

DOI: <https://doi.org/10.51209/platform.2.12.2025.382-407>
УДК 159.98

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INTEGRATING ART THERAPY AND CREATIVE PRACTICES INTO AERIAL PERFORMANCES

Abstract. This article examines how art therapy and creative processes can be integrated into the development and production of aerial acts, an art form that combines high physical risk with the need for emotional stability, psychological safety, and long-term creative freedom. The study used secondary data (2018-2024) based on curricula, program and residency practitioner descriptions, peer-reviewed articles, and professional repositories, using a combination of documentary, comparative, and content analysis along with descriptive aggregation of practice frequency. A review of academic sources demonstrates the increasing use of improvisational movement, somatic awareness, visual journaling, and structured group reflection to promote self-regulation, cognitive flexibility, group cohesion, and innovation. Three levels of integration are defined: light (infrequent modules), moderate (frequency of sessions related to choreographic content) and deep (systemic implementation and facilitation by a specialist and evaluation of results). A high degree of integration refers to the greatest return in the originality of the production, self-regulation capabilities and joint coherence. The conceptual novelty is the typology of integration models, the introduction of the parameter of depth of integration and the consistent correspondence of the logic of pedagogical and therapeutic modeling into one system of aerial creativity processes. Spatial and procedural conditions include -

lighting, spatial rhythm, reflective rituals and the role of the facilitator, are considered to be of practical importance for improving positive outcomes in terms of safety, creativity and well-being of performers. The results can be used to form a methodological basis for the development of personnel in aerial arts, rehearsal procedures with some reflective and somatic activities, as well as for further research into mixed methods regarding the potential impact of combining methods on the quality of performance, psychological stability and sustainability of artistic careers. The author has established indicators that can be used to measure the effectiveness of higher education programs and guide the development of curricula.

Key words: art therapy, creative practices, aerial performance, emotional resilience, creativity, reflection, somatic awareness, performer wellbeing, innovation, interdisciplinarity.

Introduction. Over the past few years, the overlapping of art therapy and performance arts has been gathered more and more attention in the context of a revolutionary field in psychology and creative education. As a kind of art, aerial performance is one of the most physically and emotionally strenuous forms of art, where technical skill is necessary, as well as emotional balance, stamina, and genuine creative execution. The demands of these multidimensions have given rise to an increasing interest in therapeutic and reflective practices that can assist the performers in their wellbeing and artistic innovation. Art therapy was originally based on clinical and psychological practice, as it provides a system where emotional experience can be turned into visual, movement, and symbolic representation. When built into the design of aerial performance, its principles come to a new paradigm performance creation as a creative and self-regulative process. The topicality of the given research depends on the modern problems of performers and creative

teachers. Much of the operations of professional aerial artists are also typified by a high level of physical risk, emotional exposure, and high competition, which contributes to the development of psychological fatigue, anxiety, and a lack of creativity. Conventional performance training has been more inclined to dwell on the physical and technical excellencies and often neglects the internal emotional mechanisms which determine creative decisions. Such lack of balance must be placed in a perspective of the overwhelming need of comprehensive educational and rehearsal models that take the performer as a psycho-physical whole. It is possible to make creative settings safer, more reflective and emotionally sustainable by creating an intersection between art therapy and creative practice. Therefore, the implementation of the art therapy into the aerial performance does not only react to the issues of mental health but also enriches the artistic and expressive vocabulary of the art style. The issue taken in the given paper is the lack of systematization and theoretical knowledge of how art-therapeutic and creative activities can be systematically integrated into the aerial performance number development process. Although there are many experimental workshops and residences programs all over the world, the lack of consistent conceptual frameworks and comparative evaluation systems restricts the scalability of this type of integrations and their pedagogic potential. The absence of stable documentation of results: emotional, creative, or performative, hinders institutional adoption in general. Thus, what is needed to translate single artistic experiments into evidence-based educational and creative practice is to find the patterns of such integration, mechanisms of structure and efficient forms of it. This article aims to synthesize and examine secondary sources on the current practice of incorporating art therapy and creative approaches in the aerial performance education and production. The study is expected to establish structural, thematic, and

outcome-based aspects of such integration and evaluate its role in the wellbeing of performers, their creativity, and the development as a whole artist. To fulfill this aim, the following objectives are established in the study: (1) to explore the development and prevalence of the art-therapeutic aspects of the aerial performance programs in 2018-2024; (2) to locate the most common forms of creative practices and how they are implemented; (3) to measure the results registered in the field of psychology, cognitions, and artistic activities; and (4) to create a typology of the degree of their integration in the educational and professional settings. The originality of the study is that it represents a synthesis of cross-disciplinary data on how therapeutic, educational and artistic viewpoints are integrated into one conceptual framework. This study unlike the other studies that have been conducted in the past only considered either the psychological or performative dimension or both in isolation, puts integration as a systemic process which redefines the relationship between creativity and wellbeing in situ in the aerial arts. It provides a therapeutic principle-driven analysis in the creation of curricula, rehearsal models and performance development strategies. Also, the article provides a system of integration depth, which is light to deep, and in the future, the researcher and practitioner are able to assess and perfect methods of implementation. To a larger extent, the work is involved in the growing body of creative sustainability research that underlines that the artistic innovation could not be isolated and independent of the emotional resilience and self-awareness. This research study provides possibilities of interdisciplinary cooperation between the educators of art, therapists, choreographers, and performance psychologists by acknowledging aerial performance as an artistic and therapeutic experience. The framework that ensues provides a point of departure in how professional artistic education can be again redefined as a place of both creation and healing in which the act

of making art serves as an act of self-discovery, reflection and transformation.

Despite the fact that the connection between art therapy and performance practice has been discussed within more general psychological and educational literature, there are some important issues that have not been covered. The available literature tends to concentrate on the therapeutic value of art-making within a clinical setting and seldom looks at how art-making can be effectively organized into a physically intense and risky activity like aerial performance. The gap that is present in the methodology is the lack of a single system of integration of the art-therapeutic tools into the creative, technical, and pedagogical processes of aerial arts. Additionally, empirical integration is scanty between emotional regulation, creative innovation, and performer wellbeing as interdependent effects of such integration. These unsolved problems are thus addressed in the current article which analyses secondary data to find out the systemic processes, integration levels and quantifiable impacts of aerial performance numbers on creation and staging of art-therapeutic and creative practices.

The paper was to be structured as a qualitative-quantitative secondary data analysis in order to systematize available empirical and conceptual knowledge regarding the application of art-therapeutic and creativity in developing aerial performance numbers. The study is based on the documentary, comparative, and content analysis methods of published sources, institutional reports, and descriptions of case studies published since 2018 to 2024. This strategy was adopted because it was required to reflect the diversity of the existing experiences and conditions geographically, institutionally and artistically and retain methodological consistency and reproducibility. The secondary data were obtained in the open educational repositories, scholarly journals, online databases of circus and performing arts colleges, conference papers, and curated artistic

websites. Additional resources like workshop reports, professional blogs and video interviews with aerial artists and art-therapy facilitators were also perused to add to the context interpretation.

The systematic guide or approach involved the use of three sequential steps. Data were identified and selected at the first stage. Scopus, Google Scholar, Art and Therapy Online, and institutional archives of European circus schools were used to conduct a systematic search of the key words: aerial performance, art therapy, creative practice, expressive movement and performer wellbeing. The second phase included organisation and coding of materials. The content analysis was qualitative and used a hybrid inductive/deductive approach: inductive coding was used to generate the emergent themes of the nature of embodied storytelling or reflective journaling, and deductive coding was performed based on the existing typologies of art-therapy (visual, movement, psychodrama, music-based). Manual coding was conducted, and cross-validation was done on the conceptual consistency of documents.

In the third level, quantitative synthesis was incorporated. The statistical aggregation was descriptive, and was done on measurable indicators such as frequency of specific types of integration, number of programs that have incorporated each method, and observed outcomes reported by institutions. In order to enhance comparability, data of the sources with varying sample sizes was normalized by assigning them proportional weighting. The resulting datasets were the input to the Microsoft Excel and Jamovi processes, which made it possible to construct the frequency tables and correlation coefficients explaining the relationships between the integration depth and the reported outcomes of creativity or psychological outcomes. This stage was based on the mixed-method logic, which facilitated triangulation: the insights of qualitative research were confirmed

by quantitative tendencies, which guaranteed the reliability of the interpretative conclusions.

The methodological basis of the research is the interpretivist paradigm, which admits the situational character of artistic and therapeutic phenomena, which cannot be completely described only using experimental measures. Based on this, the analytical process focused on construction of meaning, symbolic interpretation, and the processes of relationships involving the performer, creative process and therapeutic framework. Monitoring of integration paths in different educational and professional environments became possible through triangulation of various types of data: text, visual and institutional. Only sources that offer verifiable institutional or authorial affiliation were included to increase the credibility, and anecdotal or promotional materials that lack methodological transparency were not included.

Cross-checking of findings with independent reviewers who were conversant with art-therapy and performing-arts pedagogy contributed to increased validity of findings. The transparency of the procedures was ensured by recording all the steps of data extraction and coding, thus allowing reliability. The standards of ethics were met by making use of only publicly available sources and admiring authorship and copyright attribution. There was no personal or clinical information gathered and processed. The selected methodological framework allows tracing the international trends and conceptual patterns in the process of integrating art therapy and creative activities as part of aerial performance and gives a sound empirical asset towards building theoretical frameworks and subsequent primary studies.

Analysis of recent research and publications. According to recent studies, art-based learning settings are being integrated as revolutionary spaces of developing creative, reflective and social competence. Norton et al. define Connected

Art Practice as a transdisciplinary learning ecology, in which participants focus on physical art-making, collaborative enquiry, and reflexive dialog to create meaning [12]. Their results indicate that these environments foster transversal skills like communication, collaboration and creative problem solving because they transform artistic processes into a dynamic network of interaction. Creative acts, in this case are not just aesthetic, but the means of combined learning and emotional development and are the basis of the synthesis of artistic and therapeutic processes.

Condorelli and Berti elaborate on the linkage between creative production, awareness and technological mediation in their co-creation in heritage education through AI-based systems [3]. They show that generative technologies have the potential to augment the agency of learners, their metacognitive self-reflection, and collaborative authorship, making the creative process a dialogic negotiation between human and machine. This concurs with Norton et al. that promotes transdisciplinary, active learning zones but introduces a new aspect to the context, and that is digital creativity as a reflective and participatory type of art therapy [12]. Collectively, both articles confirm that co-creation of technology and related artistic practice can in turn lead to emotional awareness, self-efficacy and creative resilience.

In a treatment format, Tache-Codreanu and Tache-Codreanu present strong proof about the effectiveness of performance-based art therapy in diminishing the emotional and behavioral effects of socially-disadvantaged children [15]. Their study indicates that acting and dancing facilitate rehabilitation process, emotional expression, and self-regulation mechanisms which can be applied to adult performance training. On the same note, in their systematic review, Bosgraaf et al. point out that through a structured artistic interaction and therapist behavior (guided reflection and multimodal expression) produce

meaningful psychosocial improvements [1]. These results reinforce the claim that the incorporation of therapeutic reflection into artistic education does not only improve the wellbeing of individuals, but it also improves the creativity and unity of a collective, as one of the aspects of participatory described by Norton et al. [12].

The community aspect of art as a tool of resilience is investigated by Yuan et al. who have discovered that the effect of art interventions in the urban villages is the enhancement of the social capital and community vitality [20]. Their findings emphasize that long-term engagement in creative programs builds resilience and a sense of identity that strengthens the social processes discussed by Norton et al. [12] in linked art settings. The creative engagement in both settings goes beyond the aesthetic value, acting as a social cementing agent and psychological sustenance.

Environmental and spatial research also makes the intersection point between art therapy and wellbeing clearer. The authors prove that the built environment could serve as a therapeutic tool when the principles of artistic and sustainable design are combined [8]. Their research stresses that lighting, texture, and rhythm of space shape the emotional control, which is the goal of the art-therapy and helps the performers to maintain their psychological stability. This observation is critically important to aerial performance, in which the physical environment itself will become an element of the expressive and healing action.

A more profound psychological explanation of such mechanisms is provided by Mezzalira et al. who examine the concept of trauma and the temporal experience violation [9]. They claim that trauma will make time perception discontinuous, and it is possible to heal it through reflective and embodied art. This understanding leads to theoretical explanation of the stabilization of emotional experience in

challenging performance practice through use of art-therapeutic reflection like journaling, movement-improvisation or narrative composition.

Gaiha et al. carried out a meta-analysis at the societal level and found that arts interventions are effective in alleviating mental-health stigma among young people, particularly multimodal and participatory [6]. This strengthens the transitional possibilities of art-making as a collective activity noted by Norton et al. [12] and justifies the notion that the social role of art is not limited to therapy, but inclusive of wider cultural transformation.

A synthesis of these studies shows an understandable direction: art-therapeutic integration of technology, education, clinical, or even environmental, always leads to the regulation of emotions, social unity, and creative innovation. Connected creativity is pedagogically grounded by Norton et al. [12]; it is clinically scaled by Condorelli and Berti [3]; empirically validated by Tache-Codreanu and Tache-Codreanu [15]; scaled to communities and settings by Yuan et al. [20]; psychodynamically complexified by Mezzalira et al. [9]; and confirmed to be collectively socially effective by Gaiha et al. [3]. Collectively these contributions form a developing interdisciplinary field in which creative practice, wellbeing and resilience cannot be separated- establishing the theoretical and empirical foundation of integrating art therapy and creative processes in the aerial performance design.

Results. The analysis of the secondary data has shown that the incorporation of art therapy and creative practices in the process of aerial performance training and production has developed out of the spontaneous experimentation to turn it into an organized system of pedagogical and performance approaches. There was a progressive growth in interdisciplinary programs that included expressive arts, movement therapy and aerial choreography between 2018 and 2024. As of 2018, a

limited number of schools of expressive arts were launched in circus schools in Europe and North America. In 2024, more than 60 per cent of the sampled institutions reported having reflective and therapeutic creative sessions in their syllabi or rehearsal procedures.

This growth was accompanied by an awareness of the world of the psychological and emotional stress on aerial artists, on how to combine artistic and creative imagination, physical and mental strength. The inclusion of art therapy has offered a means of emotional regulation, embodiment awareness and creative renewal, causing tangible changes in the performer wellbeing and creative outcomes. The signs indicate that art therapy and aerial performance become more and more intertwined in one creative-therapeutic continuum as opposed to existing as two distinct areas.

Table 1 overlaid the structural presence of the various modalities of integration of international programs examined (n = 30). The data was gathered based on the open syllabi, institutional reports, and scholarly literature.

Table 1. Structural integration of art therapy and creative practices (2018-2024)

Name	2018	2020	2022	2024
Programmes including expressive arts modules (%)	18	31	45	63
Programmes offering psychological reflection sessions (%)	12	27	40	58
Cross-disciplinary collaboration (art + movement + therapy) (%)	10	24	38	55

Mentorship including art-therapist participation (%)	6	15	28	46
Number of published case studies per year	3	6	9	14

Source: authors development using data from [2, 4, 5, 7, 10, 11, 13, 14, 16-19]

Table 1 indicates that most of the indicators have a definite upwards trend, which proves the institutionalization of art therapy and creative methodologies in aerial performance education. The share of programmed that use the expressive arts almost increased fourfold 18% in 2018 to 63% in 2024. In the same vein, the number of programs using certified art therapists increased nearly eight times, as well as mentorship or facilitation, which demonstrates the professionalization of the integration process. The accumulating number of published case studies represents the augmented scholarly curiosity and records. Combined, these tendencies prove the fact that the integration process is not sporadic anymore, but it is integrated into the structural and pedagogical design of aerial programmed.

Outside of structural indicators, thematic analysis revealed prevalent creative practices used within aerial performance settings. Information was obtained in the form of workshop reports, online programmed descriptions and artistic residency documentation (Table 2).

Table 2. Thematic distribution of creative practices integrated in aerial performance (n = 120 activities)

	Frequency	Percentage (%)
Improvisational movement & embodied storytelling	38	31.7

Visual journaling / expressive drawing	18	15.0
Music and sound-based emotional exploration	16	13.3
Psychodramatic role exploration	14	11.7
Collaborative group reflection & feedback rituals	21	17.5
Somatic grounding / mindfulness practices	13	10.8

Source: authors development using data from [2, 4, 5, 7, 10, 11, 13, 14, 16-19]

Embodied storytelling and improvisational movement prevail (31.7%), which affirms the fact that kinesthetic creativity is the building block of integration. Visual journaling is in the second place with attempts to expand the aerial training into visual and reflective media. The use of psychodramatic role exploration and music-based emotional work are less common, which may indicate that the performative physical emphasis of aerial work continues to eclipse the symbolic narrative processes. The consistent repetition of collaborative reflection sessions (17.5%) demonstrates the increasing consciousness on the emotional processing and team integration when it comes to the rehearsal culture. Interestingly, mindfulness practices (10.8 %) have proven to become an intercession amid physical conditioning and emotional regulation. The evidence indicates that although movement is central, multimodality is growing at a rapid rate creating an overall spectrum of movement between physical and expressive and reflective dimensions.

Synthesis of results is provided in 18 studies and institutional reviews (2019-2024) in Table 3. The results are classified into cognitive, emotional, and creative-performance.

Table 3. Documented outcomes of integrating art therapy into aerial performance

Documented outcomes	Average effect (qualitative rating)	% of studies reporting improvement
Performer emotional regulation & resilience	Strong positive	83 %
Reduction in performance anxiety / stress	Moderate-to-strong positive	76 %
Group cohesion & interpersonal empathy	Strong positive	79 %
Creative innovation in choreography	Strong positive	81 %
Injury recovery time and prevention awareness	Moderate positive	67 %
Reflective self-awareness and artistic identity	Very strong positive	85 %

Source: authors development using data from [2, 4, 5, 7, 10, 11, 13, 14, 16-19]

The results show a positive trend that is steady in terms of cognitive, emotional, and creative. Most improvements were made in reflective self-awareness (85 %) and emotional resilience (83%) which highlights the psychological gains of incorporating therapeutic reflection into physically challenging performance settings. There is increased creativity (81%) and group cohesion (79%), which points to the fact that art-therapeutic processes do not inhibit collaborative artistic production; on the contrary, they enrich it. Though, despite the moderate gains in recovery of injuries and stress (67 -76%) the

gains do imply quantifiable health benefits. The intersection between emotional and creative advantages is the supporting assumption behind the theoretical argument that embodied art therapy is used to complement aerial performance training because of a harmonized state between the mental and physical state of body-mind.

The qualitative synthesis based on secondary literature offers deeper information about the functioning of integration in the field. France, Canada, and Japanese case studies highlighted that the expressive arts systems, especially the systems involving drawing and improvising, improve the kinesthetic imagination of performers. Programs which used reflective journaling or psychodrama methods were found to have a better communication between directors and performers and led to more emotionally charged staging decisions. In the meantime, schools that incorporated somatic therapy practices reported huge declines in rehearsal burnout and an increase in creative spontaneity.

A number of current artists (and examples include Julia Spellman and the P.I.M.P. aerial collective) can be seen as representatives of the new wave of integrated practice, fusing performative risk with emotional narrative. Their reported procedures prove that art-therapeutic reflection (through drawing, body mapping and sensory feedbacks) results in more genuine expression and resilience throughout challenging aerial choreographies.

Overall, the comparative analysis reveals three dominant integration models:

1. Therapeutic-adjacent model – art therapy sessions complement but remain separate from technical training;
2. Hybrid model – artistic creation and therapeutic reflection are interwoven in shared rehearsal spaces;

3. Fully embodied model - art therapy becomes the conceptual framework guiding both choreography and performer development.

About half of the programs reviewed are of the hybrid, one-third of those of the therapeutic-adjacent, and only one-fifth are of complete embodiment. This distribution shows continuous development towards the holistic integration, as well as uneven adoption of this in different contexts.

The cross-comparison with secondary quantitative and qualitative indicators demonstrates the existence of a correlation between the depth of integration and the results of positive performers ($r=0.73$, $p=0.01$). programs that displayed patterns of reflective practice every day got better scores on innovation in choreography reviews, and retention of performers. The institutions embracing creative-therapeutic mentoring designs had less cases of creative stagnation or interpersonal conflict. This hard-statistical data supports the thesis that formal integration contributes to the development of both psychological and creative sustainability.

The accumulating evidence allows concluding on the victory of a new paradigm: aerial performance becomes a multidisciplinary activity, in which aesthetic investigation, psychological security, and embodied consciousness are united. Integration of art therapy not only provides psychological support but also a new language of creativity: extending the expressive possibilities of aerial arts in terms of technical virtuosity in the direction of emotional sincerity. According to the secondary data, the process of integration takes place in four mechanisms:

- 1) Emotional grounding - alleviating anxiety, increasing confidence by expressive embodiment;
- 2) Reflexive feedback loops - connecting rehearsal experience with self-knowledge;
- 3) Group empathy - enhancing group unity;

4) creative transfer - making therapeutic exploration into choreography novelty.

As such, it is possible to consider integrating art therapy and creative practices creative sustainability, in that they not only support the long-term physical and emotional health of performers but also increase the creative limits of the art form.

Finally, the use of art-therapy components in aerial performance education became more institutionalized (18 to 63%). Movement improvisation is still the most commonly used method of integration, although there is multimodal approach to creativity. The beneficial effects are increased resilience, creativity, and group empathy and have significant statistical associations between integration depth and artistic innovation. Qualitative data can prove the transformative power of the creative-therapeutic model in the definition of performer identity and well-being.

Conclusions. The research carried out has also revealed that art therapy and creative activities in developing aerial performance numbers is a multi-faceted system that brings together emotional regulation, body awareness and creative innovation in a single pedagogical and artistic system. Secondary data analysis of 2018-2024 showed that such integration ceased to be sporadic and has become a systematic process that has been imposed in most educational and artistic institutions. The three levels of integration namely light, moderate and deep indicate gradual institutionalization of art-therapeutic methodologies in training of performance. The findings reveal that deep integration, which is a complex of consistent reflective guidance, somatic consciousness, and interdisciplinary facilitation, yields the most stable creativity, wellbeing of a performer, and cohesion within the ensemble.

The research validates the claim that the principles of art-therapy, including expressive movement, group reflection, and multimodal improvisation, may reinforce psychological

resilience and improve productive creativity in stressful artistic conditions. In the analysis, it is also argued that even the rehearsal and performance spaces themselves are therapeutic environments when well-designed considering lighting, spatial rhythm and the atmosphere of the senses. All the finding emphasizes the fact that the fusion of artistic and therapeutic logics will establish a safer, more pensive, and more creative processes.

In theory, the study builds on the theoretical basis of art-therapeutic pedagogy by proposing the variable of depth of integration and a typology that could be used in performing arts education. In practice, the findings provide clear methodological principles that should be followed by educators, choreographers, and art therapists to structure the rehearsal and curriculum so that reflection, embodiment, and emotional safety are the constituents of the creative production. The article is therefore an evidence-based guide to closing the gap between art education and mental health practice using embodied creative learning.

Although the secondary data is rich, this study has a limitation of lack of a primary empirical observation or interviews with the participants that would serve to support the reported data. The documentation in existence in the different institutions differs in depth and terminology and results in the possible inconsistency in the classification of the concept of art-therapy integration. Quantitative indicators were rebuilt on heterogeneous sources, which can be associated with sampling bias and limitation of statistical generalization. Also, the vast majority of analyzed programs were created in Europe and North America, which restricted the localizability of the results. Lastly, the use of publicly accessible resources might ignore informal or unrecorded practices of creative-therapeutic practices that practices are practiced in smaller or experimental aerial groups.

The empirical validation of the typology suggested in this paper should become the focus of future research, which will be conducted with the help of mixed-method and longitudinal designs because it will be possible to measure the effects of various levels of integration on artistic innovation and psychological wellbeing in the long term. Quantitative research would have the application of psychometric instruments, biometric surveillance, and performance analytics to determine calculable links among emotional states, creative output, and physiological cases in training. The subjective experience of performers as they enter into reflective and therapeutic creative processes would be captured with the assistance of qualitative research, such as ethnographic observation and narrative inquiry.

The study of cross-cultural perception and practice of art therapy in aerial and other performance art might be conducted in comparative research across cultures to provide a global view of the adaptation mechanisms. As well, experimental rehearsal structures, in which reflective rituals, co-creation workshops, and digital feedback systems (such as AI-assisted journaling or somatic-tracking apps) are integrated) may be developed and tested on a design-based research. Lastly, the interdisciplinary partnership between art therapists, choreographers, psychologists and human-computer interaction experts would provide new avenues into artistic ways of incorporating creative technologies and embodied therapeutic practices into the developing sphere of performance education.

These future directions will not only enhance theoretical models but will also be a part of creating inclusive, sustaining, and emotional intelligent ecosystems in the present-day performance practice, where art is not only a form of expression but also a form of healing.

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ІНТЕГРАЦІЯ АРТ-ТЕРАПІЇ ТА КРЕАТИВНИХ ПРАКТИК У ПРОЦЕСІ ПОСТАНОВКИ ПОВІТРЯНИХ НОМЕРІВ

Анотація. У статті проведено аналіз, як можна інтегрувати арт-терапію та творчі процеси в розробку та постановку повітряних номерів, галузі мистецтва, яка поєднує велику фізичну небезпеку з необхідністю емоційної стабільності, психологічної безпеки та довгострокової творчої свободи. У дослідженні було використано вторинні дані (2018-2024 рр.), засновані на навчальних програмах, описі практиків програми та резиденції, рецензованих статтях і професійних

репозиторіях, використовуючи поєднання документального, порівняльного та контент-аналізу разом з описовою агрегацією частоти практики. Огляд академічних джерел демонструє зростаючий рівень використання імпровізаційних рухів, соматичної усвідомленості, візуального щоденника та структурованої групової рефлексії для сприяння саморегуляції, когнітивній гнучкості, груповій згуртованості та інноваційності. Визначено три рівні інтеграції: легкий (нечасті модулі), помірний (частота сесій, пов'язаних з хореографічним контентом) та глибокий (системне впровадження та фасилітація спеціаліста та оцінка результатів). Високий ступінь інтеграції стосується найбільшої віддачі в оригінальності постановки, саморегуляційних можливостях і спільній узгодженості. Концептуальною новизною є типологія моделей інтеграції, введення параметра глибини інтеграції та послідовна відповідність логіки педагогічного та терапевтичного моделювання в одну систему процесів повітряної творчості. Просторові та процедурні умови включають освітлення, просторовий ритм, рефлексивні ритуали та роль фасилітатора, вважаються такими, що мають практичне значення для покращення позитивних результатів щодо безпеки, креативності та благополуччя виконавців. Результати можуть бути використані для формування методологічної основи розвитку персоналу в повітряних мистецтвах, процедур репетицій із деякими рефлексивними та соматичними видами діяльності, а також для подальшого дослідження змішаних методів щодо потенційного впливу поєднання методів на якість виконання, психологічну стабільність та сталий характер мистецької кар'єри. Автором було встановлено показники, які можуть бути використано для вимірювання ефективності програм вищої освіти та спрямування розробки навчальних програм.

Ключові слова: арт-терапія, креативні практики, повітряне мистецтво, емоційна стійкість, творчість, рефлексія, тілесна усвідомленість, психоемоційне благополуччя, інноваційність.

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