



## Article

# The State of Ukrainian Arts and Culture: Current Difficulties

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## Abstract

*The study focuses on the current problems of cultural and artistic practices in Ukraine in the context of a full-scale war (2022–2024). The article analyses the dynamics of cultural activity, the peculiarities of financing art projects, the level of public involvement in cultural life, and the role of cultural diplomacy. The research methodology was based on an integrated approach that combines content analysis, quantitative methods of statistical data processing, economic and mathematical modelling, and comparative analysis. To assess the effectiveness of funding for cultural projects, the study used a funding efficiency ratio (FER) that considers the number of supported initiatives, the level of audience engagement, and the actual amount of grant payments. The study's results showed a significant disproportion between the requested and actual amounts of funding: in 2023, only 6.7% of the total amount of applications submitted was funded. The most popular cultural practices were online concerts, street art, art therapy, and participation in international festivals. At the same time, the survey conducted by Kyiv International Institute of Sociology revealed the main obstacles to participation in cultural events: lack of free time, lack of events nearby, financial difficulties, and security risks. Thus far, their practical significance might contribute to formulating of recommendations on strengthening state support for culture.*

**Keywords:** cultural studies, culture, cultural and artistic practices, art, cultural diplomacy

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## Introduction

Since 2022, Ukrainian artists have enhanced their presence internationally by intensified participation in various festivals and exhibitions. In the context of Russian aggression, cultural diplomacy is essential in bringing national identity to a place and exposing international audiences to what is happening in Ukraine. For instance, from 2022 to 2024, these international events included the work of Ukrainian artists at various festivals, such as those in Cannes, Venice, and Berlin. For example, the Ukrainian exhibition at the Venice Biennale in 2023 received ravishing comments for its artistic interpretation of war and representation of the nation's strength and heroism. Besides the visual arts, the theatre and music of Ukraine also found audiences outside. In countries such as Poland, Germany, and Canada, contemporary Ukrainian music festivals featured bands that had become icons of cultural resistance. The trend continued in 2024 as more international contacts were sealed by attendance at cultural diplomacy forums and numerous exhibition projects by Ukrainian artists.

The outbreak of the war stimulated the intensification of the processes of preserving cultural heritage and strengthening national consciousness. Artists, writers and musicians increasingly turned to the themes of historical memory, national symbols and heroic resistance. According to LvivPost (2024), between 2022 and 2024, there was a noticeable increase in patriotic performances, concerts, and film projects to support the population's morale. Artistic practices based on folk traditions and folklore were given a new lease of life, mainly through interpretations of Ukrainian carols, folk dances, and modern versions of kobzarism. Significant attention was paid to literary events where war, national identity and unity were discussed. Through cooperation with international cultural institutions, we implemented educational projects to explore Ukrainian culture among foreign audiences.

Despite active cultural activities and international achievements, a significant part of the Ukrainian population could not attend cultural events due to several obstacles. A survey conducted by the Kyiv International Institute of Sociology (KIIS, 2024) found that the most common reasons were lack of free time (42%), lack of events nearby (37%), and financial difficulties (31%). Military operations and security threats proved to be a difficult obstacle, holding back 9% of respondents. The lack of company to attend events together was also an important challenge (10%), which indicates the social isolation of specific population groups. Dissatisfaction with the quality of cultural products (6%) and health problems (3%) have reduced the overall level of engagement. It did limit citizens' participation in cultural life, especially for those in regions under hostilities or conflict during that active phase. Considering the situation,

one needs to formulate strategies for overcoming barriers that make it difficult for culture to be accessible to the general population.

## **Literature review**

According to sociological theory of art perception, social history' primary concept of as a critical methodology lies in the fact that contextual impacts of culture and society cannot be removed from artwork (Bohn, 2021). In other words, Art should not be perceived as divorced and independent from the cultural context of the time and place in which it was created. The content of art is instructed by societal norms and peoples' perceptions as influenced by socioeconomic materialism, gender and race, politics, and religion. In turn, cultural discourse as it is portrayed in art has the ability to impact, change, or advance societal values (Harrington, 2004). Contemporary Ukrainian art landscape, within the dynamic social change landscape since country' gaining independence in the beginning of 1990s, and especially in current conditions of armed conflict and further full-scale war in the period of 2014-2025 represents a bright example of this theoretical perspective.

The evolution of Ukrainians' cultural and artistic practice has found important reflection in the scientific literature on internal socio-cultural processes. Scientific sources demonstrate how the role of culture within the framework of national identity, psychological support of the population, and international communication during war is considered. The impact of politics on contemporary Ukrainian art is elucidated by Usenko (2020), who writes of the role of culture as a determinant of national consciousness in the face of external threats. Lytvynenko (2023), meanwhile, investigates the transformation of the Ukrainian cultural and artistic television programs that could have been specifically used to inform and facilitate the citizenry during wartime.

Soldatenko (2023) analyses the impact of contemporary European art on Ukraine's socio-cultural space, emphasizing the importance of international integration in the cultural sphere. Filimonova-Zlatohorska (2023) focuses on folk choreographic art, which has become an element of the cultural front and a means of patriotic education for the population.

Sorochyk (2023) addresses the issue of management in choral art, focusing on art management under martial law. Sadovenko (2023) analyses the work of Radu Poklitaru, who symbolized the adaptation of Ukrainian culture to wartime realities. Vodyakhin (2023) explores the role of Ukrainian theatre as an instrument of cultural diplomacy, vital in international integration processes. Diachenko's (2023) study compares the representation of national identity in the art of the Baltic States and

Ukraine, which allows us to understand common trends in cultural resistance to aggression.

Hubernator (2023) analyses the development of immersive cultural practices in metamodernism, emphasizing the innovation of Ukrainian art even during the war. Perzycka-Borowska et al. (2023), in their study of the socio-educational impact of Ukrainian war murals, demonstrate the effectiveness of street art as a means of mobilizing society. Kutniak and Cherniavskyi (2023) classify art centers in Ukraine, which helps to understand their role in shaping the cultural environment. Labunets et al. (2024) draw attention to the development of instrumental and performing arts, which is important for preserving cultural traditions even during hostilities.

Religious art is given considerable attention in the context of national identity. Sapozhnik (2024) examines Orthodox chanting as a factor of cultural identity. Mykhailova et al. (2024) examine the development of enamel art, which has gained new significance in perpetuating cultural heritage.

Bezuhla and Honcharenko's (2022) study focuses on blacksmithing, demonstrating its role in shaping the cultural landscape. Levchenko et al. (2021) analyse the integration of contemporary art into the regional cultural space, emphasizing the importance of decentralizing cultural processes.

Babii (2020) examines the development of cultural and artistic magazines in Western Ukraine as a platform for disseminating national ideas. Sadovenko (2022) explores choral art as a socio-cultural phenomenon that promotes social unity. Bigus et al. (2022) focus on contemporary choreography, which is becoming a means of emotional support and rehabilitation for the population. Sydorenko (2020) analyses the representation of cultural heroes in the visual arts, which helps build national identity resilience in difficult times.

The academic literature accumulates a wide variety of studies dealing with Ukraine's cultural and artistic practice during wartime. These include preserving national identity, cultural diplomacy, innovative forms of artistic expression, and cultural adaptation to war conditions. The multilateral approaches and the diversity of research illustrate how vital culture is as a means of resistance, promoting unity, and a tool for nation-building. At the same time, there is an evident lack of attention to challenges facing Ukrainian art in current conditions and realities of war time.

This article intends to analyze the present challenges relating to cultural and artistic practices in Ukraine and their influence on cultural viability, national identity, and international cultural diplomacy. The principal objective is to recognize the main hurdles experienced by the cultural sector in a state of war and to evaluate the relevance of precautionary measures towards preserving and increasing artistic

initiatives. The study further seeks to analyze and describe the basic obstructions in executing cultural projects, such as financial constraints, artist migration, destruction in infrastructure and reduced accessibility to cultural services for audiences. It outlines the resource patterns within the cultural sector, assesses what is popular in its artistic practices, and researches the socio-cultural effects created on Ukrainian society due to cultural initiatives during the war. An important task constitutes the formulation of recommendations for the improvement of cultural policy. It also gives recommendations on how to attract international support. It offers innovative solutions for the sustainability of cultural development under conditions of warfare and the post-war recovery of Ukraine.

## **Methodology**

The study of the current problems of cultural and artistic practices in Ukraine during the war in 2022–2025 was based on a phased approach that allowed for comprehensive coverage of all aspects of the topic under study. First, an analytical review of open sources was conducted, including official documents of the Ministry of Culture and Information Policy of Ukraine, reports of the Ukrainian Cultural Foundation (UCF), results of sociological surveys by the Kyiv International Institute of Sociology (KIIS), and materials of international organizations. The second stage was a content analysis of cultural and artistic practices, where both traditional (theatre performances, art exhibitions) and new forms of cultural activity (online concerts, art therapy sessions, virtual museums) were identified. In the third stage, the collected data was systematized to quantitatively analyze funding and the level of public participation in cultural events. The fourth stage involved a comparison of the volume of international support for Ukrainian artists and cultural institutions in the period under study with the figures for previous years. The final stage was synthesizing the results, formulating conclusions, and developing practical recommendations for overcoming the identified problems in Ukraine's cultural sector.

The study sample covered various cultural practices implemented in Ukraine during the full-scale war. The main criterion for inclusion in the analysis was the activity of the projects in the period 2022–2024 and their socio-cultural impact on Ukrainian society. Particular attention was paid to six main areas of cultural activity: restoration of cultural and artistic activities, audiovisual arts, culture without barriers, cultural heritage, regional initiatives, and large-scale cultural events. The study used data from UCF's competition programs, where only 213 projects were supported out of 2094 applications. The sample includes the results of the KIIS survey, which made it possible to assess the main barriers to public participation in cultural events. A

careful selection of practices ensured the study's representativeness and allowed us to identify key trends in the development of culture during times of war.

The research methods were aimed at providing a comprehensive analysis of the collected material. Content analysis was used to study the cultural discourse in the media and official reports and quantitative analysis of statistical indicators using UCF data and KIIS sociological research. The comparative analysis allowed us to assess changes in the funding of cultural projects. To gauge the effectiveness of funding, we used the funding efficiency ratio (FER) calculated with the formula:

$$KEF = \frac{\sum_{i=1}^n P_i W_i}{\sum_{i=1}^n F_i} \times \frac{1}{1 + e^{-(A - \mu)/\sigma}}$$

where  $P_i$  is the number of supported projects in programme  $i$ ,  $W_i$  is the significance weighting factor,  $F_i$  is the actual amount of grants,  $A$  is the overall level of audience engagement,  $\mu$  is the average value of engagement, and  $\sigma$  is the standard deviation. The indicator described was used to assess the ratio of funding to the number of projects executed, and additionally, audience engagement regarding each cultural initiative was taken into account. Furthermore, a comparison was made between cultural and artistic practices to understand the dynamics better. For comparison, infrastructure losses and digitalization of cultural heritage were analyzed against statistical reports on damage to cultural sites.

Using contemporary research tools, data could be collected, processed and interpreted, resulting in the accuracy and reliability of obtained results. Statistical analysis, carried out by SPSS Statistics software, which processes large amounts of data for the construction of interpretive models, was also conducted. Bibliometric databases were used to evaluate the geographical distribution of cultural practices within and outside Ukraine.

## Results

Over the last year and a half, Ukraine's culture and artistic practices emerged as a significant tool for national uplift and societal consolidation during the full-scale war beginning in February 2022. It has managed to play a leading role in maintaining the morale of the nation, spreading patriotic sentiment and strengthening national identity. The myriad patriotic cultural initiatives that have flourished in response to so many societal needs between early 2022 and the present-day concert marathons include theatre performances, murals with resistance symbols, and so on. On an even grander scale, virtual events such as Online Culture, Art for the Fronts, and others

have entirely supplanted the traditional forms of cultural leisure and become a platform for raising charitable donations to support the Armed Forces of Ukraine while serving as an alternative to cool online concerts and virtual concerts.

During the war, cultural projects were aimed at entertaining audiences, telling the truth about the war, perpetuating the heroism of the defenders, and preserving historical memory.

The cultural upsurge is reflected in the growth of initiatives aimed at rehabilitation and psychological support for citizens through the arts. Art therapy practices, educational programs for children from the war zone, and projects for the military have become the main tools for social adaptation and treatment of post-traumatic stress disorder. In 2023–2024, Art Therapy Force art therapy programs in Lviv and Kyiv reached more than 15,000 internally displaced persons and veterans (Art Therapyforce, 2024). Cultural diplomacy, which received a new impetus in wartime, was manifested in numerous international artistic residencies, the participation of Ukrainian artists in foreign festivals, and the creation of films about the events of the war. The events supported domestic cultural unity and helped to shape Ukraine's positive image abroad, ensuring international support and solidarity. The most popular of them are shown in Figure 1.

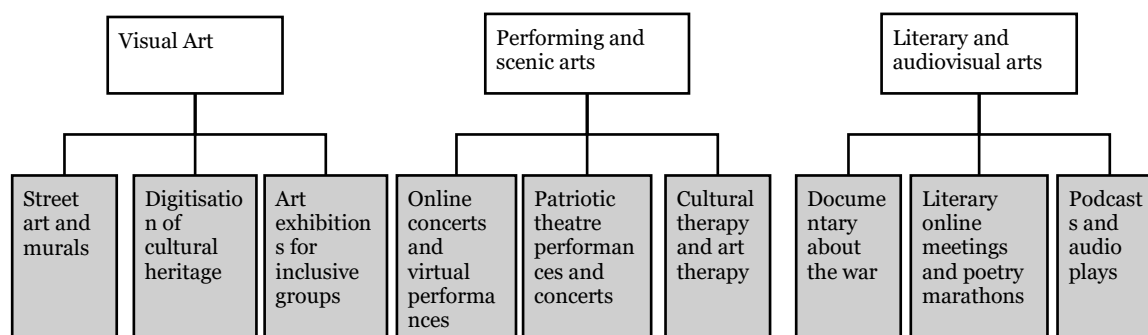


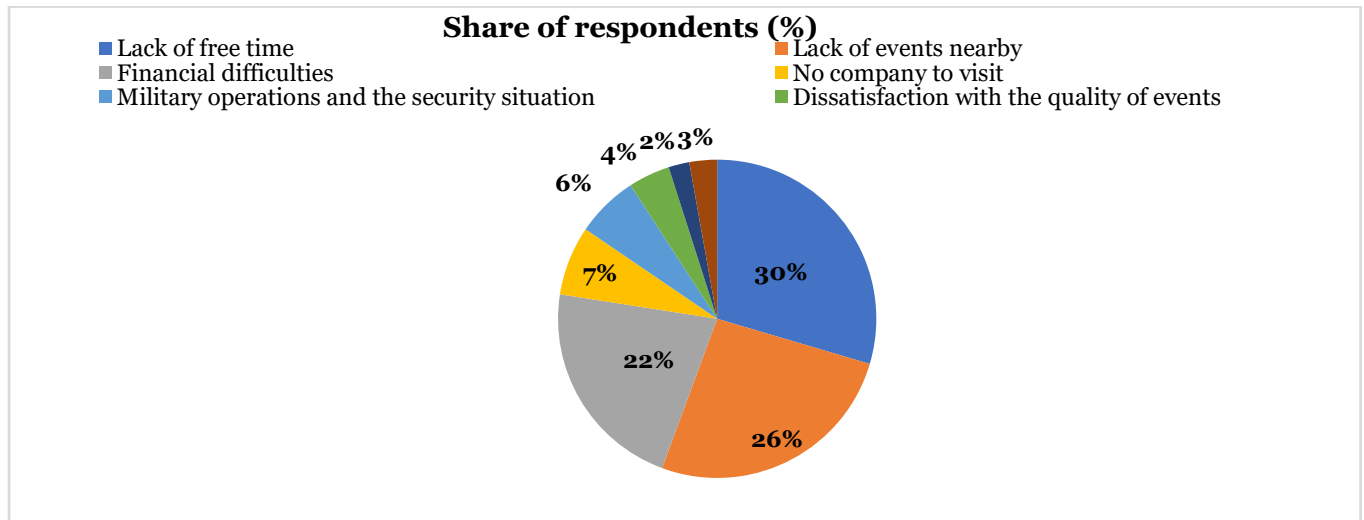
Figure 1. Popular cultural and artistic practices in Ukraine during the war

Source: compiled by the author

As noted above, cultural and artistic practices in Ukraine during the war became an important tool for social support, national upliftment and cultural diplomacy. However, the effectiveness of these practices largely depends on overcoming barriers to accessibility for the population. State institutions and NGOs should consider the results of sociological research and continue to search for new forms of interaction with the audience. Ensuring cultural inclusion, especially for internally displaced persons, veterans and war victims, should be a priority. At the same time, the active international activity of Ukrainian artists contributes to

promoting culture and establishing Ukraine as a state that, even in the most difficult times, values art as a source of strength, hope and resilience.

As mentioned above, in 2023, the Kyiv International Institute of Sociology surveyed the Ukrainian population's attendance at cultural events. The results can be found in more detail in Figure 2.



*Figure 2. The main obstacles to attending cultural events by the population of Ukraine*

Source: compiled by the author based on KIIS

The war in Ukraine has significantly impacted the funding of cultural and artistic practices, which has resulted in a reduction in state support and a decrease in available grant resources. In 2023, the Ukrainian Cultural Foundation, a key institution for financing cultural projects, faced a critical problem: a significant excess of the requested amounts compared to the funds allocated. The total number of applications submitted for competitive programs reached 2094, of which only 213 projects were supported, 10.2% of the total number of applications. These results, shown in Table 1, characterize the limited capacity of the UCF to meet the needs of the cultural sector, especially in the face of growing demand for cultural initiatives aimed at supporting the nation's morale and promoting Ukrainian culture. The total amount of requests was UAH 2,222.67 million, while the actual amount of grants was only UAH 148.67 million, covering 6.7% of the required funds. The disparity resulted from the redistribution of budgetary resources for defense, humanitarian aid and the restoration of critical infrastructure.



*Table 1. Key indicators of the Ukrainian Cultural Foundation (UCF) competition programs in 2023*

<b>Program name</b>	<b>Number of applications</b>	<b>Number of projects supported</b>	<b>Amount requested (UAH million)</b>	<b>Actual amount of grants (UAH million)</b>
Resumption of cultural and artistic activities	746	119	489,59	61,04
Audiovisual art	395	13	579,07	16,56
Culture without barriers	230	14	168,88	10,41
Grand event	86	2	312,86	6,86
Cultural heritage	457	36	507,88	33,05
Culture. Regions	180	29	164,39	20,75
Overall	2094	213	2222,67	148,67

Source: compiled by the authors based on UCF (UCF, 2023)

The program “Restoration of Cultural and Artistic Activities” received the most significant number of applications (746) and supported 119 projects with a total grant amount of UAH 61.04 million, which covers only 12.5% of the requested amount of UAH 489.59 million. Although the Audiovisual Arts program received fewer applications (395), it had the most significant financial request of UAH 579.07 million. However, actual support amounted to only UAH 16.56 million, 2.9% of the requested amount, which limited the production of films, documentaries and other audiovisual projects important for cultural diplomacy. Particularly worrying is the state of the Grand Event program, where out of 86 applications, only two projects were supported, receiving UAH 6.86 million out of UAH 312.86 million requested, which is 2.2%, making it difficult to implement large-scale cultural initiatives. At the same time, the “Cultural Heritage and Culture. Regions programmes” had slightly better coverage rates – 6.5% and 12.6% respectively. However, the overall level of funding remains highly insufficient for preserving cultural heritage and developing regional culture in times of war.

In 2023, the UCF implemented six main competition programs covering 15 lots. A total of 2094 applications were submitted, of which 213 projects were supported. The program “Restoration of Cultural and Artistic Activities” received the most applications – 746 applications, and the highest actual amount of grants was allocated

to “Cultural Heritage” – UAH 33.05 million. The total amount requested exceeded UAH 2.2 billion, of which about UAH 148.67 million was funded.

The consequences of the cultural industry's lack of funding extend beyond the stability of culture in the nation and the idea of promoting Ukraine abroad. The decision not to support these areas hinders the implementation of projects and programs to benefit a stressed society, the internalization of national identity, and counteracting to informational aggression. This means that artists, cultural institutions, and organizations, no longer able to implement their project initiatives, are likely to be brought to the brink of termination, particularly in the regions directly affected by warfare. In Culture without Barriers and ICOMOS, where funding is short, inclusiveness and safeguarding historical sites are at risk. This is of utmost priority, considering military aggression is usually accompanied by the systemic destruction of cultural monuments. The Funding Efficiency Ratio (FER) was calculated in order to evaluate how effectively the grant funds were administered by competitive programs of the Ukrainian Cultural Foundation (UCF) throughout 2023:

$$KEF = \frac{260,1}{148,67} \times \frac{1}{1 + e^{\frac{(60,5-60,5)}{8,54}}} = 1.75 \times 0.46 = 0.80$$

This is steep because the 0.80 value outcome in the CEF coefficient indicates a high relative efficiency level in terms of the actual funding use based on the number of projects executed and their respective reach. This means that with limited financial resources, the UCF supported projects with a sufficiently high level of social significance and reach.

Despite society's desire to preserve and develop culture as a basis for national sustainability, low funding levels threaten long-term cultural initiatives and the possibility of broader citizen engagement in artistic life. The main problems are listed in Table 2.

Table 2. The main problems of cultural and artistic practices in Ukraine during the war

Problem Category	Characteristics	Implications for the cultural space
Financial problems	Reduced funding for culture, limited grants and resources due to military spending.	Reduction in the number of cultural events and termination of some art projects.

Problem Category	Characteristics	Implications for the cultural space
Physical hazards and destruction of infrastructure	Destruction or damage to cultural sites, museums, theatres, libraries.	Loss of cultural heritage, inability to hold events in traditional locations.
Migration of artists and cultural figures	A significant part of the creative intelligentsia left the country because of the danger.	There has been a decline in the country's cultural output, a brain drain in the field of art.
Mobility and logistics constraints	Due to military operations, problems with the movement of artists, audiences and materials.	Difficulties with organizing travelling exhibitions, festivals and tours.
Censorship and information warfare	Increased information pressure, propaganda and manipulation of cultural information.	Spread of fake cultural narratives, restriction of free expression.
Technical and infrastructural challenges	Power and internet outages, bombing of communications infrastructure.	Online events are difficult to reschedule, and online broadcasts and digital events are disrupted.
Psychological consequences for artists and audiences	Anxiety and loss of motivation among cultural figures and viewers due to the war.	Decreased participation in cultural initiatives reduced creativity and inspiration.
Limited access to the audience	Difficulties in attracting viewers due to martial law restrictions and population evacuation.	Reduction of the audience of cultural events, loss of contacts with target groups.
Problems with the restoration of cultural heritage	Limited opportunities for restoration of damaged objects due to lack of resources and time.	Loss of unique historical monuments, slowing down the process of cultural reconstruction.
Insufficient international support in some areas	Although grants and support are available, they remain limited in specific artistic fields.	The uneven development of different cultural sectors during the war.

Source: compiled by the authors

The analysis of the main problems of Ukraine's cultural and artistic practices during the war points to the need for a comprehensive approach to overcoming them in the coming years. In 2025, the priority should be to stabilize funding for the cultural sector by increasing the state budget for culture and more actively engaging international donors. Given the significant gap between the requested and actual grants in 2023 (only 6.7% of needs were covered), specialized state programs to support independent artists, small cultural organizations, and cultural heritage institutions should be implemented. As part of the state strategy, cooperation with international cultural foundations, such as the European Foundation for Culture, the Goethe-Institut and the British Council, should be strengthened to attract more resources to restore cultural infrastructure and develop new artistic initiatives. To minimize the physical loss of cultural sites, a plan for digitalizing cultural heritage and creating virtual museums should be developed for 2025, which will allow for the preservation of digital copies of damaged or lost objects.

In 2026, it is necessary to focus on the sustainable development of the cultural sector through institutional strengthening of cultural institutions, including theatres, libraries and museums in the frontline regions. In order to overcome mobility and logistical constraints, it is advisable to create mobile cultural centers that can host cultural events in regions with limited access. To combat the problem of limited access to audiences (which, according to the KIIS survey, is caused by a lack of free time - 42%, lack of events nearby - 37%, and financial difficulties - 31%), it is important to introduce free or affordable online platforms for participation in cultural events.

The psychological effects of the war on artists and audiences remain a separate challenge, so in 2026, art therapy programs for the military, children and IDPs should be actively developed. At the same time, it is important to strengthen cultural diplomacy: Ukraine's participation in international festivals and exhibitions should become a regular practice to promote national culture abroad. To effectively combat information warfare and censorship, it is advisable to invest in creating independent media platforms to disseminate accurate cultural information. For example, among the supported projects, the Cultural Heritage program, with the support of the Ukrainian Cultural Foundation (UCF, 2023), implemented a project to digitize damaged historical monuments. Another project, The Project, implemented in Lviv and Kyiv, was able to organize more than 200 art therapy sessions, contributing to participants' psychological support and social adaptation (ArtTherapyForce, 2024). In general, systematic work in these areas in 2025-2026 will restore the cultural and artistic environment and strengthen Ukraine's cultural identity in the context of post-war reconstruction.

## Discussions

The study's results confirm that Ukraine's cultural and artistic practices during the war became an important tool for national upliftment, social consolidation, and international cultural diplomacy. This is in line with the findings of Nykyforov (2021), who emphasizes the importance of folk crafts, particularly embroidery, as a carrier of cultural memory and identity in the face of social challenges. Similarly, Zaitsev (2022) examined the theatre and decorative arts of Transcarpathia, pointing to their role in shaping regional identity, which aligns with the identified trends in promoting local cultural initiatives. Chehusova (2022) focuses on the state of research on cultural heritage in the context of war destruction, which aligns with the problems of preserving cultural sites identified in our study. Ostroverkh et al. (2022), who examine the activities of regional dance schools, confirm the importance of cultural education and pedagogy as tools of social support in wartime.

Skoryk et al. (2023), who analyze exchange programs and partnerships in the arts, confirm the significant contribution to the development of international cultural cooperation in times of war, which coincides with the findings of active participation of Ukrainian artists in international festivals. The study results also align with the findings of Johnson and Bowman (2022), who emphasize the importance of legal regulation of cultural practices in crises, which is relevant for protecting the copyright of Ukrainian artists internationally. Tarasenko and Luhovyi (2022) examine the activities of the Institute for Contemporary Art of Ukraine, which coincides with our findings of increased institutional support for the cultural sphere during the war. Panfilova and Kaleniuk (2022) say that observing the introduction of contemporary art practices into the higher education system shows the importance of cultural education in building resilience in society, which we observed, too. Hevko et al. (2022) support the same since they investigate access to cultural events in times of crisis: contemporary performing arts as a means of supporting the psychological state of the populace because browsing our conclusion about the infusion of art therapy approaches ties. Kuznetsova et al. (2020) also consider the peculiarities of contemporary street art in Ukraine concerning globalization, underlining its impact in generating social messages. These results show that culture is a means of self-expression that could be an important lever for social mobilization and international communication.

The collected data shows the consensus that cultural and artistic practices during the war ensured the preparation of people's internals for endurance and to popularize the country internationally. Nevertheless, those findings mention various

issues, including scant funding and a not-very-well-developed infrastructure and logistical barriers for holding cultural events, which correspond with what Tarasenko and Luhovyi (2022) have found when showing the need to improve public support for the cultural sector. Preserving cultural heritage during active military actions is a challenge in itself, which has been confirmed by Chehusova (2022) and Nykyforov (2021).

The findings, though, validate extensive previous studies while bringing a new dimension to their data for describing unique aspects of cultural activity in Ukraine during the war.

## **Conclusions**

Investigating the current problems of cultural and artistic practices in Ukraine amid the full-scale war, the study showed that culture has become a vital means of social consolidation, support for the national spirit, and international cultural diplomacy. Ukrainian artists and cultural institutions demonstrated resilience and adaptability despite the problematic wartime conditions, actively introducing new formats, including online concerts, art therapy, street art, and international cultural projects. Many of the artistic initiatives were aimed at providing psychological support to the military, IDPs, and affected citizens.

The dissemination of cultural practices abroad through festivals, exhibitions and film forums has contributed to a positive image of Ukraine in the international arena. However, the results revealed significant challenges, including a lack of funding, deteriorating infrastructure, migration of artists, and limited access to cultural events due to security risks and financial constraints. The disproportion between the requested and actual amounts of grant support, which in 2023 amounted to only 6.7% of the needs coverage, highlights the need to strengthen the state policy of supporting culture and attracting international resources.

In order to effectively overcome the identified problems, in the coming years, the focus should be on increasing the accessibility of cultural services, developing mobile cultural centers, intensifying programs for internally displaced artists, and introducing modern technologies to preserve cultural heritage. Government institutions and international partners should increase funding for cultural initiatives, particularly in art therapy, cultural inclusion and the digitalization of cultural content. Expanding cultural diplomacy through the participation of Ukrainian artists in global cultural events will remain an important area, further strengthening international support for Ukraine. In the post-war period, culture should become a source of national identity

and historical memory and a powerful tool for social recovery and integration of society.

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## Conflicts of Interests

The authors declare no conflict of interest.

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