russia's genocidal war but also of





the political landscape in Europe and globally. Among the highlights of the last year was hosting speakers such as the Nobel Peace Prize laureate Oleksandra Matviichuk, author and UIL patron Oksana Zabuzhko, writer and poet Serhii Zhadan, and renowned historian Serhii Plokyh. We built bridges between the UK and Ukraine-based creatives through our Ukraine Lab project, brought Ukrainian literature closer to UK audiences by running our translation prize, showcased some of the best examples of Ukraine's contemporary cinema through our annual film festival, and produced a staging of Lesia Ukrainka's *Cassandra* for the first time on a UK stage in English.

In addition, I was able to challenge existing perceptions and offer fresh ways of looking at Ukraine's place in the world at high-profile platforms, including Hay Festival, Cheltenham Literary Festival, the London Literature Festival, and

others alongside speakers including Anne Applebaum, General Sir Richard Shirreff, Sir Lawrence Freedman, Serhii Plokyh, Simon Sebag Montefiore, and Timothy Garton Ash. I've appeared in leading television programmes such as HARDtalk, and been interviewed by *The Economist*, *The Guardian*, and *The Telegraph*, among others. I wrote for top outlets such as *The New York Times*, *The New Statesman*, *Prospect*, CNN, etc. I also helped develop global Ukrainian Studies by speaking on the subject of decolonisation and Slavic Studies at leading conferences and universities in Europe, the US, Australia, and Japan.

*We worked towards ensuring that Ukraine's experience shapes public perception not only of Russia's genocidal war but also of the political landscape in Europe and globally.*

————— ”

Since February 2022, the UIL has become a home away from home for Ukrainians displaced to the UK. We developed a space for them to learn English, get acquainted with British culture, and create intracommunity connections with other waves of the Ukrainian diaspora. Many refugees have found themselves embracing the role of citizen ambassadors, and the UIL has been able to support them by engaging them in our work as volunteers and UIL Fellows.

The past year brought many challenges not least because of the intensity and level of responsibility of the tasks faced by the UIL. I would like to thank the Board of Trustees, led by Ursula Woolley, for their expertise, support and guidance. This year, the UIL team grew in numbers to meet the increasing demand for accurate and nuanced knowledge about Ukraine.

In my role as Director, I was very encouraged to see my colleagues develop their creative and leadership skills. I am grateful to them for supporting me and one another in particularly arduous times.



2022 Nobel Peace Laureate Oleksandra Matviichuk and Olesya Khromeychuk at the Royal Society of Arts.

I am privileged to work with Deputy Director Maria Montague, whose passion for seeing Ukraine prosper ensures her unwavering dedication to the mission of the UIL; Communications Officer Phoebe Page, who has encouraged us to look for imaginative ways to showcase Ukraine’s many treasures; Special Projects Curator Sasha Dovzhyk, whose indefatigable urge to fight against misperceptions about Ukraine, and whose inexhaustible knowledge of the country’s culture hugely enriched the work of the UIL; Olha Plyushch, who has been running the English language school for Ukrainians displaced to the UK with so much compassion and empathy for the students and staff; and Oksana Popova, whose professionalism in coordinating our Ukrainian Language School has helped us meet the growing demand for the study of Ukrainian language.

We have been truly lucky to continue benefiting from the support of volunteers, in particular Constance Uzwyshyn, who has been instrumental in helping us raise funds for the UIL’s activity; Olga Sidorushkina, who moved from being a volunteer adviser on our film programme to becoming one of the UIL’s Fellows; and Sofiia Melnyk, who, after dedicating so much of her time, energy and ideas as a volunteer to the UIL, also joined us as a UIL Fellow. Our volunteers, who contribute so much of their time, effort and love for Ukraine, remain so often in the shadows of our work, and yet it is their effort that fuels the engine of the UIL.

*One of the most effective weapons the Ukrainian people have in their possession is solidarity: both internationally and within the country.*

————— ”

Over the course of the year, we have benefited from so much goodwill from over 30 volunteers who regularly support our work. I would like to extend a special thank you to Kieran Robinson, Aidan Jaskowiak, and Catherine Jaskowiak for their invaluable contribution to the work of the UIL, and for consistently dedicating many hours of their time and expertise.

The scope and quality of our work have been possible thanks to our funders and to the friends and



Clive Myrie and Olesya Khromeychuk in conversation at the Southbank Centre.



Olesya Khromeychuk in conversation with Luke Harding at the Cambridge Literature Festival.

benefactors of the UIL. We are honoured to see this UIL community grow in numbers and in strength at this crucial time.

One of the most effective weapons the Ukrainian people have in their possession is solidarity: both internationally and within the country. It is our goal to ensure that the ties between individuals, communities, and institutions that have emerged in times of war are lasting and will grow into firm partnerships in peacetime.

We are inspired by the fight of the people of Ukraine, their resistance, and resilience, and will continue making it our aim to amplify their voices in the UK and beyond. We are determined to keep on building bridges between Ukraine and the UK to ensure the Ukrainian victory and to see Ukraine transformed into the flourishing country it deserves to be.

***Olesya Khromeychuk***



## A NOTE FROM THE CHAIR

This has been our first full reporting year since 24 February 2022. The Ukrainian Institute London has made a high-profile contribution to increasing understanding of Ukraine, and support for it in the UK and among English-speaking audiences internationally. Russian information politics creates unseen barriers to understanding and war can close off opportunities for shared experience. The cultural relations work of the Ukrainian Institute London is instrumental in preparing the ground and building the partnerships that can lead in future to potentially transformative wider collaboration between Ukraine and the UK. Our in-person and online audiences have grown by 71% over the past year.

A taste of this last year's programme has to include Zhadan i Sobaky performing live at the Battersea Arts Centre; the historic first UK production of Lesia

Ukrainka's *Cassandra*; the launch of Rory Finnin's now multi-award-winning cultural history of Crimea, *Blood of Others*; discussions with Nobel-prize winner Oleksandra Matviichuk on justice and with Terrell Jermaine Starr on decolonising western coverage of Ukraine; meetings with writers from Oksana Zabuzhko to Kateryna Babkina to Irena Karpa; screenings of documentary film evidence supporting the prosecution of Russian war crimes with the Reckoning Project; and a conversation, personal and political, between celebrity chef Olia Hercules and celebrity historian Serhii Plokyh.

Our director, Olesya Khromeychuk, wrote on Ukraine for *Prospect Magazine* and *The New York Times*, *The New Statesman* and the *Daily Mail*. She spoke on Ukraine at the British Academy, at Harvard, and at

Jewish Book Week; to universities in Japan, Austria, Germany, and France; to think tanks in Australia; and at festivals in Ireland and all over the UK.

The Ukrainian Institute London provided support for the Ukrainian presence at the European Writers' Festival, the London Book Fair, the HWPL Global Refugee Workshop, and the European Short Film Festival.

We taught 195 Ukrainian language students, compared with 84 in 2021-22, and a further 84 people attended our online Istoriiia and Literatura courses.

Our English language courses, run in partnership with British Land, West London Welcome, and the Pret Foundation, have also been focuses of community and of wider learning for 700 Ukrainians displaced by the Russian invasion.

Our annual income increased from £200,000 in 2021–22 to £500,000 in 2022–23. We are grateful to funders, including Open Society Foundations, the President of the Ukrainian Catholic University Archbishop Borys Gudziak, Grove End Housing, the British Council, LandAid, and British Land, who know the value of what we do and will continue to collaborate with us on consolidating and expanding our work.

This year we have welcomed an additional 16 Benefactors and 63 Friends. Their financial and moral support are invaluable to us, as is the public support of our Patrons, and the support we receive in many forms from all our Trustees, from contributors, volunteers, donors, and everyone who appreciates, endorses, and enjoys our work.

Warmest thanks and appreciation are due to the core team who created and delivered our work over the past year, in particular Director Olesya Khromeychuk; Deputy Director Maria Montague; Special Projects Curator Sasha Dovzhyk; Creative Industries Advisor Constance Uzwyshyn; and Communications Officer Phoebe Page.

As Russia's invasion of Ukraine and wider campaign against democratic values continues, the context in which the UIL works becomes if anything more challenging, but also more necessary. We set out to respond with agility and with effective collaboration to ensure that our work continues to grow in importance.

*Ursula Woolley*

“

Russia's invasion of Ukraine is not only about territory: it's an attempt to stamp out a culture.

In the arts, we must refuse to let this happen by amplifying Ukrainian culture in the work that we do.

”

**Helen Eastman**

Director of *Cassandra*,  
produced by UIL and  
Live Canon



# PROJECTS IN 2022–2023

## ENGAGING

- o Ukraine Lab
- o *Cassandra*

## EDUCATING

- o Film Festival
- o Literatura
- o Istorja

## EXPLORING

- o *London Ukrainian Review*
- o Ukrainian Literature in Translation Prize





“

Lesia Ukrainka's *Cassandra* is a masterpiece of European theatre. It has been an honour to work with Live Canon to bring this extraordinary play to UK audiences for the first time.

”

**Maria Montague,**  
Executive Producer of  
*Cassandra*



# CASSANDRA

In October 2022, the Ukrainian Institute London and Live Canon presented the [UK premiere of Lesia Ukrainka's \*Cassandra\*](#) at London's Omnibus Theatre. In March 2023, the production toured to Oxford and Cambridge as part of the UK-Ukraine Season, produced jointly by the British Council and the Ukrainian Institute.

Lesia Ukrainka's groundbreaking poetic drama retells the story of the Trojan War from the perspective of Cassandra. Under siege in Troy, Cassandra is cursed to know the truth of what will come, but not to be believed. Today, the tragic prophetess continues to speak with uncanny immediacy in the contemporary era of post-truth politics, under the shadow of Russia's war in Ukraine.

An extract of Nina Murray's translation has been published in *Ukrainian Cassandras*, published by Live Canon (ed. Sasha Dovzhyk). This anthology of works by Lesia Ukrainka features translations that were shortlisted for the Ukrainian Institute London's 2021 Translation Prize.

The full translation of *Cassandra* by Nina Murray will be published by Harvard Ukrainian Research Institute.

'Lesia Ukrainka's language is incredibly fresh and agile. It virtually vibrates with tension and energy, and the whole text resonates strongly with contemporary experience.'

Nina Murray, translator of *Cassandra*

'Cassandra is the ultimate feminist killjoy of myth. She is cursed to know the truth but not to be believed. This is a painful figure for Ukrainians who had been warning for years that the war would spread further if Russia was not stopped.'

Sasha Dovzhyk, UIL's Special Projects Curator, and Editor of *Ukrainian Cassandras*



# CASSANDRA

(CONTINUED)



In London, the production was accompanied by an exhibition *Women of War* by Ukrainian artist Ola Rondiak, curated by Lesia Scholey.



In Oxford and Cambridge, experts in Classics were invited to participate in post-show discussions. Professor Edith Hall and Professor Simon Goldhill both noted the significance of Lesia Ukrainka's retelling of the Trojan story in *Cassandra*, written in 1908.

'Ukrainka's play offers a feminist perspective, and a striking exploration of truth and the failures of political pragmatism, which speaks all too vividly to today's concerns.'



Simon Goldhill, Professor in Greek literature, University of Cambridge

'The French philosopher Simone Weil is credited as being the first person to theorise the idea that the Iliad is a denunciation of military violence rather than a heroic celebration. But Lesia Ukrainka's feminist retelling of the Trojan War was written 30 years before this!'

Edith Hall, Professor of Classics, Durham University

The UK premiere of *Cassandra* was made possible thanks to over 130 supporters of UIL's crowdfunding campaign, including crucial seed funding from Lesia Scholey. The production was additionally supported by the Polish Cultural Institute, the Lithuanian Cultural Institute, the Lithuanian Embassy to the United Kingdom, the Goethe-Institut, the APGRD, and the Institut Français.



## Cast

**Cassandra** – Evie Florence

**Helen/Paris/Clytemnestra** – Mairin O'Hagan

**Dolon/Deiphobus/Aegisthus** – Guy Clark

**Onomaus/Helenus/Agamemnon** – Joseph Akubeze

**Polyxena/Sinon** – Mia Foo

**Andromache** – Rebecca Hare/Abigail Rosser

**Voice of Hecuba** – Renee Salewski

**Additional Male Voices** – Simon Muller

## Production team

**Translator** – Nina Murray

**Director** – Helen Eastman

**Executive Producer** – Maria Montague

**Associate Director** – Abigail Rosser

**Set and Costume Designer** – Neil Irish

**Costume Supervisor** – Annet Black

**Sound Designer/Composer** – Patrick Stockbridge

**Lighting Designer** – Catja Hamilton

**Stage Manager** – Olivia Presto, Hannah McGeough

**Production Manager** – Jordan Harris

**Associate Producer** – Saskia Baylis

**Live Canon Interns** – Stella Harris, Andrew Nguyen

**Exhibition Artist** – Ola Rondiak

**Exhibition Curator** – Lesia Scholey

# FILM FESTIVAL

From 22 until 25 September 2022, the Ukrainian Institute London held the 'Ukraine Defiant' film festival at Curzon Soho.

It was our third annual festival showcasing contemporary Ukrainian cinema—daring, challenging, and unafraid of showing the reality of Russia's ongoing war against Ukraine. In our programme, we turned to Ukraine's culture and cinema to understand the country's complex past, and discover its multifaceted identity.



We screened four daring and challenging films, showing the reality of Russia's ongoing war against Ukraine. Each film was followed by Q&As with filmmakers, all of which were powerful discussions about the film screened and the role of cinema in Ukraine's cultural resistance. The festival was programmed by Alla Dryzhak with support from Olga Sydorushkina.

We had full houses in Curzon's 80-seat screen for *Atlantis*, *Terykony*, and *This Rain Will Never Stop*, and a full house for *Stop-Zemlia* in Curzon's 250-seat cinema.

Following our final screening of *Stop-Zemlia*, we hosted a set with Ukrainian DJ Mingulitka in the Curzon Soho bar, bringing together film lovers and the Ukrainian community, including those who arrived because of displacement caused by the war. We are delighted to have had this chance for attendees to come together in celebration of Ukrainian culture.



In addition to the film programme, we had the honour of hosting the exhibition 'Inside Azovstal' by Dmytro Kozatsky, a Ukrainian soldier and photographer, who documented the siege of the Azovstal metalworks in February–May 2022. Thanks to Kozatsky's photographs, the world has a unique window into life inside the Azovstal plant during Russia's brutal attack. One of Kozatsky's photographs from Azovstal was chosen as the image for our festival poster. Curzon Soho kept our exhibition on display until 31 October, thereby allowing it to be viewed not only by attendees of our Ukrainian Film Festival but many more Curzon Soho audiences (including 10,000 attendees at Curzon Soho during the London Film Festival).



## Films screened

**Atlantis** (dir: Valentyn Vasyanovych, 2019)

**Terykony** (dir: Taras Tomenko, 2022)

**This Rain Will Never Stop** (dir: Alina Gorlova, 2020)

**Stop-Zemlia** (dir: Kateryna Gornostaj, 2022)



# LITERATURA

The UIL has run its [Literatura](#) course for the third time this year and the demand for the course continues to be exceptionally high. The course is designed to attract anyone who is interested in Ukrainian literature: from the romantics and the modernists, to the dissidents, the post-modernists, and the feminists. Each seminar was delivered by an expert in the field of Ukrainian literature. 27 students attended the full course and 10 signed up for individual seminars. The course was developed by Olesya Khromeychuk and curated by Sasha Dovzhyk.



*'It was amazing to be exposed to such a broad and wonderful collection of writers, writing, and history.'*

**Literatura student**

## **Seminar topics:**

The cultural emergence of modern Ukraine  
 Ukrainian modernism and feminism  
 Ukrainian avant-garde  
 Ukrainian dissidents  
 Ukraine at war: contemporary prose  
 Ukrainian literature in dialogue  
 Ukrainian poetry of independence  
 Russophone writing in Ukraine

# ISTORIA

We ran our Istoria for the second time this year. As was the case with our Literatura course, Istoria too proved very popular with people interested in Ukrainian history. The students included scholars of the region, students studying Ukraine as well as people with family or other connections to the country. The course included themes from the legacy of Kyivan Rus to contemporary perceptions of the Donbas. It examined the Ukrainian Revolution of 1917–21, the Holodomor, and the Second World War, and looked at questions of individual survival, collective resistance, and national culture.

It was taught by top experts in Ukrainian history, and this year we were joined by a new lecturer who introduced a session on the Ukrainian Cossacks. 35 students attended the full course and 12 signed up for individual seminars. The course was developed and curated by Olesya Khromeychuk.

*'Absolutely brilliant! I will be recommending it to everyone I know.'*

**Istoria student**

## **Seminar topics:**

Who owns Kyivan Rus?  
Who were the Cossacks?  
What is the Ukrainian Revolution of 1917–21?  
What do we need to know about the Holodomor?  
Who collaborated and who resisted during the Second World War?  
Was there Ukrainian culture in the USSR?  
How did women survive the Gulag?  
Where is Donbas?



# EXPLORING



Image: Mstyslav Chernov



# UKRAINE LAB

The UIL in partnership with PEN Ukraine and the Ukrainian Institute (Kyiv) ran Ukraine Lab, an online residency for six emerging writers based in the United Kingdom and Ukraine (or displaced by the war). The residency culminated in the publication of six creative non-fiction pieces tackling global challenges such as climate change, hybrid warfare, and disinformation through the prism of Ukraine. This project was supported by the British Council and the Ukrainian Institute (Kyiv) as part of the UK/UA Season of Culture 2022.

Ukraine Lab curator: Sasha Dovzhyk.

The creative non-fiction texts were published in September-October 2022:

## **Environment**

'Black, White, and Colourless', Kateryna Iakovlenko  
'The Kyiv Thickets', Jonathon Turnbull

## **War**

'Ukrainian Lottery', Sofia Cheliak  
'Luhansk, Stolen', Kris Michalowicz

## **Disinformation**

'How Do You Know?', Olena Kozar  
'On Which Side?', Phoebe Page

The essays were illustrated by visual interpretations by Mstyslav Chernov.



# LONDON UKRAINIAN REVIEW

London Ukrainian Review is an open-access journal of culture, ideas, and new writing that tackles global challenges through the prism of Ukraine, while adopting a distinctly internationalist perspective on the Ukrainian past and present. This issue was dedicated to Lesia Ukrainka (1872–1913), a modernist writer, anticolonial thinker, and pioneering feminist. It featured eleven original and never previously published translations of Ukrainka's work, all of which had been shortlisted for the Ukrainian Literature in Translation Prize, run by the UIL in 2021 to mark the 150th anniversary of Ukrainka's birth.



‘Those who learned the story of Ukraine from Ukrainian sources, both historic and contemporary, were not surprised to see Ukrainians as a nation that has a clear sense of self, that stands united in the face of an enemy. They expected to see Ukraine defiant, because Ukraine’s history, culture, and literature are steeped in defiance. [...]

‘The anticolonial defiance of Lesia Ukrainka’s work relates not only to the choice of language but also to the choice of themes. [...] She rejected the provincial, rural, backwater image of Ukraine imposed by Russian imperialism and dealt instead with the archetypal characters and themes of world culture, from the Bible to Shakespearean motifs. She accompanied the anticolonial subversion with a feminist one, revising those stories from a woman’s point of view.’

### **Olesya Khromeychuk and Sasha Dovzhyk, ‘Ukrainian Cassandras’**



The *London Ukrainian Review* has already achieved a meaningful impact in academia and beyond. The texts that appeared in the *London Ukrainian Review* have already become part of public discourse and academic curricula in English-speaking countries (University of Cambridge, University College London, Birkbeck, Harvard Ukrainian Research Institute, Oberlin College), Ukrainian National University of Kyiv-Mohyla Academy, as well as the Netherlands (Utrecht University, University of Amsterdam), and Germany (University of Potsdam). *London Ukrainian Review* is edited by UIL’s Special Projects Curator Sasha Dovzhyk.



# TRANSLATION PRIZE

**Making Ukrainian literature accessible to English-speaking audiences remains crucial especially now that Ukrainian culture is being discovered anew.**

That is why we chose for this year's focus prose and poetry about Russia's war against Ukraine. The prize attracted over sixty submissions, and we were impressed with the quality of the translations. The winner of this year's Ukrainian Literature in Translation Prize was Daisy Gibbons, for her translation of extracts from Artem Chekh's wartime diaries and Olha Matusiupa's play *Pilates Time*.

We are very grateful to jury members Nina Murray, Uilleam Blacker, Halyna Hryn, and Sasha Dugdale for giving their time and energy to UIL's Ukrainian Literature in Translation Prize.

'It was an honour to read this year's UIL translation prize entries; making a decision was very difficult. We were struck by the diversity of voices presented, from renowned writers to completely unknown voices, men and women of all ages from all parts of Ukraine; we read work by first-time and experienced translators. We were also impressed by the range of genres presented, from poetry and drama to prose and non-fiction. The entries truly conveyed the diversity and complexity of the experience of war: we read works filled with patriotism, optimism, and heroism, but also those marked by sorrow, doubt, confusion, and grief; often all of these things could co-exist in one text. It is more crucial than ever to convey these complexities to non-Ukrainian audiences, so that the Ukrainian experience of the war remains fresh in the minds of supporters abroad.

'The UIL Translation Prize, by facilitating and publishing these translations, is, thus, playing a crucial cultural diplomatic role. The winning texts, translated by Daisy Gibbons, represent two of Ukraine's finest contemporary literary voices.

'Artem Chekh's diaries of his army service are clear-eyed, ironic, and sceptical, yet also deeply emotionally involved: Daisy has conveyed their tonal complexity superbly, but also expertly makes the strange realia of the trenches comprehensible to her English-language reader. Olha Matusiupa's play is a strange, experimental, oblique look at the war whose suggestiveness and ambiguities present a real challenge — but, again, Daisy has trodden the line between clarity and openness of interpretation with great sensitivity.'

**Uilleam Blacker**, Ukrainian Literature in Translation Prize Judge



'I recognise some of the houses here since we've passed through so many times. But everything's changed. Now people will recognise this landscape by its battle scars. Our toponymy will change: "next to the tank over there, behind the Russian trenches, where old lady Nina's house used to be..."'

Artem Chekh, 3 April 2022. Translated by Daisy Gibbons.

'I'm so pleased that my translations are liked enough to have won an award. But what would please me more is to see additional literature by Ukrainian female playwrights, by Chekh, and frontline soldiers, making it into English print soon. So much of our knowledge about Ukraine is informed by work by foreigners about Ukraine, or by Ukrainians for a foreign audience.

'If we want to speak with Ukrainians on their own terms, we should read work originally written for Ukrainians. This can let us read through Ukrainian eyes (albeit with English-translation glasses). Thank you to the Ukrainian Institute London for helping us do this, by way of this very necessary prize.'

**Daisy Gibbons**, UIL Translation Prize winner

---

## EXPLORING

'The prize has proven a powerful draw for Ukrainian writers and translators. The diversity, quality, and wide geography of this year's submissions testify to the incredible energy of Ukrainian writing and translation. I feel privileged to have read every entry.'

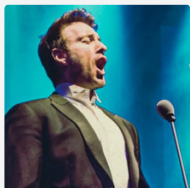
**Nina Murray**, Ukrainian Literature in Translation Prize Judge

# EVENT TIMELINE



## **Kaviarnia: Ukrainian language café**

Yelyzaveta Taranukha  
8 Sep | Online



## **Opera for Ukraine**

Yuriy Yurchuk, Anush Hovhannisyan,  
Alexandria Wreggelsworth, Sam  
Jewison, Edward Batting  
16 Oct | Omnibus theatre



## **Avant-garde in Ukraine and decoloniality**

Tetyana Filevska  
18 Oct | 79 Holland Park



## **Decolonising Western coverage of Ukraine**

Terrell Jermaine Starr, Sasha  
Dovzhyk  
31 Oct | UCL Bentham House

## **Raindance 2022: Pamfir**

3 Nov | Curzon Soho

## **Heritage in crisis 1: looting Ukrainian cultural heritage (ICOM UK)**

Sophie Delepierre,  
Anastasiia Cherednychenko  
9 Nov | Online



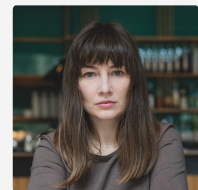
## **Ukraine Lab launch**

Jonathon Turnbull, Olena Kozar,  
Kris Michalowicz, Kateryna  
Iakovlenko, Sofia Cheliak  
9 Nov | Online



## **An evening with Ukrainian writer Kateryna Babkina**

Kateryna Babkina, Sasha Dovzhyk  
13 Nov | Pinch Bar



## **Ukraine fatigue: the Kremlin's weapon of war**

Olga Tokariuk, Olesya  
Khromeychuk  
15 Nov | Europe House



## **A musical illustrated show, drawing for peace in Ukraine**

Elina Ellis, Ole Konnecke, François  
Place, Axel Scheffler, Alina  
Bzhezhinska, Olesya Khromeychuk  
17 Nov | Institut français





### Fundraiser: an exclusive evening with Henry Marsh

22 Nov | Reform Club

### *Blood of Others*, an urgent new cultural history of Crimea

Rory Finnin, James Meek  
25 Nov | Europe House



### Sexual violence as a weapon in Russia's war against Ukraine

Alisa Kovalenko, Iryna Dovhan, Anna Kvit,  
Apolline Pierson, Olesya Khromeychuk  
26 Nov | Birkbeck



### Heritage in crisis 2: decolonising Ukrainian cultural heritage (ICOM UK)

Mel Bach, Tetyana Filevska  
30 Nov | Online



### Invasion: book launch and conversation with Luke Harding

Luke Harding, Olesya Khromeychuk  
12 Dec | 79 Holland Park

### Heritage in crisis 3: identifying and collecting Ukrainian cultural heritage (ICOM UK)

Mariya Saluk, Ludmila Pekarska,  
Anna Yanenko  
14 Dec | Online



### Kaviarnia: Ukrainian language café

Yelyzaveta Taranukha  
5 Jan | Online



### Myths and misconceptions about the language situation in Ukraine

Volodymyr Kulyk  
16 Jan | Online



### Music to the rescue recital

Anna Starushkevych, Anna Demianchuk  
23 Jan | St Peter's Church

### Ukraine's victory in Russia's war: the role of the United Kingdom

Hanna Hopko, Olena Halushka, Olga Aviazovska, Tetyana Teren  
26 Jan | UCL Bentham House



### Oksana Zabuzhko in conversation

Oksana Zabuzhko, Georgina Godwin  
22 Feb | The London Library



### Peace and justice

Oleksandra Matviichuk, Edward Carr

27 Feb | RSA House

### Occupied: screening and Q&A

Dmytro Bahnenko

2 Mar | Curzon Bloomsbury



### Women in the army: the case of Ukraine

Alisa Kovalenko, Tamara Martsenyuk, Olesya Khromeychuk

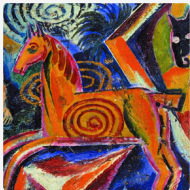
8 Mar | Online



### Writing in times of war: an evening with Irena Karpa

Irena Karpa, Sasha Dovzhyk

24 Mar | 79 Holland Park



### Modernism in Ukraine, 1900–1930s

Katya Denysova, Olenka Pevny, Constance Uzwyszyn

5 Apr | Vernon Square

### Kaviarnia: Ukrainian language café

11 Apr | Online

### Russian propaganda: manipulating or manifesting Russians' views on Ukraine?

Jade McGlynn, Francis Scarr, Jaroslava Barbieri

12 Apr | Europe House

### Ukrainian statehood and identity in history and today

Paul Robert Magosci, Marnie Howlett

19 Apr | 79 Holland Park

### The Reckoning: screening and Q&A

Nataliya Gumenyuk, Ibrahim Olabi, David Knowles

2 May | Frontline Club

### Eurovision as a tool of diplomacy

Dean Vuletic, Alevtina Kakhidze, Claudette Buttigieg, Martin Österdahl,

Sarah Sands, Pedro Serrano

11 May | Tate Liverpool

### The Russo-Ukrainian war, with Serhii Plokhly

Serhii Plokhly, Olia Hercules, Hannah MacInnes

17 May | St James Church







### **Crimean Tatar stories of deportation and return**

Emine Ziyatdinova, Lily Hyde  
18 May | Online



### **Fighting talk: language and war in Ukraine**

Olena Stiazhkina, Sasha Dovzhyk,  
Uilleam Blacker  
19 May | UCL



### **European Writers' Festival: war and its aftermath**

Olena Stiazhkina, Kai Aareleid,  
Chitra Ramaswamy, Nachoem  
Wijnberg, Claire Armistead  
20 May | British Library

### **What Would You Take? screening and discussion**

Kaupo Kikkas, Heilika Pikkov,  
Kateryna Babkina, Maria  
Montague  
1 June | Europe House

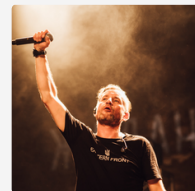


### **Words and war: Ukrainian writer Serhiy Zhadan in conversation with Sasha Dovzhyk**

5 June | Swedenborg Hall

### **Zhadan i Sobaky: fundraising gig**

Serhiy Zhadan  
7 June | Battersea Arts Centre



### **Russia's ecocide in Ukraine**

Anna Ackermann, Olia Hercules,  
Darya Tsembalyuk, Jonathon  
Turnbull, Sasha Dovzhyk  
20 June | UCL Bentham House



### **Andrii Portnov on Dnipro: an entangled history of a european city**

Andrii Portnov, Marci Shore  
27 June | Online

### **Ukrainian women networking**

Nadiia Kaznacheieva, Diana  
Kocheva, Tetyana Nikitina,  
Tetyana Nesterchuk  
6 July | 100 Liverpool Street



### **Summer get-together**

22 July | Freud Museum



# UKRAINIAN LANGUAGE SCHOOL



This year we have seen an unprecedented interest in the study of Ukrainian language.

Our Ukrainian language school has grown in size, new teachers joined, and we appointed a new coordinator, Oksana Popova, to manage the school. We notice that interest in the Ukrainian language continues to be steady and we hope to ensure that our students remain engaged and progress to higher levels.

**13 teachers | 25 groups | 195 students**

## Courses

In person in London and online

- Beginners' Ukrainian
- Upper Beginners' Ukrainian
- Intermediate Ukrainian
- Upper-Intermediate Ukrainian
- Advanced Ukrainian
- Ukrainian for Hosts
- Ukrainian for Heritage Speakers
- Ukrainian for Speakers of Other Slavonic Languages
- Intensive Summer Course for Beginners

## Kaviarnia:

### Ukrainian language café

We continued to run our regular online Ukrainian language café, as a chance to practise Ukrainian informally over a cup of kava.

'I thoroughly recommend the course for beginners and for improving or perfecting the language for more advanced learners.'  
Ian, student

### **Our teachers**

Olena Hrechaniuk  
Alex Krouglov  
Olha Lupuliak  
Mariia Makhno  
Nataliia Marchenko  
Svitlana Nemyrovska  
Volodymyr Oleyko  
Iryna Sandalovych  
Maria Semeniuk  
Yelyzaveta Taranukha  
Antonina Tymchenko  
Olga Volosova  
Lilia Zheleva

'Going back to Ukraine with the ability to communicate in Ukrainian made a huge difference.'  
Jakob, student



'I have been studying Ukrainian with the UIL for a year now and it has been an enriching experience both linguistically and culturally.'  
Saradadevii, student

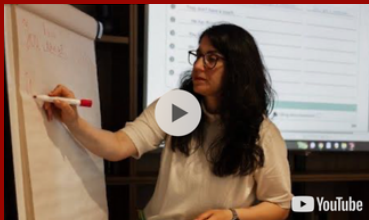


'I always find that the lessons just whizz by.'

UIL Ukrainian language student

# ENGLISH LANGUAGE SCHOOL

Since May 2022, the Ukrainian Institute London has offered free English classes to over 1,000 displaced Ukrainians.



Watch our [short video](#) to learn more about our English classes.



Our classes have provided crucial English language and community support to 300 students per term, with all students receiving two classes per week.

We have a team of 28 teachers and 15 volunteers of many nationalities who make our classes possible. 10 of our English teachers and our English School Manager are themselves displaced from Ukraine due to Russia's full-scale invasion, and we are proud to have them on our team.

## A community hub

After all our classes, we run tea and coffee, making it possible for students to come together, share their experiences and support each other.

We have also been holding various extra-curricular activities for our students, including art classes run by one of our students Nataliya Balandyuk, end of term parties, and walks in different parts of London with our teachers.



## Perspectives from students and team members

'During these turbulent times, having classes twice a week gives our students some certainty in their lives. One student told me that for her our school became "a place of light during dark times".'

**Olha Plyushch, English School Manager**

'Since starting classes here, I have become more confident. Even psychologically more confident, I would say. There are people to communicate with, it feels like coming home.'

**Liudmyla, student**



'To begin with, when someone asked me something in English, or when I needed to ask something, I got really stressed, and it was a shock for me, really. But now, step by step, I am adapting, and I can already understand what people are asking me, and slowly, I have started to understand.'

**Tetyana, student**

'I have found immense joy by witnessing the determination, the eagerness of my students; and despite all the challenges they have faced in their lives and their new lives here, their eagerness to learn and to improve their English language skills has been so inspiring.'

**Oksana Buryak, teacher**



## Our partners

### British Land

In Paddington, we ran 20 groups of English classes per term in partnership with British Land, who have offered us free use of executive meeting room space to run our classes. It has been a true pleasure to work closely with the British Land team in Paddington, who have supported us practically with all aspects of running our classes, from printing to setting up the tea and coffee after classes.

### West London Welcome

We have been lucky to work with West London Welcome, who have hosted us to run four groups per term at their community centre for refugees and asylum seekers. Importantly, the centre has a brilliantly equipped creche, which allows our team of volunteers to offer childcare for parents who would otherwise not be able to access English classes. The West London Welcome team have also offered crucial practical advice to students regarding housing, benefits, education, and health at their drop-in sessions, which run in parallel to our English classes for displaced Ukrainians.

### Pret Foundation

We have been glad to work with the Pret Foundation in Victoria to run English classes for participants in their employment scheme for displaced Ukrainians.



## Our sponsors

Between September 2022 and July 2023, our English classes have been supported by Grove End Housing, British Land, SAY Property, LandAid, The Daisy Trust, H&F Giving, and the supporters of the Ukrainian Institute London's crowdfunder, including a generous donation from Natasha Braginsky Mounier.

We would like extend special thanks to Rob Stickland (British Land) and Debra Yudolph (Grove End Housing and SAY Property) for their extraordinary support at every stage of launching and keeping up our English classes.



### Management team

UIL Deputy Director: Maria Montague.  
English School Manager: Olha Plyushch.

### Teachers

Alex Fynn, Elizabeth Morrell, Emma Goldman, Hanna Sliadnieva, Iryna Shutova, Kate Ravenscroft, Mariia Makhno, Nataliia Luzhetska, Nina Caplin, Olha Lupuliak, Richard Meares, Ruslana Novik, Aidan Jaskowiak.

### Volunteers

Viktorii Udaltsova, Catherine Jaskowiak, Sofii Melnyk, Jakob Hauter, Mirjana Ilic, Jo Lane, Anna Kapuścińska, Kasia Bodek, Kateryna Olenska, Iryna Pereginyak, Natasha Braginsky Mounier, Alexander Kviria.



**VOLUNTEERS**





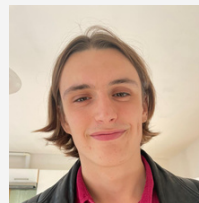
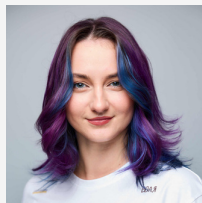
### Over 30 volunteers

support the UIL with all aspects of our work, from website updates, filming, photography, research, and event logistics.

We are hugely grateful to all the talented volunteers who work with us — we simply couldn't keep up our work without this support!

'I applied to volunteer for the UIL in the summer of 2022, as I wanted to be useful as a Ukrainian in London following the full-scale invasion. I am a photographer, and have experience with events, so I thought I could help. And I discovered that I get so much more in return! The community, the events I get to attend while photographing, the incredible personalities that the Institute brings to showcase Ukraine and our culture. From meeting my favourite Ukrainian writer Irena Karpa, to crying my eyes out at the screening of Slovo House, to getting to capture displaced Ukrainians learning English, it's been an incredible experience. I hope many more people will get to experience what the UIL creates.' — **Natalie Godec**

'In 2020/2021 I had the privilege of living in Kyiv and getting to know lots of Ukrainians, many of whom I am proud to call friends. I was shown such kindness and warmth during my time there and I decided to help out at UIL when I moved down to London. I started helping out at the events and later joined the English language school as a teacher. It has been wonderful becoming part of such a vibrant network of volunteers and activists. I would highly recommend this experience to anyone considering getting involved!' — **Alex Fynn**



'I started volunteering at the Ukrainian Institute London because I was fascinated with Ukraine and its devotion to freedom and democracy. Since the full-scale invasion the UIL has become an essential platform for Ukraine's rich cultural history and for experts to share more objective insights into the war, where disinformation is rampant. The UIL will be an essential forum for the dialogue surrounding the future of Ukraine. I look forward to continuing to participate in the work of the UIL.' — **Theo Hay**

# UIL FELLOWSHIPS



“ When I arrived in London after the full-scale invasion of Russia against Ukraine, I was looking for the opportunity to continue my work as a film curator. My main aim was to share knowledge about Ukrainian cinema, bring attention to our contemporary filmmakers, and use my experience in coordinating festival events.

With the UIL’s fellowship programme I could achieve it and, moreover, gain a new experience of working in the UK, expand my network, and get a chance to build connections with an international audience. I expanded my professional skills, grew in confidence, and opened new horizons.

**Olga Sydorushkina**

This year the UIL received funding from the London Community Foundation, the Refugee Council, and the British Red Cross Ukrainian Refugee Response Fund for capacity-building fellowships for displaced Ukrainians. The funding is for four short-term, part-time fellowships to work with us on our programme of events, cultural initiatives, and educational courses.

We recognise that for many displaced Ukrainians in the UK, it is challenging to find work related to their professional training and experience, due to a lack of accessible opportunities. Through these fellowships, we aim to support our fellows to build their capacity and professional skills in the UK context.

In May, we accepted applications for two of these fellowships: Olga Sydorushkina joined us as Film Festival Fellow, and Sofiia Melnyk as Events Fellow. The remaining fellows are due to join us in the next year.

*'As an Events Fellow, I gained a chance to try my hand at organising something meaningful for myself and for other Ukrainians in London. The Ukrainian Institute London provided me a safe and professional environment, where I managed to regain my confidence as an individual and professional.'*

**Sofiia Melnyk**



# FRIENDSHIP SCHEMES



## Total

Friends 124

Benefactors 25

## Joined between August 2022 – July 2023

Friends 63

Benefactors 16

**Our community of Friends and Benefactors of the UIL continues to grow.** We have been particularly encouraged by their engagement in our public-facing events to which existing Friends and Benefactors of UIL bring their contacts, who then become involved in supporting the UIL. This network of supporters is vital for the UIL's sustainability in programming our events and securing funding for projects.

### **UIL Benefactors 2022–23**

Steven Lacey, Michael Tory, Ian Gaunt, Orys'a Marciuk, Oksana Dembitska, Lesia Scholey, Mykola Kachmar, Linda Melnychuk-Gough, James Walker, Harald Binder, Henry Marsh, Caroline Ingram, Anton Kryachok, Roman Gryniv, Adriano De Vito, Tetyana Nesterchuk, Caspar Woolley, Natasha Braginsky Mounier, Luanne Creativity Thornber, Anna Tokarz, Marina Bilous, Luba Michailova, Alastair McBain.

“ Everyone can play a part in supporting Ukraine’s defence against Russia’s relentless, cruel, unprovoked invasion. A key form of support is educating oneself about Ukraine’s artistic and intellectual traditions, and the contributions to European art, literature, music, drama, history, and politics that the people of this embattled country have made, and still make, even now, as they face daily, vicious attacks.

‘The Ukrainian Institute London is an ideal place to get this exposure, and for this reason, I am a passionate supporter.

*‘UIL is providing critical education, diverse perspectives, and invaluable cultural diplomacy at this most fateful moment in European history.’*

‘As a descendant of Ivano-Frankivsk and Chernivtsi, I have also found it inspiring and deeply comforting at this most tragic time, to connect with the talented group of young, intelligent artists and intellectuals responsible for UIL’s programming.’

**Linda Melnychuk-Gough**, UIL Benefactor, Canadian and Australian novelist, lawyer and governance expert



“ I first discovered Ukraine in the early 2000s when I spent my summer vacation in Mariupol. Despite my holidays, for years, I was very ignorant of the richness of Ukraine in terms of history and culture; sadly, my knowledge was still framed in a post-Soviet space. When the war sadly escalated due to Russia’s evil, I reflected on my understanding of Ukraine and realised that it was minimal and even basic. Because of this, I embarked on a learning journey and discovered the Ukrainian Institute London, and what a gift it has been. The UIL’s events are now the centre of my diary; I have learned much about this beautiful country, culture, and history. The events have created a real hunger in me to learn much more.



‘The learning that I have received has been very deep. I have been fortunate to meet some personal heroes like Serhii Plokyh, and the events have profoundly impacted me.’

**Steven Lacey**, UIL Benefactor

‘Being a Friend of UIL is an important way to keep in touch with my heritage and play a small part in creating a new future for Ukraine.’

**Maria Blyzinsky**, UIL Friend

‘Whether it’s art and literature or current events, UIL brings together excellent speakers and experts, which allows both Ukrainians and non-Ukrainians to broaden their knowledge about this beautiful country.’

**Tamara Burton**, UIL Friend

Interested in becoming a UIL Friend or Benefactor? Learn more about friendship schemes on our [website](#).

'The Ukrainian Institute London does a great job in showing Ukraine to the world. It shows modern Ukraine while also making an important contextual connection to Ukraine's fascinating history. Great events, interesting speakers, and amazing leadership team! I'm proud to be a UIL friend.'

**Andriy Maksymovych**, UIL Friend

'I do not have any personal connections with Ukraine, but after the full-scale invasion, I felt strongly that I wanted to know more about the country, its history, culture, literature, and language. Being a Friend of the Ukrainian Institute London feels like exactly the right thing to do. It is particularly important at the moment to support organisations that ensure Ukrainian voices are present and heard.'



**Simone Theiss**, UIL Friend





# 2022-23 IN NUMBERS

## Audience growth:

	13,900	6% ↑
	12,300	17% ↑
	6,600	26% ↑
	1,300	38% ↑
	3,900	26% ↑
	2,979	13% ↑

3,961 EVENT  
ATTENDEES



931 FILM FESTIVAL  
ATTENDEES



45 EVENTS  
ORGANISED



502 CASSANDRA  
AUDIENCE MEMBERS



47 ISTORIA &  
37 LITERATURA  
STUDENTS



700 ENGLISH  
LANGUAGE  
STUDENTS



195 UKRAINIAN  
LANGUAGE  
STUDENTS



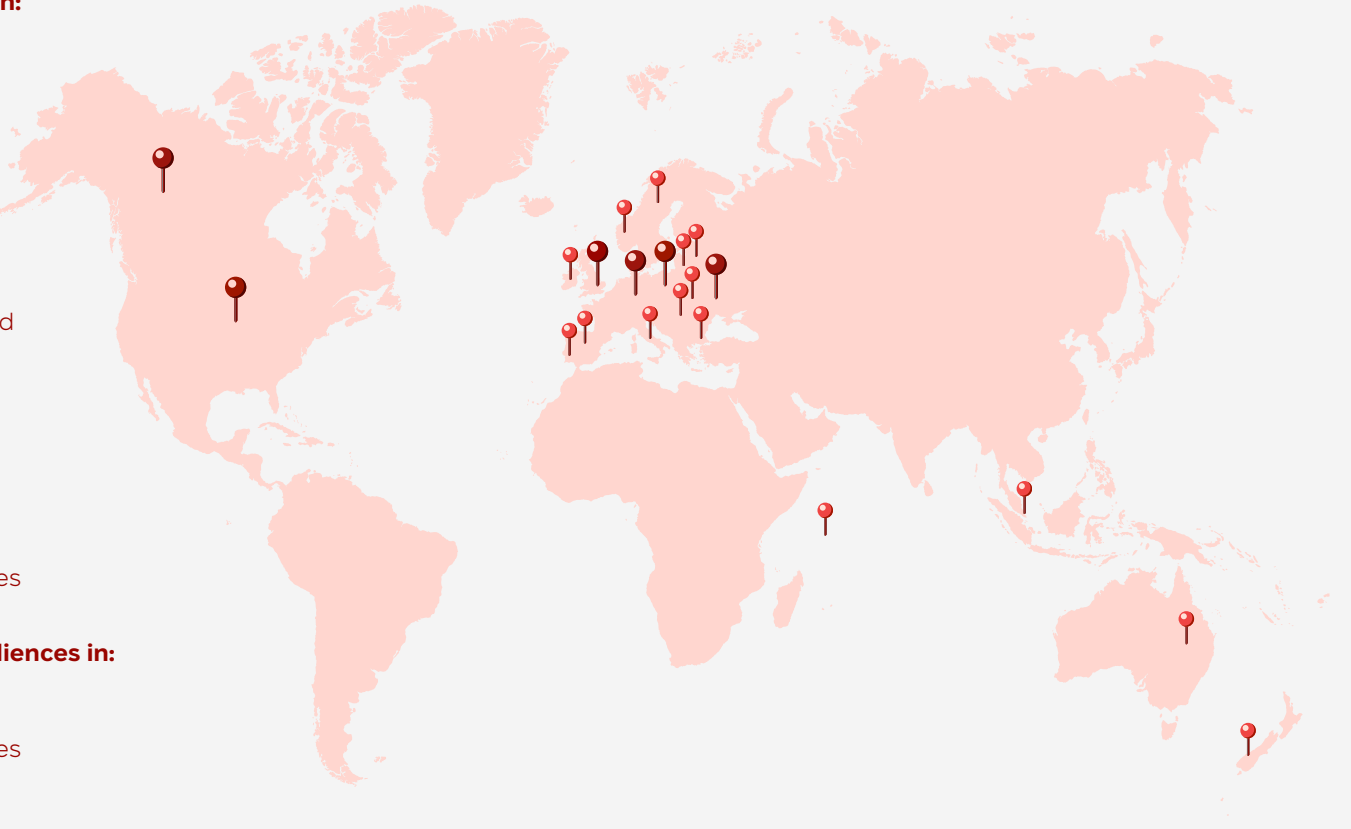
# OUR REACH

## Global reach:

Bulgaria  
Canada  
France  
Germany  
Hungary  
Ireland  
Italy  
Latvia  
Lithuania  
New Zealand  
Norway  
Portugal  
Singapore  
Slovakia  
Spain  
Sweden  
Ukraine  
United States

## Largest audiences in:

UK  
Ukraine  
United States  
Germany  
Poland  
Canada



Locations around the world from which people joined our online events and courses.

# PARTNERS AND FUNDERS

This year, the UIL continued to develop lasting partnerships with leading cultural and educational institutions in the UK and internationally.

In 2022–23 we established a new relationship with the Royal Academy of Arts, the Royal Historical Society, Battersea Arts Centre, European Parliament Liaison Office, Ukrainian Institute of America, Live Canon, and Omnibus Theatre, among others. Our collaborative work with the European Union National Institutes for Culture (EUNIC) is going from strength to strength, developing connections between different cultural centres based in London.

Our relationship with the British Library, Curzon Soho, the London Library, the British Council, Ukrainian Institute (Kyiv), and

British Land have enabled us to implement a number of high-impact projects and events, and expand our audiences.

We cherish our lasting relationship with Cambridge University Ukrainian Studies, University College London, the London School of Economics, the Ukrainian Research Institute (Harvard University), Ukrainian Jewish Encounter, the Ukrainian Catholic Cathedral in London, the Association of Ukrainians in Great Britain (London Branch), Support Ukraine, British-Ukrainian Aid, and the Ukrainian Embassy in the UK.

The Director and the Chair of UIL were able to visit the Ukrainian Catholic University colleagues in September 2022 to strengthen the presence of the university in our activities in the UK, and to

bring the knowledge of the international perception of Ukraine that we've gained from our work to the Senate of UCU. Archbishop Borys Gudziak has been instrumental in supporting the efforts of the UIL not only as our patron and mentor but also by making a generous donation towards the running of our projects.

Professor Taras Dobko has stepped down as a trustee of the UIL but remains closely engaged in the development of our collaborative work with UCU. We continue to benefit from Olha Zarichynska's input to the board of trustees and have recently welcomed Andriy Kostiuk, who has joined the board.

This year, we received a grant from the Open Society Foundations for our core costs and institutional development. Our English school was supported by British Land, SAY Property, Grove End Housing, LandAid, The Daisy Trust, and H&F Giving.

Our film festival was funded by Film Hub London, managed by Film London and BFI Film Audience Network, and funded by the National Lottery.

The UIL Fellowship schemes were made possible thanks to grants from the London Community Foundation, the Refugee Council, and the British Red Cross Ukrainian Refugee Response Fund.





RIBA  
Royal Institute of British Architects



UKRAINIAN  
INSTITUTE  
LONDON

Giving Ukraine  
a voice in the UK  
and beyond



THE DANCING GIRL  
REPOSING  
by W. Calder Marshall

# ANNEXE

Section A: Reference and administration details

Section B: Structure, governance, and management

Section C: Objectives and activities

Section D: Team

Section E: Financial review and annual accounts

Section F: Declaration

## Section A: Reference and administration details

Charity Name: **Ukrainian Institute London**

Registered Charity Number: **1170753**

Charity Address: **79 Holland Park, London, W11 3SW**

## Section B: Structure, governance, and management

The Ukrainian Institute London is a charitable incorporated organisation governed by a constitution. New trustees (apart from nominated trustees) are appointed by resolution of the charity trustees. The UIL is affiliated to the Ukrainian Catholic University, which may appoint up to two charity trustees.

## Section C: Objectives and activities

The object of the Institute is to advance the education of the public in the United Kingdom by providing information and broadening knowledge about Ukraine and Ukrainians, in the realms of arts, language, literature, history, religion, culture and heritage, traditions, and current affairs, including by means of lectures, exhibitions, performances, and other cultural events. The trustees have had regard to the guidance issued by the Charity Commission on public benefit.



## Section D: Team

### **Trustees:**

Ursula Woolley, Chair  
Igor Hordiyevych, Vice Chair  
and Treasurer  
Orys'a Marciuk, Secretary  
Rory Finnin, Trustee  
Andriy Kostyuk, Trustee  
Tetyana Nesterchuk, Trustee  
Dennis Ougrin, Trustee  
Anna Reid, Trustee  
Olha Zarichynska, Trustee

### **Patrons:**

Anne Applebaum  
Archbishop Borys Gudziak  
Yaroslav Hrytsak  
Natalie Jaresko  
Kirill Karabits  
Andrey Kurkov  
Bishop Kenneth Nowakowski  
Philippe Sands KC  
Oksana Zabuzhko

### **The team of the Ukrainian Institute London in 2022–23:**

Director: Olesya Khromeychuk  
Deputy Director: Maria Montague  
Administrative and Communications Officer: Phoebe Page  
Special Projects Curator: Sasha Dovzhyk  
Ukrainian Language School Manager: Oksana Popova  
English Language School Manager: Olha Plyushch  
Creative Industries Advisor: Constance Uzwyshyn

### **Ukrainian language teachers:**

Olena Hrechaniuk, Nataliia Marchenko, Svitlana Nemyrovska, Volodymyr Oleyko, Maria Semeniuk, Yelyzaveta Taranukha, Antonina Tymchenko, Olga Volosova, Lilia Zheleva.

### **English School for Displaced Ukrainians**

**Teachers:** Alex Fynn, Elizabeth Morrell, Emma Goldman, Hanna Sliadnieva, Iryna Shutova, Kate Ravenscroft, Mariia Makhno, Nataliia Luzhetska, Nina Caplin, Olha Lupuliak, Richard Meares, Ruslana Novik, Aidan Jaskowiak.

**Volunteers:** Kieran Robinson, Aidan Jaskowiak, Pablo Garfias Torrent, Viktoriia Udaltsova, Catherine Jaskowiak, Theo Hay, Natalie Godec, Uriel Kerestey, Sofiia Melnyk, Jakob Hauter, Mirjana Ilic, Jo Lane, Mariya Fenchyn, Mykola Kuzmin, Anna Kapuścińska, Kasia Bodek, Lesia Scholey, James Bolton Jones, Alex Fynn, Khrystyna Doskochynska, Kateryna Olenska, Paul Bradshaw, Iryna Pereginya, Natasha Braginsky Mounier, Danielle Craig, Alexander Kviria, Alla Dryzhak, Cheng Zhen, Iryna Shutova, Kateryna Pavlyuk, Olha Lupuliak.

## Section E: Financial review and annual accounts

During the financial year of 2022–23, the Ukrainian Institute London’s total income reached £488,000, which was more than double our total income of £200,000 in FY21–22. This reflects the UIL’s increased activities in response to Russia’s full-scale invasion of Ukraine, and an unprecedented number of donations and grant funding, which have allowed the charity to grow.

We are very grateful to volunteer accountant Carol Thornhill for her support with our annual financial report.

### **Donations**

We are sincerely grateful for each and every donation towards UIL’s work. Between August 2022 and July 2023, UIL received 240 one-off donations and 79 individuals signed up to make an annual donation via our Friends and Benefactors schemes.

In May 2023, the UIL was awarded a grant of £49,000 from the Open Society Foundations towards our core costs, half of which was dependent on us raising an additional £50,000 as part of OSF’s fundraising challenge. Thanks to support from nearly 60 individuals, the UIL successfully met this challenge. Individual donations of £5,000 or more included a donation of £14,000 from Michael Tory, a donation from Ian Gaunt, and one further contribution (£6,000) from an anonymous donor. We are tremendously grateful to OSF and to all the individual supporters of the fundraising challenge; together, this support totalled £99,000 and one fifth of the UIL’s income this financial year.

In July 2023, the UIL received a donation of £25,000 from Archbishop Borys Gudziak, the President of the Ukrainian Catholic

University (UCU). This generous donation, as well as the moral and professional support from Archbishop Gudziak and the wider team at UCU, has made a meaningful difference to the UIL’s sustainable development.

### **Income from charitable activities**

In FY22–23, the UIL raised £316,000 from charitable activities as compared to £135,000 in FY21–22. This income included funding for cultural projects, ticket sales from events, and student fees for our educational courses.

### **Project funding**

We raised nearly £60,000 to stage the UK premiere of Lesia Ukrainka’s *Cassandra* in London, Oxford, and Cambridge. The London production was made possible thanks to £7,000 of seed funding from Lesia and Mike Scholey, 130 backers of our

crowdfunding campaign, and support from the Polish Cultural Institute, the Lithuanian Cultural Institute, the Lithuanian Embassy to the United Kingdom, the Goethe-Institut, the APGRD (Archive of Performances of Greek and Roman Drama), and the Institut Français. The tour of the production to Oxford and Cambridge was funded by a grant of £26,000 from the British Council.

The UIL also received several grants of £10,000 or under. These included a grant for the final stage of our Ukraine Lab writers' residency (supported by the British Council), for our Ukrainian Film Festival (supported by Film Hub London), and our fellowships for displaced Ukrainians to work with the UIL, for FY23–24 (supported by the London Community Foundation).

Our English school for displaced Ukrainians was generously supported by Grove End Housing with a grant of £60,000, and LandAid with a grant of £32,000, as well as additional financial support from British Land, the Pret Foundation, H&F Giving, West London Welcome, and several individual donors.

### **Educational courses**

Student fees for our educational courses totalled almost £100,000 in FY22–23, as compared to £50,000 in FY21–22, thanks to increased interest from students in learning the Ukrainian language, and studying Ukrainian history and literature.

### **Events**

Income from ticket sales for our events in FY22–23 totalled £5,000 as compared to £3,000 in FY21–22.

### **Planning for the future**

At the end of FY22–23, the UIL's total funds were £222,000, of which £35,000 is restricted funding to be spent on specific UIL projects in the next financial year.

Thanks to the unprecedented level of support to the UIL in FY22–23, the charity was able to hire an administrator, Oksana Popova, to join the team in September 2023, and maintain a small reserve fund to enable the UIL's sustainable development in the years to come.

In order to raise sufficient funds to cover our increased staff costs in FY23–24, and sustain the charity's reserve fund, we will be working to attract new sources of funding in the coming year, including from foundations, corporate sponsors, and additional individual donors.

# STATEMENT OF FINANCIAL ACTIVITIES

Charity registration no. 1170753

STATEMENT OF FINANCIAL ACTIVITIES TO 31st JULY 2023

## NOTES

	<b>Unrestricted funds FY22–23 £</b>	<b>Restricted funds FY22–23 £</b>	<b>Total funds FY22–23 £</b>	<b>Total funds FY21–22 £</b>
<b>Income from:</b>				
1 Donations	154,954		154,954	62,090
2 Charitable activities	134,555	181,842	316,396	134,927
3 Other trading activities	15,732		15,732	3,219
Bank interest	996		996	31
<b>Total income</b>	306,237	181,842	488,079	200,267
<b>Expenditure on:</b>				
4 Raising funds	(25,929)		(25,929)	(12,507)
5 Charitable activities	(162,269)	(187,987)	(350,256)	(142,259)
Total expenditure	(188,197)	(187,987)	(376,185)	(158,766)
Net income / (expenditure)	118,040	(6,146)	111,895	41,501
Net movement in funds	118,040	(6,146)	111,895	41,501
<b>Reconciliation of funds</b>				
Total funds brought forward	67,031	24,386	91,417	0
Net movement of funds	118,040	(6,146)	111,895	24,386
<b>Total funds carried forward</b>	185,071	18,240	203,312	91,417

## BALANCE SHEET

	FY22-23 £	FY22-23 £	FY21-22 £	FY21-22 £
<b>Fixed assets</b>		0		0
<b>Current assets</b>				
Debtors	40,039			
Cash at bank and in hand	185,571		91,417	
	<u>225,610</u>		<u>91,417</u>	
Creditors: amounts falling due within one year	(22,298)		0	
	<u>                    </u>		<u>                    </u>	
<b>Net current assets</b>		<u>203,312</u>		<u>91,417</u>
<b>Total assets less current liabilities</b>		<u>203,312</u>		<u>91,417</u>
<b>Total net assets</b>		<u><u>203,312</u></u>		<u><u>91,417</u></u>
<b>Charity funds</b>				
Restricted		18,240		24,386
Unrestricted		185,071		67,031
Total funds		<u><u>203,312</u></u>		<u><u>91,417</u></u>

# NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDING 31 JULY 2023

## Accounting policies

### Basis of preparation

- a) The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice. This is applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS102 - effective 1 January 2015) - (Charities SORP FRS 102) and the Companies Act 2006.

### Going concern

- b) At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

### Income

- c) Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably. Income tax recoverable in relation to donations received under Gift Aid is recognised when received.

### Interest receivable

- d) Interest on funds held on deposit is included when receivable and when the amount can be measured reliably by the charity. This is normally upon notification of the interest paid or payable by the bank.

### Funding accounting

- e) Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.



## **NOTES Accounting policies**

### **f) Expenditure**

Expenditure is included in the statement of financial activities on an accrual basis, inclusive of value added tax and it is allocated between expenditure incurred in promoting the activities and objectives of the charity (expenditure on raising funds) and expenditure incurred directly to the fulfilment of the charity's objectives (charitable activities).

Support costs are related to those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back office costs, finance, personnel and governance costs which support the charity's activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities.

### **g) Debtors**

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

### **h) Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and where the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

NOTES	Unrestricted funds FY22-23 £	Restricted funds FY22-23 £	Total funds FY22-23 £	Total funds FY21-22 £
<b>1 Income from donations:</b>				
Donations	80,959	0	80,959	57,113
Corporate sponsorship	0	0	0	4,977
Archbishop Borys Gudziak (President of UCU)	25,000	0	25,000	0
Open Society Foundations grant	48,995	0	48,995	0
<b>Total income from donations</b>	<b>154,954</b>	<b>0</b>	<b>154,954</b>	<b>62,090</b>
<b>2 Income from charitable activities:</b>				
Educational courses income	98,179	0	98,179	49,485
Events income	5,192	0	5,192	2,786
Projects income	31,184	181,842	213,025	82,656
<b>Total income from charitable activities</b>	<b>134,555</b>	<b>181,842</b>	<b>316,396</b>	<b>134,927</b>
<b>3 Other trading activities</b>				
Fundraising event sales (tickets, auction items)	15,732	0	15,732	3,219
<b>Total other trading activities</b>	<b>15,732</b>	<b>0</b>	<b>15,732</b>	<b>3,219</b>

	<b>Activities undertaken directly 2023</b>	<b>Support costs 2023</b>	<b>Total</b>	<b>Total funds</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
<b>4 Expenditure raising funds</b>				
Fundraising event costs	(14,845)	0	(14,845)	(3,450)
Admin costs	(11,084)	0	(11,084)	(9,058)
<b>Total expenditure raising funds</b>	<b>(25,929)</b>	<b>0</b>	<b>(25,929)</b>	<b>(12,507)</b>
<b>5 Expenditure on charitable activities</b>				
<u>Summary by fund type</u>				
Educational courses expenses	(55,910)	0	(55,910)	(22,979)
Events expenses	(4,408)	0	(4,408)	(1,395)
Projects expenses	(28,107)	(161,466)	(189,573)	(42,424)
Admin costs including staff fees	(73,843)	(26,522)	(100,365)	(79,460)
<b>Total expenditure on charitable activities</b>	<b>(162,269)</b>	<b>(187,987)</b>	<b>(350,256)</b>	<b>(146,259)</b>

**NOTES**

	<b>Activities undertaken directly 2023</b>	<b>Support costs 2023</b>	<b>Total</b>	<b>Total funds</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
b) <u>Summary by direct an indirect cost</u>				
Analysis of expenditure on charitable activities				
Educational courses	(55,910)	(20,073)	(75,983)	(38,871)
Events	(4,408)	(30,109)	(34,517)	(25,234)
Projects	(189,573)	(50,182)	(239,755)	(82,154)
<b>Total</b>	<b>(249,891)</b>	<b>(100,365)</b>	<b>(320,256)</b>	<b>(146,259)</b>

	<b>FY22-23</b>	<b>FY21-22</b>
	<b>£</b>	<b>£</b>
7 <b>Debtors</b>		
Prepayments and accrued income	40,039	0
8 <b>Creditors: amounts falling due within one year</b>		
Accruals	(3,938)	0
Deferred income	(18,360)	
	<b>(22,298)</b>	

	Balance at 31/07/21	Income	Expenditure	Balance at 31/07/22	Income	Expenditure	Total movement	Balance at 31/07/23
	£	£	£	£	£	£	£	£
<b>Restricted funds</b>								
ACME Artist Residency	0	5,000	(2,000)	3000	0	(3000)	(3,000)	0
Ukraine Lab	0	23,935	(18,204)	5,731	5,984	(11,715)	(5,731)	0
Ukrainian Jewish Encounter	0	3,200	(2,340)	860	-	(144)	(144)	716
Displaced Ukrainians Fund	0	5,754	(1,710)	4,044	2,837	(1,143)	1,695	5,739
London Ukrainian Review	0	1,707	(200)	1,507	1000	(700)	300	9,978
English School	0	34,855	(25,611)	9,244	113,198	(112,464)	734	0
Film Festival	0	5,180	(5,180)	0	0	0	0	0
London Book Fair	0	1,727	(1,727)	0	0	0	0	0
Cassandra London	0	0	0	0	27,680	(27,680)	0	0
Cassandra Tour	0	0	0	0	29,502	(29,502)	0	0
LCF Displaced Fellowships Grant	0	0	0	0	1,640	(1,640)	0	0
		81,358	(56,972)	24,386	181,842	(187,987)	(6,146)	18,240



CHARITY COMMISSION  
FOR ENGLAND AND WALES

## Independent examiner's report on the accounts

### Section A Independent Examiner's Report

<b>Report to the trustees</b>	Charity Name Ukrainian Institute in London		
<b>On accounts for the year ended</b>	31 July 2023	<b>Charity no (if any)</b>	1170753
<b>Set out on pages</b>	1 <small>(remember to include the page numbers of additional sheets)</small>		

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 07 2023

#### Responsibilities and basis of report

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

#### Independent examiner's statement

[The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of ACCA applicable-listed-body]]. Delete [ ] if not applicable.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination (other than that disclosed below \*) which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

\* Please delete the words in the brackets if they do not apply.

<b>Signed:</b>		<b>Date:</b>	11/01/2024
<b>Name:</b>	Konstantin Sivokhin		
<b>Relevant professional qualification(s) or body</b>	ACCA		

## Section F: Declaration

**The trustees of the Ukrainian Institute London declare that they have approved the trustees' report above.**

Signed on behalf of the charity's trustees:

Full name: Ursula Woolley

Position: Chair

Signature:

Date: 12 February 2024





UKRAINIAN  
INSTITUTE  
LONDON

**Photography credit for images throughout report:** Natalie Godec, Dasha Tenditna, Natalia Abuzyarova, Ulyana Dryzhak, Anastasiia Tenditna, Anna Morgan, Anna Watson, Harry Elletson.

**Report design:** Phoebe Page, with support from Aidan Jaskowiak.

So we speak and we go on speaking.  
Even when words hurt our throats.

Serhiy Zhadan, 'Poetry after Bucha', 2022



[ukrainianinstitute.org.uk](https://ukrainianinstitute.org.uk)



[@Ukr\\_Institute](https://twitter.com/Ukr_Institute)



[@UkrainianInstitute.London](https://www.facebook.com/UkrainianInstitute.London)



[@ukr\\_institute](https://www.instagram.com/ukr_institute)



[UkrainianInstitute.London](https://www.youtube.com/UkrainianInstitute.London)



[justgiving.com/ukrainianinstitutelondon](https://www.justgiving.com/ukrainianinstitutelondon)