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ART AND CREATIVITY AS A METHOD OF REHABILITATION FOR PEOPLE WITH DISABILITIES

Abstract. The article provides a comprehensive analysis of creative activity as an effective method of rehabilitation for people with disabilities in the context of modern society. Individual and social models of integration and inclusion are examined, and their conceptual characteristics, limitations, and potential in the field of social and rehabilitation work are identified. The study analyzes scholarly approaches to understanding the role of art and art therapy in processes of social inclusion, psycho-emotional stabilization, development of self-expression and self-awareness, and improvement of the quality of life of people with disabilities.

Particular attention is paid to the practical aspect of the research, namely the experience of implementing the International Art Symposium–Plein Air for People with Disabilities «Art Without Limits» in the city of Uman, which combines artistic creative practices with inclusive tourism. The main objectives, tasks, and areas of activity of the project are described, along with its social, rehabilitative, and psychotherapeutic effects. The results of participant surveys are presented, confirming the positive impact of creative activity on emotional well-being, self-esteem, motivation for self-realization, and social engagement of people with disabilities.

The article concludes that integrating creative rehabilitation practices and inclusive tourism into the system of social services is an innovative and effective tool for comprehensive rehabilitation and social integration of people with disabilities.

Keywords: creativity, art therapy, rehabilitation, people with disabilities, social inclusion, inclusive tourism.

Problem setting. In the modern world, it is customary to distinguish between two models of inclusion: the individual and the social. The first model is oriented toward adapting the individual to society and is referred to as *integration*, while the second focuses on adapting society to the specific characteristics of individuals and is described by the term *inclusion*.

Each of these models is characterized by its own limitations. Thus, integration is based on the concept of normalizing the social existence of people with special characteristics through the application of corrective and rehabilitative approaches.

The inclusion model is grounded in the concept of social constructionism, which draws attention to the sociocultural construction of individual characteristics in the interests of exercising power over people. However, this model tends to ignore the

sociocultural foundation of organic impairments of the individual and their significance in determining the paths and goals of cultural development. This means that the desirable sociocultural outcome of inclusion, oriented toward the ideal of autonomy, is the acceptance of norms dictated by this ideal, namely self-determination, independence, advocacy of the right to difference, and respect for the characteristics of others.

The individual integration model tends to perceive the potential of art in its instrumental application as a means of therapy, correction, or rehabilitation of the individual. The social model of inclusion refers to the social turn in the field of art, bringing it closer to a social-constructionist approach to the problem of impairments and disability. This model considers art as a sphere of social construction of reality, including the reality of impairments, but, following the logic of separating corporeality from the sociocultural dimension, leaves outside consideration the formation of the human body as culturally meaningful. At the same time, art is also viewed solely as an instrument of social critique or construction. Overcoming all these oppositions is possible by rejecting the initial division between corporeality and the spiritual-practical dimension of human personality.

Analysis of basic research and publications. The literature analyzing the significance of art for social inclusion and rehabilitation of people with disabilities is often limited to its consideration within the context of art therapy. However, the impact of creative activity on the rehabilitation of people with disabilities and their possible integration into society through inclusive tourism has been studied by both Ukrainian scholars (N. Bielousova, H. Vytak, O. Vinokurova, L. Haidai, S. Yefimenko, N. Koliada, I. Krupska, H. Kucher, N. Levchenko, T. Semyhina, O. Filimonov, O. Chernyshenko, A. Shynkariuk, I. Shurma) and foreign researchers (I. Argyle, H. Belzig, T. Belcheva, J. Bolton, M. Burno, J. Sullivan-Sulewski, H. Tulchynskyi, R. Hasnain, A. Shemanov).

Purpose of the Article. The purpose of this article is to study and analyze the impact of creative activity on the rehabilitation processes of people with disabilities.

Presentation of the basic research material. Usually, self-expression through various forms of creativity is familiar and natural for everyone. Many people do not even consider that for some individuals this is a major and difficult step toward development, improvement of life quality, and a way to present themselves to the world; in most cases, this applies to people with disabilities. The main value of rehabilitation through art lies in its ability to balance a person's psychological state by increasing their capacity for self-expression, self-knowledge, and reflection.

With the help of art, at a symbolic level, virtually all human feelings and emotions are experienced: love and hatred, resentment and joy, anger and delight, rage, fear, and disappointment. All these reactions occur in a non-traumatic form for the individual. While drawing, coloring, or writing, a person does not merely solve a specific narrow task but learns to view situations from a different perspective, finds a deeper vision and

understanding of their life, and discovers important answers to eternal questions. This is far more than simple rehabilitation; it is the restoration of the organism and personality as a whole.

Modern art therapy is closely connected with recognizing the value of human resources as the most important condition of a developing society. Care for human resources is inseparable from the improvement of medical and social assistance, including through the implementation of effective methods of prevention, treatment, and rehabilitation of mental and somatic illnesses. At the same time, maintaining health and improving the quality of life of people in society is determined not only by the factor of medical and social assistance but also by their personal responsibility and activity, their desire and ability to care for their own health and well-being by using internal and external resources.

At present, the concept of medical and social assistance is undergoing radical changes. It is increasingly oriented not only toward treating illnesses or solving people's problems but also toward supporting their internal potential for resilience, including through more active use of various external resources related to nature, culture, communication, and creative activity. It is precisely these resources that art therapy uses for the purpose of restoring and preserving health, harmonizing relationships, and supporting the creative nature of the human being.

Today, art therapy is penetrating a wide variety of fields of medicine, social work, and education. From institutional environments, it often moves into a broader space associated with everyday activities and interpersonal relationships, especially those involving people with disabilities.

In most cases, the implementation of art-therapeutic activities aimed at developing various artistic practices for the rehabilitation of people with disabilities takes place through various grants and projects. An example of such a project with rehabilitative properties through art and inclusive tourism is the International Art Symposium–Plein Air, which took place in the city of Uman from August 12 to August 24, 2020. This is a grant project implemented with the financial support of the Ukrainian Cultural Foundation.

The purpose and objectives of the project include: forming the image of the city of Uman as a cultural, educational, social, and tourist city accessible to everyone without limitations by highlighting its beauty through visual arts; inviting artists with disabilities from partner cities to participate in the project, which provides an opportunity to improve their professional skills with the assistance of recognized master artists and with the participation of student volunteers; creating conditions for the realization of their own creativity, providing comprehensive social rehabilitation services in accordance with individual needs, social adaptation, and integration into new cultural communities; covering the artistic event in the media and presenting the creative works of artists with disabilities – participants of the project – during art exhibitions and in printed publications.

The project made it possible to draw attention to the protection of basic social values of members of society who have impairments and disabilities, their capabilities and talents, while simultaneously emphasizing the necessity of making the cultural and historical space of a tourist city accessible to everyone. For the Uman City Society of Friendship with Foreign Countries, the project provided an opportunity to unite artists with disabilities from different countries of the world, including partner cities, thereby expanding friendly relations between cities and countries. For Pavlo Tychyna Uman State Pedagogical University, the project offered future artists an opportunity to become acquainted with the works of prominent masters of visual art, People's Artists and Honored Artists of Ukraine, to comprehend the essence of inclusive art, and for students – future social workers – to try themselves as volunteers working with specific categories of people, in particular with people with impairments and disabilities. For the Center of Integrated Social Services of the city of Uman, this project became a certain experience of inclusive work with persons with disabilities, an example of providing inclusive social and rehabilitation tourism services aimed at developing the potential of artists -community members – and actively involving them in cultural and artistic life both locally, nationally, and internationally.

The International Art Symposium – Plein Air for People with Disabilities «Art Without Limits» is a cultural product for people with disabilities that promotes their social adaptation, development of creative abilities, and realization of creative potential, as well as professional communication between amateur and professional artists regardless of their physical or psychological characteristics.

The uniqueness of the project lies in the fact that it has no analogues in Ukraine and creates conditions for equal participation, equal access, and equal opportunities for cultural self-expression for all artists, including persons with disabilities.

The symposium–plein air enabled artists with disabilities from Ukraine and abroad (including partner cities) to become acquainted with the unique beauty of the city of Uman, its surroundings, historical and tourist sites, and a masterpiece of landscape architecture–the Sofiivka Dendrological Park, which is included among the Seven Wonders of Ukraine.

The main objectives of the project are to create conditions for equal participation, access, and opportunities for creative self-expression of artists with disabilities and for their exploration of the surrounding world, particularly the cultural, historical, and tourist heritage of the city of Uman; to promote inclusive art as a powerful means of social integration of people with disabilities; and to promote the city itself, including among this category of people. Through visual art, the project aims to demonstrate the beauty of the city of Uman by involving artists with disabilities and people with impairments in the creative process, which includes artistic work at various locations.

During the plein air and the completion of various tasks, the following activities were carried out:

– familiarization of artists with the city of Uman and its surroundings, historical and tourist sites, including:

– a visit to the Comprehensive Rehabilitation Center for Children with Disabilities «Prolisok»;

– a visit to the National Dendrological Park «Sofiivka»;

– a visit to Pavlo Tychyna Uman State Pedagogical University;

– a visit to the State Historical and Architectural Reserve «Old Uman»;

– a tour of the Jewish quarter to the grave of Tzadik Nachman;

– a visit to the Uman Local History Museum and its branches;

– an excursion to Synytskyi Park;

– a trip to the village of Polianetske to the creative estate «Lialkova Khata»;

– a trip to the village of Puhachivka;

– creative work at locations (village of Legedzyne), including a creative meeting and master class with doll artist Olha Sobkovych;

– a trip to the village of Palanka;

– conducting creative meetings and master classes of project participants with Uman artists, school and university youth, and leading masters of Ukraine, including:

– a creative meeting with embroiderer Nataliia Osipenko;

– an online master class conducted by a foreign artist;

– a creative meeting with symposium participant, People’s Artist of Ukraine Feodosii Humeniuk;

– a creative meeting with local historians of the city of Uman (online);

– communication with a French artist participating in the plein air (online);

– a creative meeting with symposium participant, Honored Artist of Ukraine Mykola Kochubei;

– a creative meeting with an artist from Belarus (online);

– a creative meeting with children’s illustrator from Lviv Viktoriia Kovalchuk;

– an online master class conducted by Mykola Kochubei;

– a creative meeting with calligrapher, Honored Artist of Ukraine Vitalii Mitchenko;

– a creative meeting and master class with doll artist Olha Sobkovych;

– a ceramics master class for participants of the creative group conducted by Uman artist Tamara Shvets;

– organization of an interim exhibition of works by plein air participants in the city of Uman.

The main objective of the project is the development of the potential of artists with disabilities, active implementation of an inclusive approach in the realization of cultural and educational tasks, promotion of inclusive art in Ukrainian society, and development of inclusive tourism.

During the implementation process, project organizers encountered possible risks, including physical inability of some participants to perform certain tasks, lack of

preparedness for collaborative work, inability of a participant to submit a final work due to deterioration of health, unfavorable weather conditions during the plein air, unpredictable circumstances, and quarantine restrictions related to the COVID-19 pandemic.

To minimize these risks, psychologists and rehabilitation specialists were involved; all participants were accommodated in compliance with quarantine measures; work at locations was carried out with social distancing; and event programs were adapted to circumstances without significant changes in order to ensure that the final result remained unchanged.

Following the completion of the project, participants were offered a questionnaire. Analysis showed that most respondents experienced difficulties and obstacles related to mobility, parking spaces, and public transport stops used by people with disabilities. They also indicated that entrances to buildings and facilities, as well as various premises including restrooms, were inaccessible and not adapted for people with disabilities. At the same time, they noted the availability of visual information regarding the location of accessibility elements. Despite these difficulties, almost all participants reported a sense of comfort during their stay, friendly attitudes from staff, and the ability to receive consultations on any issues. Project participants made new friends. None of the respondents noted significant changes in their emotional state, as they were surrounded by positive events throughout the project. At the same time, almost all stated that their mood improves during artistic activities and unanimously agreed that art helps with self-expression. Notably, 100% of respondents identified inclusive tourism as beneficial and expressed a desire to continue participating in it. Overall impressions of the experience, despite minor obstacles, were rated at the highest level by all participants.

Thus, analyzing the feedback of project participants, we can draw conclusions about the psychotherapeutic effect of participation, expressed in experiences of relaxation and tranquility, increased self-esteem and self-confidence, development of creative skills, and strengthening of group relationships. It can also be concluded that group-based artistic activities are more effective due to the development of a sense of belonging, experience of collective respect, and increased group cohesion.

Conclusions and prospects for further studies. Therefore, the positive impact of art on people with disabilities has been confirmed, as well as its inherent rehabilitative nature. By combining various forms of art therapy with inclusive tourism, a powerful tool for the rehabilitation of people with disabilities can be obtained. Its impact is invaluable, as it provides people with disabilities with a renewed zest for life, motivation for creativity, opportunities to demonstrate their talents, share experiences, find new friends and support, and improve their emotional and psychological well-being, which in turn leads to improvement in physical condition. All of this is clearly demonstrated by the example of the International Symposium–Plein Air «Art Without Limits», which contributed to the development of people with disabilities, the

community, and an accessible environment for future projects. The main result of the project is the participants' motivation for creativity, which they share with others. However, for a full and systematic impact, such activities should not be limited to individual projects but should be integrated into the system of social services for people with disabilities, where, in combination with other forms of activity, they can have a powerful influence on participants.

The prospect for further research lies in the development and implementation of such an innovative social service.

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**МИСТЕЦТВО ТА ТВОРЧИСТЬ ЯК МЕТОД РЕАБІЛІТАЦІЇ
ЛЮДЕЙ З ІНВАЛІДНІСТЮ**

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Анотація. У статті здійснено комплексний аналіз творчої діяльності як ефективного методу реабілітації людей з інвалідністю в умовах сучасного суспільства. Розглянуто індивідуальну та соціальну моделі інтеграції й інклюзії, визначено їхні концептуальні особливості, обмеження та потенціал у сфері соціально-реабілітаційної роботи. Проаналізовано наукові підходи до розуміння ролі мистецтва та арт-терапії в процесах соціальної інклюзії, психоемоційної стабілізації, формування самовираження, самопізнання та підвищення якості життя людей з інвалідністю.

Особливу увагу приділено практичному аспекту дослідження, а саме досвіду реалізації Міжнародного художнього симпозіуму-плєнеру осіб з інвалідністю «Мистецтво без обмежень» у місті Умань, який поєднує творчі мистецькі практики з інклюзивним туризмом. Описано основні цілі, завдання та напрями діяльності проєкту, а також його соціальний, реабілітаційний та психотерапевтичний ефект. Представлено результати анкетування учасників, що засвідчують позитивний вплив творчої діяльності на емоційний стан, самооцінку, мотивацію до самореалізації та соціальну активність людей з інвалідністю.

Зроблено висновок про доцільність інтеграції творчих реабілітаційних практик та інклюзивного туризму до системи соціальних послуг як інноваційного та ефективного інструменту комплексної реабілітації людей з інвалідністю.

Ключові слова: творчість, арт-терапія, реабілітація, люди з інвалідністю, соціальна інклюзія, інклюзивний туризм.

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