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ORIGINAL ARTICLE

An Analysis of the Feasibility of Implementing Art Workshops in Disability Facilities in Japan; A Qualitative Analysis Utilizing the Grounded Theory Approach based on Saiki's Theory

Xuejiao XIE ¹⁾*

1) Graduate School of Design, Kyushu University, Japan

ABSTRACT

Drawing upon Saiki's theoretical framework, this study employs a qualitative, grounded theory approach to assess the feasibility of introducing art workshops in disability facilities across Japan.

The primary aim of this study is to meticulously examine the impact of art-based workshops on individuals with disabilities. This approach facilitates a thorough understanding of the extent to which art workshops affect the everyday lives of participants. Findings indicate a pronounced tendency among participants to persist in their engagement with the workshops. This tendency is marked by a significant increase in their motivation and a growing appreciation for art. Furthermore, there is a noticeable rise in interest in professional artistic pursuits among the participants.

In its conclusion, the study underscores the necessity of tailoring art workshops to meet the specific needs and expectations of participants in disability welfare facilities. It argues that such customization not only bolsters the efficacy of the workshops but also substantially contributes to the overall satisfaction and personal development of the participants. This research endeavors to identify and elaborate on four critical factors—Preparation of an Environment suitable for workshops, Enhancement of Participation Support, Diversification of projects, and Understanding of Scientific Data—that are essential for the successful execution of art-based workshops in disability facilities, thus enhancing their impact and effectiveness.

Keywords: Art Workshops, Disability Arts, Leisure Support, Interpersonal Assistance, Disabilities.

* Xuejiao XIE, direnjie3322@hotmail.com

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1. Introduction

In Japan, art activities such as art, music, drama, and dance are increasingly popular for fostering a symbiotic society and assisting people with disabilities. The government, particularly the Ministry of Health, Labour and Welfare and the Agency for Cultural Affairs, has expanded support for these activities, establishing 35 centers nationwide to facilitate them. A survey in Osaka and Iwate prefectures revealed that nearly 70% of disability facilities offer art workshops, showing their widespread implementation. Additionally, the government has supported the discovery and commercialization of artworks by disabled artists¹⁾.

These artistic activities have been reported to significantly enhance the well-being of people with disabilities, boosting their self-esteem and satisfaction²⁻⁴⁾. They provide a unique means for expression, non-verbal communication, and achieving self and societal acceptance. In various sectors, such as interpersonal support and nursing care, these activities have been recognized for their positive impact on the quality of life, social participation, and rights protection of disabled individuals¹⁾. For example, ikebana and relaxation exercises in nursing care have improved well-being, and musical programs in psychiatric hospitals have been beneficial for mental health patients, offering enjoyment and aiding in treatment and recovery⁵⁾. These practices are also expanding to educate others about disability. Additionally, numerous international studies have observed positive effects when individuals with disabilities engage in artistic activities. For example, participation in art appreciation has been found to induce relaxation, reduce tension, and increase satisfaction among participants. Furthermore, reports have shown that engaging in dance, art appreciation, and simple craft-making workshops can enhance participants' confidence, communication skills, self-esteem, and mental health scores. These findings underscore the broad benefits of art involvement for individuals with disabilities, reinforcing the therapeutic and developmental potential of such activities in diverse settings¹⁾.

The artistic endeavors of individuals with disabilities have been extensively explored across four main domains: the pursuit of artistic merit and evaluation in the field of art, therapeutic interventions in the medical field such as art therapy and various therapies, art activities as everyday leisure in the welfare sector, and Disability Art, which critiques these paradigms in art, medicine, and welfare⁶⁾. In Japan, since the development of art activities for individuals with disabilities through leisure support in welfare facilities in the 1990s, there has been a particularly strong connection to welfare. The works of artists with disabilities have garnered recognition as artistic creations⁷⁾, and art workshops, as leisure support, are esteemed for their positive impact on daily satisfaction, creativity, and communication skills among individuals with disabilities. Community art and other inclusive activities have been shown to foster shared values irrespective of disability⁶⁾. Moreover, art improvisation workshops have successfully elicited participants' autonomy and initiative⁸⁾. Since the late 1990s, numerous studies have delved into the creative activities of individuals with disabilities, offering new perspectives on social values related to disability, normalcy, and abnormality. This has spurred initiatives by NPOs and private organizations in the social welfare field⁹⁾. Additionally, since 2014, the Ministry of Health, Labour and Welfare has implemented the Disability Arts and Culture Activities Promotion Project, establishing support centers for disability arts and culture activities in 35 prefectures nationwide (as of 2021). These centers provide support for the artistic creation and activities of individuals with disabilities. Consequently, many welfare facilities have incorporated art-based workshops and recreational activities into their leisure support.

Previous research on art activities in welfare facilities has been limited, largely consisting of qualitative studies similar to case reports that focus on the impact of art activities on individuals with disabilities. For instance, dance workshops have

been said to expand the understanding of what participants can do and feel with their bodies, and to communicate different ways of using the body and forms of interaction in collaboration with others¹⁰). Various workshops and art activities have been acknowledged for enabling individuals with disabilities to demonstrate their abilities, enhance interpersonal skills through interaction with peers and community members, and gain roles¹¹). Furthermore, reports indicate that art activities stimulate imagination and creativity in participants, as they create movements derived from their own imaginations rather than imitation of others¹²). However, as previously mentioned, many issues raised in prior research remain unresolved. These include: (1) diversification of tools for artistic activities, guidance on techniques/methods, and support from art professionals¹³⁻¹⁵), (2) new perspectives on evaluating artworks by individuals with disabilities and methods for assessing the effectiveness of workshops¹⁵⁻¹⁸), (3) the significance of commercialization¹⁵), (4) accommodating participant diversity¹⁹), and (5) sustaining these activities¹³).

This study aims to address the unresolved issues through interviews with individuals with disabilities who regularly participate in art activities at welfare facilities. The aim is to explore their needs and propose feasible solutions to the problems identified in prior research. Using the Corbin and Strauss Grounded Theory Approach (GTA), this study seeks to clarify the changes experienced by participants in the workshops, identify emerging needs during participation, and examine the potential for widespread adoption of such workshops in welfare facilities. Additionally, this study utilizes the concept of Well-Being as defined by the World Health Organization (WHO), encompassing not just physical health but also mental and social fulfillment.

This research emphasizes the societal necessity of art activities conducted by individuals with disabilities, particularly within welfare facilities, highlighting their impact on personal well-being from a social perspective. Firstly, these art activities promote self-expression and self-acceptance among participants with disabilities, contributing to the construction of a more inclusive society by enhancing social recognition and acceptance. This provides a means for individuals with disabilities to find new ways of expressing themselves and deepen mutual understanding through non-verbal communication with others.

Secondly, art activities facilitate social participation of individuals with disabilities, leading to a reduction in discrimination and protection of their human rights. This signifies providing opportunities for persons with disabilities to actively participate in society, demonstrating their abilities through interactions with other community members.

Thirdly, the study proposes methods for the qualitative evaluation of the effects of art activities and encourages a reevaluation of societal standards for appraising artworks created by individuals with disabilities. This aims to acknowledge the cultural and social value of artistic creations by people with disabilities, enhancing their societal role and status through commercialization and public exhibitions.

Finally, the proliferation of art activities in welfare facilities helps to create environments where individuals with disabilities can achieve self-fulfillment and social belonging as members of society, supporting their physical, mental, and social well-being. This underlines the collective responsibility and efforts of the entire society to support the social inclusion and welfare improvement of individuals with disabilities, thereby contributing to the formation of a symbiotic society.

2. Research Methodology

2.1. Study Participants

The subjects of this study consisted of users from three employment support facilities operated by Company B in Osaka City, Osaka Prefecture. These facilities cooperated with the research. Over the span of a year, from August 2019 to August 2020, art-based workshops were held twice a month (24 sessions in total) in the café area of the Company B premises.

The workshop content was determined through staff meetings with Company B's support workers and administrators, who considered various proposals. The final selection of the 24 workshop sessions was based on a survey of the participants' interests and the types of workshops they were interested in.

The workshop instructor and design were led by the author, who worked as a part-time support worker, with assistance provided by daily staff members during each session. The details of the workshop content are shown in Table 1. The study involved interviews with six participants: four men and two women. The age distribution included three individuals in their 50s, two in their 60s, and one in their 80s. All participants suffered mental disabilities, with four also experiencing physical disabilities (Table 2).

All research collaborators were users of Type B employment continuation support facilities, primarily utilized by individuals with severe disabilities or the elderly, resulting in a participant group predominantly in their 50s and older.

Table 1. Workshop Content

Times	Workshop Details	Description of Activities
August 2019	Trick Art ①②, Opening Session	Greetings to each other, 3D Origami Art Creation
September 2019	Fan Making, Sand Art	Making and Decorating Uchiwa Fans, Coloring with Colored Sand
October 2019	Candle Holder Making, Scratch Art	Painting Candle Holders and Creating Pictures with Scratch Art Sheets
November 2019	Herbarium, Keychain Making ①	Creating Herbariums with Dried Flowers and Making Keychains with Natural Stone Parts
December 2019	Christmas Wreath Making, Bracelet	Decorating a Christmas Wreath and Crafting a Natural Stone Bracelet
January 2020	Bingo Game, Shimenawa (New Year's rope) Making	Hosting a Bingo Game with Prizes, and Making a New Year's Shimenawa
February 2020	Valentine's Card Making, Making Glowing Bottle Indirect Lighti	Creating Handmade Valentine's Day Cards and Fashioning LED Bulb Decorations in Glass Bottles for Indirect Lighting
March 2020	UV Resin Crafting ①② (Accessories)	Creating Resin Art with Embedded LED Lights
April 2020	Keychain Making ②, Tile Coaster Making	"Crafting a Key Ring with Natural Stone Parts and Making a Coaster with Tiles
May 2020	Photo Frame Making, Color Sand Bonsai Making	Creating a Photo Frame with Tiles and Designing a Succulent Bonsai with Colored Sand
June 2020	Oil Painting Magnets, Photo Frame Making	Creating Oil Paintings on Magnets and Coloring Photo Frames
July 2020	UV Resin Crafting ①② (Keychain)	Creating Resin Art with Embedded LED Lights
August 2020	Coloring, Closing Session	Japanese Landscape Coloring Book and Year-End Review

Table 2. Details of Interview Subjects

Case No.	Age	Diagnosis	Interview Duration	Years of Use	Living Arrangement	Usage Time (Outside WS)
1	50s	Physical Disability, Mental (Fitting a Prosthetic Limb) Disability (Schizophrenia)	35 minutes	About 1 year	Living with family	Every day 9am-3pm
2	50s	Physical Disability (Paraplegia), Mental Disability (Schizophrenia)	25 minutes	About 1 year	Living alone	Every day 9am-3pm
3	50s	Intellectual Disability, Mental (IQ:64) Disability (Schizophrenia)	23 minutes	About 2 years	Living alone	Every day 9am-3pm
4	60s	Physical Disability (Fitting a Prosthetic Limb), Mental Disability (Depression)	12 minutes	About 2 years	Living alone	Every day 1pm-3pm
5	60s	Physical Disability, Mental (Paralysis of the Right Arm) Disability (Depression)	15 minutes	About 1.5 years	Living alone	Twice a week, 9am-1pm
6	80s	Mental Disability (Depression)	37 minutes	About 8 months	Living alone	Every day 9am-1pm

Furthermore, as the participants attended the facility on a day-service basis, the majority lived alone. Additionally, Company B, under three years in establishment, reflected a shorter duration of facility use among the participants.

The interviews were semi-structured and focused on the degree of satisfaction with the art workshops, including content satisfaction, expectations, and participants' preferences for future workshops. With the consent of the participants, the interviews were recorded and later transcribed.

2.2. Data analysis

In this study, qualitative analysis was conducted using the Corbin and Strauss Grounded Theory Approach (GTA), a methodology renowned for its capacity to delve deeply into human relationships and emergent concepts through interaction. This approach is particularly apt for understanding complex social phenomena. Corbin delineates GTA as a method centered around data-driven analysis, aimed at cultivating a 'theory' that elucidates the mechanisms of phenomena arising directly from the data. The 'theory' in GTA is essentially a narrative articulated in sentences, elucidating the relationships between concepts. This method is distinctive for its ability to extract concepts from data and weave them into a cohesive relational framework.

Within the context of this research, the GTA was instrumental in uncovering the elements of art-based workshops that enhance the satisfaction of participants with disabilities. This was achieved by inductively deriving categories from GTA and creating correlation diagrams to map out the connections between these categories and participant satisfaction. This approach facilitated a nuanced understanding of how these workshops influence lifestyle changes and overall contentment among the participants.

The utilization of GTA in this study is supported by a rich tradition of research across various fields, demonstrating its

versatility and robustness as a qualitative research methodology. Studies like Glaser and Strauss's exploration of dying patients, Charmaz's work on chronic illness in young adults, and Clarke's research on cancer patients receiving chemotherapy, exemplify the breadth of its application. These studies have utilized GTA to develop comprehensive theoretical frameworks that provide profound insights into the social processes they investigated^{20,21}).

Furthermore, the emergent nature of GTA, with its iterative process of data collection and coding stages, ensures that the resulting theory is deeply grounded in the data and reflects the complexity of the studied phenomenon. This methodological rigor underscores the validity of the findings and the depth of understanding it offers, particularly in new or complex areas of research.

While Grounded Theory offers significant advantages, such as its data-first approach and the ability to explore new research areas flexibly, it is not without its challenges. Researchers must be mindful of potential biases in interpreting qualitative data and the extensive time resources required for thorough analysis. Nevertheless, the approach's capacity to develop data-driven, comprehensive theoretical frameworks makes it an invaluable tool in qualitative research, especially for understanding intricate social phenomena²²).

In sum, the application of the Grounded Theory Approach in this study aligns with its established role as a powerful and flexible tool in qualitative research, enabling a detailed exploration of the effects and impacts of art-based workshops on individuals with disabilities. The GTA's methodological framework has been instrumental in identifying key aspects of these workshops that contribute to participant satisfaction, offering significant insights into their experiences and aspirations.

In discussing the Grounded Theory Approach (GTA), Saiki¹⁷) highlights its methodology as not merely summarizing data, but as a means to produce a "theory" that explains the mechanisms behind phenomena emerging from the data. In GTA, this "theory" is a storyline, articulated in sentences that describe the relationships between concepts. Therefore, GTA can be rephrased as a method that extracts concepts from data and seeks to interrelate them. This study employs GTA to thoroughly explore the categories involved in the enhancement of well-being among workshop participants, delving into how these categories contribute to the improvement.

The interview included the following questions:

How did you find the workshops you have attended so far?

Were there any workshops that you found difficult? How could they be made more enjoyable?

Were there any workshops that you enjoyed? What did you enjoy about them?

What kind of enjoyable experiences have you had through workshop participation?

Please tell us about any deficiencies and satisfactions you've had with the workshops over the past year.

Are there any workshops you would like to try in the future?

These questions were designed to capture the personal impressions of the workshops and individual requests, with the intention of creating a category correlation diagram to guide the implementation of the workshops (Figure 1). Additionally, the study generated detailed categories through the GTA analysis of the interview content (Table 3).

2.3. Implementation Period

August 2019 - August 2020

2.4. Ethical Considerations

Research collaborators were informed of the study's objectives, survey methods, and data handling (including personal information) both in writing and orally, and it was explained that their cooperation was voluntary and that there would be no disadvantage in declining to participate. Consent was also obtained from the facility administrators both orally and in writing. This study was approved by the Ethics Committee for Experiments Involving Humans at the Graduate School of Design, Kyushu University (approval number 361).

2.5. Ensuring the Quality of Analysis

To ensure this study's reliability, three specialized evaluators were involved: an arts management expert with a decade of experience, a 25-year-experienced employment support program manager, and a counseling support worker/vocational guidance counselor with five years in the field. They scrutinized the survey and analysis for several subjects, providing essential advice. Additional input was gathered from staff during facility meetings. Moreover, the lab's supervisor, an arts management specialist with 15 years of experience knowledgeable in social inclusion and qualitative analysis in disability arts, rigorously reviewed the research methods, results, and discussion.

3. Results

The analysis using the Grounded Theory Approach (GTA) yielded the central phenomenon of “Workshops Leading to Satisfaction and six categories: 《Discomfort with Detailed Tasks》, 《Expression of Interest in Workshops》, 《Expectations for Freedom in Activities》, 《Hopes for Large Group Workshops》, 《Desire for Recognition》, and 《Activities that Become Memorable》. These categories are designated with the symbols 《》 for categories, 「」 for subcategories, and 〈〉 for codes. Within these findings, categories such as 《Discomfort with Detailed Tasks》 revealed participants' 《Expectations for Freedom in Activities》 and a tendency to prefer simpler tasks. Furthermore, it was discovered that all participants harbored 《Hopes for Large Group Workshops》 and had positive recollections of 《Activities that Become Memorable》

Table 3. Category for workshops leading to satisfaction

Category	Subcategory	Code (Direct quotes from interviewees' speech may be included)
《Discomfort with Detailed Tasks》	「Reasons for Inability」	<Dislike of the form> <Objects are too small> <Can't see well> <Too complicated> <Takes too much time> <Can't concentrate well> <Lack of physical strength> <Influence of disability> <Lack of specialist knowledge> <Chronic illness>
「Difficulty of Workshops」	<Just being there is good enough> <Can't do it at all> <Too fickle to do it> <Observing is enough> <Want a sample to follow> <Exhausted when getting home> <Feel like I tried hard for a week> <Too tired to go out afterwards> <Don't want to go out after it's over>	
「Dependence on the Instructor」	<Can't do it alone> <Possible if doing it with others> <Get help from the teacher> <Feel safe when the teacher is there>	
《Expression of Interest in Workshops》	「Expected Content」	<Making things is good> <Jewelry-related is good> <Simple things are okay to do> <Things that can be given as gifts are good> <Visually appealing items> <Items with a good atmosphere> <Enjoyable items> <Can take home> <Free workshops to participate in>
「Desire to Participate」	<Changed the number of days using the facility> <Workshops are a place for communication> <Becomes part of daily life>	
《Desire for Recognition》	「Intensity of Feeling」	<Motivation increased> <Keep carefully> <Want to study specialized knowledge> <Want to make an artist debut> <Want to try selling artwork>
「Level of Confidence」	<Never been to school before> <Poor at human relationships> <Not suitable for a product> <Complained by partner before> <Bullied by a brother before>	
《Activities that Become Memorable》	「Items to Treasure」	<Real feeling of making something> <Emits light> <Creates a good atmosphere> <Visually sparkling items> <Items that make you feel good> <Moment of being moved> <Displayed in the entire room>
「Connections with People」	<Give to a lover> <Passing on to friends> <Give to a supervisor> <Experience of being thanked>	
《Expectations for Freedom in Activities》	「Facility Restrictions」	<Cramped> <Times don't match> <Short duration> <No supporter available> <Want to make food> <Wanted to do more>
《Hopes for Large Group Workshops》	「Nature of Enjoyment」	<Group format workshops> <Better with more than three people> <Getting along with everyone> <No weird people> <Just the right distance> <Not too close> <Good to be able to make noise and have fun>
「Type of Large Group Workshops」	<Joint project> <A few people make one item> <Group creation>	

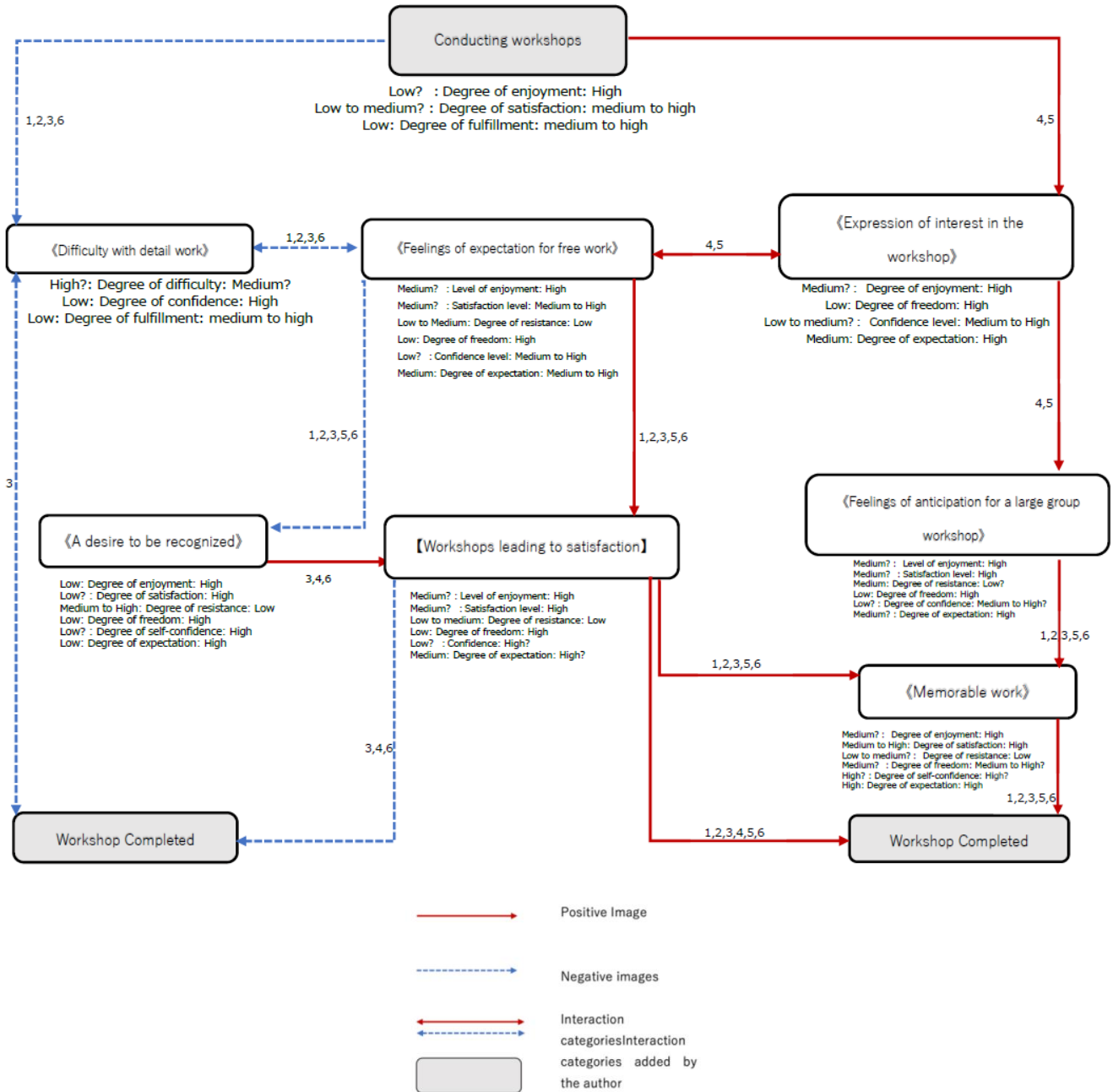


Figure 1. Category Related Chart

Based on the aforementioned results, the interview data underwent fragmentation, and through this process, dimensions were identified and labeled for each fragment, a step known as open coding. After open coding, a correlation diagram was created (Figure 1).

In terms of overall satisfaction with past workshops, the participants' satisfaction was not universally low. However, many expressed a 《Discomfort with Detailed Tasks》 due to the challenges posed by their disabilities, task difficulty, or insufficient support from instructors. Initially, participants showed a weak 《Expression of Interest in Workshops》, indicating little interest in the workshops. Nonetheless, those who continued to participate found satisfaction in the ability

to work freely. Some even expressed a desire to pursue their craft at a professional level or make an artist debut, as indicated by codes such as <Want to study specialized knowledge> and <Want to make an artist debut> .

Even participants who were not vocal about their interest in the workshops demonstrated strong 《Expectations for Freedom in Activities》, as evidenced by comments such as <Want to make food> , <Wanted to do more> , or <Times don't match> , indicating a desire for free engagement in activities of interest. Eventually, such activities evolved into 《Activities that Become Memorable》 , categorized as "Items to Treasure" and "Connections with People," which contributed to the central category. It is anticipated that such activities will continue to foster a sense of satisfaction among the participants.

The following is a detailed interpretation of each category.

(1) 《Discomfort with Detailed Tasks》

This category represents the feelings and attitudes of disabled participants when introduced to the content of workshops. Participants cited physical limitations such as <visual impairments> , <lack of physical strength> , and <chronic illnesses> as reasons for their discomfort with detailed tasks. Regarding the 《Difficulty of Workshops》 , some participants showed no motivation and were content with <just being present> or <merely observing> , stating <complete inability> to perform the tasks. The degree of 《Dependence on the Instructor》 was evident as participants sought support from instructors or others (e.g., <cannot do it alone> , <need help from the teacher>), and exhaustion was common after the workshops (e.g., <don't want to go out after it's over> , <exhausted when returning home>).

(2) 《Expression of Interest in Workshops》

This category shows the expectations disabled participants harbor regarding the content of workshops. Within the 《Expected Content》 , responses ranged from <enjoying crafting> to preferences for <jewelry-making> and <items that can be given as gifts> , with a shared desire for simple yet visually appealing items. The subcategory 《Desire to Participate》 reflects participants' appreciation for the workshops, with changes in their routine (e.g., <changing the number of days they use disability services>) and viewing workshops as an integral part of their social life and daily routine.

(3) 《Desire for Recognition》

This category captures the desire of disabled participants to be recognized for their work or actions during and after their participation in workshops. Participants found motivation in positive feedback from instructors, staff, or peers, leading some to treasure their creations and even display <all of them in their room> . The range of feelings was observed, ranging from <keeping the work carefully> to <wanting to give it to friends> , and aspirations for <professional engagement> or <artist debut> were noted. However, many participants also exhibited a low 《Level of Confidence》 due to negative experiences such as difficulty in interpersonal relations or being uneducated.

(4) 《Activities that Become Memorable》

This category describes the characteristics of workshop activities that leave lasting impressions on disabled participants. The creation of tangible items and a specific atmosphere (e.g., <emitting light> , <sparkling objects> , and <moments of being moved>) were highlighted as important factors. Connections formed through the workshops (e.g., <giving to a lover> or <passing on to friends>) contributed to memorable experiences.

(5) 《Expectations for Freedom in Activities》

This category reveals the participants' expectations for freedom in their workshop activities. Limitations in the facility's

environment (e.g., <too cramped>) and personal constraints (e.g., scheduling conflicts with care services) led to feelings of <wanting more time> or <desiring to do more> . Some participants, typically those involved in food preparation, expressed the desire to create <desserts and meals> during workshops, indicating a desire for free pursuit of their interests.

(6) 《Hopes for Large Group Workshops》

This category indicates the expectations of disabled participants for workshops conducted in large groups. The 《Nature of Enjoyment》 included preferences for <group-based workshops> , <more than three people> , <good camaraderie> , and <lively interaction> , while also acknowledging the need for <appropriate distance> and <not being too close> . Regarding the 《Type of Large Group Workshops》 , many desired <joint activities> and <collaborative creation> among multiple members.

(7) Environmental Setup – Suitable Environment for Workshops

Complaints about the inconvenience of time and place within the category 《Expectations for Freedom in Activities》 indicated a need for a relatively spacious work environment for artwork creation. The current situation in many welfare facilities, where the workspace is too small, leads to a 《Discomfort with Detailed Tasks》 due to inadequate space or supplies. The lack of environmental setup ultimately affects the quality of workshops. In light of this, it is crucial to improve the workshop space and equipment to meet the 《Expectations for Freedom in Activities》 and ultimately contribute to the enhancement of participants' Well-Being.

(8) Participation Support

The interview results suggest a correlation between participant satisfaction, the instructor's behavior, and peer evaluation (《Desire for Recognition》). Higher satisfaction levels are linked to more frequent and positive evaluations. Despite a 《Discomfort with Detailed Tasks》 , support and assistance can turn activities into 《Activities that Become Memorable》 and enjoyable. Therefore, post-workshop peer evaluations and feedback from support staff and instructors are expected to contribute to participant satisfaction.

(9) Diversification of Types

The workshops in the study were primarily craft-based, designed with consideration of the participants' physical conditions and facility operational operations. However, the interviews revealed a desire for larger group workshops and the establishment of strong relationships with peers to turn activities into 《Activities that Become Memorable》 . Participants interested in 《Expression of Interest in Workshops》 sought a variety of activities, from lively crafting sessions to jewellery-making. The willingness to change service usage days suggests active engagement and a broad interest in different types of workshops.

(10) Data Application

The study suggests the use of quantitative measures, such as the SF-36 or WEMWBS, to assess participant satisfaction in workshops, complementing the qualitative research commonly conducted in Japan. Quantitative studies could also reveal the effectiveness of workshops on participants' Well-Being. The study proposes that the improvement of participant satisfaction can be achieved through adherence to the workshop composition suggestions, leading to the formation of small communities within the art workshops. Such communities facilitate free communication and self-expression among participants, potentially enhancing life satisfaction and Well-Being, as well as greater social participation and employment in the arts.

4. Discussion

Based on these results, the continuation and expansion of creative workshops in welfare facilities are deemed desirable for the enhancement of the Well-Being of individuals with disabilities. To establish a foundation for the proliferation of such workshops, all subcategories derived from coding through the Grounded Theory Approach (GTA) were classified into four groups. This categorization provided a guide for the design of workshops, visualized in Desired Image of the Workshop 1 (Figure 2). The categories corresponding to each division were outlined in the outer frame of the figure, indicated by arrows.

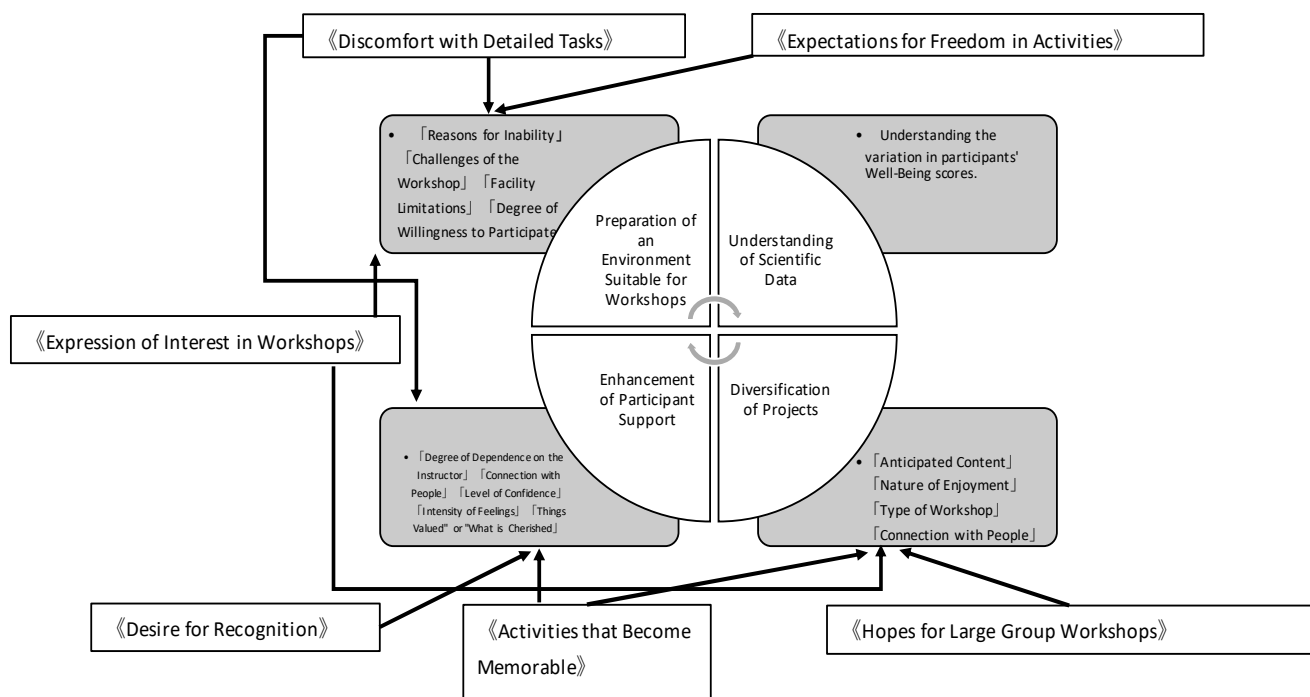


Figure 2. Desired Image of the Workshop

4.1. Preparation of an Environment suitable for workshops

Analysis of categories indicates that participants expressed concerns about the inconvenience of time and location under the "Expectation of Being Able to Work Freely". This highlighted the need for relatively spacious work environments in creative workshops. In reality, many welfare facilities faced limitations due to space constraints (e.g., 'Facility Restrictions' → 'Cramped'). Under such conditions, participants might find it challenging to create as they wish, and a lack of equipment could contribute to a 'Discomfort with Detailed Tasks'. Insufficient environmental setup ultimately affects the quality of the workshops. Therefore, providing a well-equipped workspace and tools is vital for enhancing participants' Well-Being in art workshops.

4.2. Enhancement of Participation Support

The interviews from this study suggest that participant satisfaction correlates with the instructor's behavior and peer evaluation ('Desire for Recognition'). Satisfaction and motivation to participate change based on the level and frequency of positive feedback. Despite a 'Discomfort with Detailed Tasks', support and assistance can transform the activity into an

enjoyable and memorable experience. As part of the art workshops in welfare facilities, not only artistic creation but also post-workshop peer evaluations and feedback from support staff and instructors are expected to build participant satisfaction.

4.3. Diversification of projects

The workshops conducted in this study, centered on crafting, were designed considering participants' physical conditions and operational capabilities of the facilities. Although primarily focused on individual tasks, interviews revealed participants' desires for larger group workshops and forming good relationships, expecting these to be memorable experiences. Those expressing 'Interest in Workshops' hoped for a variety of activities (e.g., 'Enjoy group settings', 'Crafting is good', 'Making accessories'). In fact, the prospect of creating different items each time led some to change their service usage days, actively participating and showing interest in the workshops.

4.4. Understanding of Scientific Data

Finally, this study's design suggests the use of scales like SF-36 (Health-Related Quality of Life, HRQOL) and WEMWBS (Warwick-Edinburgh Mental Well-being Scale) to assess participant satisfaction in workshops, as seen in foreign studies. While qualitative research within Japan allows detailed understanding of individual changes, capturing the overall and progressive changes among all participants can be challenging. Therefore, this study also conducted quantitative research, using scale scores of participants and non-participants to demonstrate the workshops' effectiveness and changes among participants. Statistical analysis suggested that continued participation over a year in Type B Continuous Employment Support facilities contributed to improved scale scores. Quantitative data is expected to clearly illustrate the significance and efficacy of workshops through numerical comparison between participants and non-participants. Future evaluations should aim to be both qualitative and quantitative, facilitating the wider adoption of creative workshops in various facilities and regions. As discussed, future workshop designs should consider larger group sizes, varying the types of activities each time, adjusting participant numbers to suit the environment, and ensuring sufficient equipment. Communication between participants and instructors, as well as participants and staff, is crucial, including support in interactions and skill development. By considering these factors in workshop design, participants' Well-Being can be enhanced, potentially forming tight-knit communities within workshops. This could enable participants to freely communicate and express themselves, improving life satisfaction and Well-Being, and possibly leading to societal participation, employment in artistic fields, and even artist debuts.

This study aligns with existing literature in several respects but also introduces new elements and perspectives on the implementation of art workshops in disability facilities in Japan. Like previous studies, this research recognizes the positive impacts of art activities on individuals with disabilities, such as improved satisfaction, motivation, and lifestyle changes. These findings are consistent with others in the field, showing that engagement in artistic endeavors can enhance the well-being and quality of life for people with disabilities¹⁸). Additionally, this study reflects the prevalent theme in literature concerning personal development and self-expression through art. Prior research has underscored the significance of art in facilitating non-verbal communication, fostering creativity, and providing a means for self-expression for individuals with disabilities. Unique to this study is the application of the Saiki Framework in a Japanese context, offering a culturally nuanced view of art workshops' impacts. Furthermore, the focus on tailoring workshops to individual needs and preferences

in disability facilities is an approach not extensively explored in existing literature. This study also delves into the administrative and logistical challenges of implementing art programs in Japanese disability facilities, a topic that receives little attention in global research. By addressing these gaps, the research provides a comprehensive view that balances cultural context, individual needs, and practical implementation challenges, making a valuable contribution to the field.

This study introduces innovative elements across several key areas, significantly enriching the field of art workshops in disability care settings:

(1) Application of Saiki's Theoretical Framework: This research pioneers the use of Saiki's theoretical framework in assessing art workshops within disability facilities, providing a unique lens to view these activities. While Saiki's theory has been predominantly applied in medical and nursing research, its application in the realm of disability support, especially in studies involving interviews with disabled individuals, has been scant. By deploying this theory, our study not only fills this gap but also underscores the potential of Saiki's theoretical framework in advancing interpersonal support fields.

(2) Emphasis on Tailoring Workshops: The study places a strong emphasis on the customization of workshops to align with the specific needs and aspirations of the participants. This approach represents a significant stride in addressing the diverse and often overlooked needs of individuals with disabilities. It moves beyond the generic application of art workshops, presenting a more nuanced and participant-centric model that resonates with the individual experiences of disabled persons.

(3) Identification of Critical Factors: We delve into four pivotal factors - environmental preparation, participation support, project diversification, and the comprehension of scientific data. This investigation culminates in a comprehensive and practical framework for the execution and evaluation of art workshops. It pioneers a new methodology in the field, one that balances artistic creativity with structured, evidence-based approaches.

Overall, this research not only broadens the existing knowledge base on the impacts of art on individuals with disabilities but also injects new insights and actionable strategies into the field. These innovations are particularly pertinent in the context of Japanese disability welfare facilities, where such comprehensive and tailored approaches can significantly enhance the quality of care and support offered to disabled individuals.

Limitations of the Study

There was a significant gender imbalance among the study's subjects. Additionally, a limited number of cooperating individuals rendered random selection impossible; as a result, the results are only valid within the cooperating institution. To refine the workshop conceptual model, it is necessary to implement the same workshops in other facilities and make corresponding revisions based on user interviews.

Furthermore, the art activity workshops in this study involved participants with mental, physical, and intellectual disabilities, suggesting that the impact of these workshops may vary depending on the type of disability. However, due to variability in the data, this research did not conduct a qualitative analysis of the effects specific to each disability type. Future studies should explore the impact of workshop participation on individuals, considering the variations based on the type of disability. This approach will provide a more nuanced understanding of how art workshops differentially affect participants with diverse disability profiles.

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