



The ABC for Inclusive Tertiary Art Education

Marcel Baaijens

December 2011

**The Learning Connexion,
Wellington**



AOTEAROA
NATIONAL CENTRE FOR
TERTIARY TEACHING
EXCELLENCE

An Ako Aotearoa publication.
This project output has been funded by
Ako Aotearoa through the
Regional Hub Project Fund.



This work is published under the Creative Commons 3.0 New Zealand Attribution Non-commercial Share Alike Licence (BY-NC-SA). Under this licence you are free to copy, distribute, display and perform the work as well as to remix, tweak, and build upon this work non-commercially, as long as you credit the author/s and license your new creations under the identical terms.

The ABC for Inclusive Tertiary Art Education

Index:

Introduction	3
Executive summary	5
1. Gesso	9
2. Is yellow more special than blue?	11
3. The shades of oppression	13
4. Colour matching	16
5. Transparent media	19
6. Flowers are red, green leaves are green	23
7. Creative wiring	27
8. The colours of a rainbow	28
9. But is it art, or even creative?	31
10. Popular culture and contemporary art	35
11. Paint by odd numbers	43
12. Taking the special out of needs-based art education	45
Benefits	57
Recommendations	62
Conclusion	63
Epilogue	64
References	65
List of critical success factors	67

Introduction: The key to inclusion

Recently, a well-informed and respected person from the disability sector said to me:

“Letting intellectually impaired people make art is such an easy option.”

This statement points to the lack of understanding I often encounter about the complexities of teaching art to intellectually impaired people. It also points to a lack of understanding about the relevance of their cultural expressions and indicates that such cultural expressions are as much an undecipherable script as Egyptian hieroglyphs once were.

Egyptian hieroglyphs remained undecipherable until the rediscovery of the Rosetta Stone. This stone dates from 196 BC. It was lost, but rediscovered in 1799. It is inscribed with three scripts in two known languages and hieroglyphs. Because the texts expressed practically the same meaning it became the first ‘key’ to decode Egyptian hieroglyphs.

Cultural expressions by intellectual impaired people are nothing like hieroglyphs, of course, but when deciphered and understood they can communicate a great deal. Understanding such expressions becomes particularly critical when linguistic abilities are impaired. Cultural expressions by intellectual impaired people have the potential to be a Rosetta Stone type ‘key’ that can improve dialogue with, and understanding of, people with intellectual impairments.

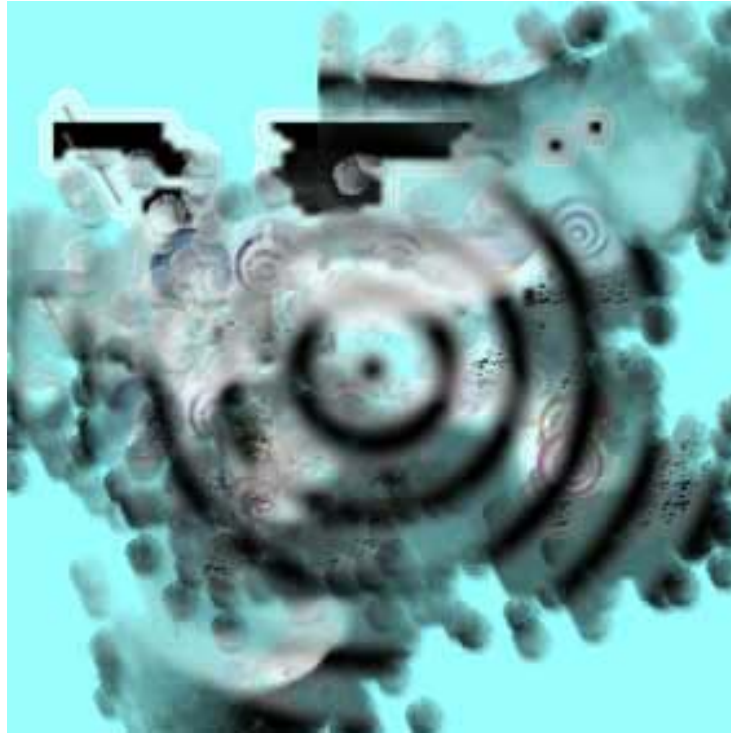
Through their cultural expressions, intellectually impaired people can tell their (his-) stories, express how they want to be seen, heard and cared for, and provide critical insights in their specific needs, including art educational needs. All this may remain unexpressed they are denied opportunities for non-linguistic expression.

I sincerely hope that this research will encourage tertiary art educational institutions to take the first steps to become truly inclusive so intellectual impaired people can study art, develop their creative products to the best of their abilities, find their ‘voice’, and take up their rightful place in society.

Below is a link to a compelling ABC TV segment on an autistic teenaged girl who, to everybody’s surprise, found her ‘voice’ through computer technology. The technology became her Rosetta Stone type key.

<http://www.youtube.com/watch?v=n7U1UjZzJLE>

Marcel Baaijens
Wellington, New Zealand, 2011



Untitled, Jeff Dixon, 2003, digital media.

Executive Summary

Objective:

This research project set out to make practical recommendations for an inclusive teaching methodology that will enable students with intellectual impairment to study art at a tertiary level.

Background:

Community based art studios, exclusively created for intellectually impaired people, have proven that their students have innate creative abilities and can successfully develop such abilities. Yet, these students are excluded from tertiary art education. When this author moved from working in such a community based studio to teaching in a tertiary art educational setting, the opportunity arose to investigate if and how tertiary art education can be made inclusive.

This stand-alone research project is believed to be the first of its kind in New Zealand and possibly in the world. It was initiated and conducted by Marcel Baaijens (M.A.A.E., Master of Art and Art Education), Mentor and Inclusion Coordinator at The Learning Connexion, a tertiary art education provider in Lower Hutt, and supervised by Lynsey Gedye (MComms), Quality Assurance Advisor, N.Z.Q.A. The six-month project was funded by Ako Aotearoa Central Hub and completed in 2011.

Methodology:

The project researched published and unpublished literature, video documentaries, and online resources by authors from various disciplines that addressed topics such as: intelligence and creativity; pedagogy; cultural democracy; and art education for intellectually impaired students. Since no inclusive art education programmes were found the project conducted face-to-face interviews at exclusive, community-based art educational settings for intellectually impaired students and an online questionnaire, to uncover best practices and critical success factors. It identified, documented and discussed models of good practice and critical success factors it uncovered in New Zealand and overseas. It tested their suitability for an inclusive tertiary art education methodology in an experimental class in New Zealand. It verified that the students' work met class and tertiary art educational requirements. It conducted, documented and discussed case studies of intellectually impaired art students in a variety of art educational settings to determine how inclusion can best advance their creative development.

Major findings:

1. Tertiary art education can successfully include students with intellectual impairments when a needs-based teaching methodology is used.
2. A needs-based methodology makes 'special' art education obsolete as it allows a teacher to simultaneously teach intellectually impaired and non-impaired students, making tertiary art education truly inclusive.
3. All students in an experimental inclusive class successfully met the class and tertiary art educational requirements.
4. Inclusive tertiary art education benefited both intellectually impaired and non-impaired students.
5. The benefits extended beyond the students to those working in the disability and education sectors and the community at large.

6. An intellectual impairment can affect how someone learns. Art educational methodologies suitable for non-impaired students may be ineffective and inappropriate for use with intellectually impaired students.
7. Inappropriate methodologies can cause the loss of unique cultural expressions, and endanger cultural democracy.
8. Art teachers interviewed for this research, who called their art educational approach 'intuitive', were often unable to define such an approach, prompting an attempt to define intuition and intuitive methodologies.
9. The hypothesis that intellectual impairments may create a natural conducive condition for intellectually impaired people to be creative, which is rare in non-impaired students.
10. Working alongside student with intellectual impairments can be inspiring, encouraging and beneficial for non-impaired students.

Recommendations for action:

This research project may be the first to consolidate critical success factors and best practices from a variety of exclusive art educational settings for intellectually impaired people into an inclusive teaching methodology. It therefore recommends anyone wishing to develop an inclusive tertiary art educational methodology to consider and integrate the critical success factors uncovered and discussed by this research project.

This research also recommends exclusive creative spaces for intellectually impaired people to consider becoming inclusive. If they would employ the methodology discussed in this research and ensure that intellectually impaired students will not become a minority, they could welcome non-impaired students in their midst for the benefit of both student groups.

The critical success factors as discussed in chapters 1-12:

- 1.a Examine the current relationship the tertiary art education sector has with intellectually impaired people, and why it excludes them.
- 1.b Shift relationships based on deficiency labels, as determined by the medical profession, to ones based on creative potential, as determined by art educators
- 2.a Refrain from using patronising language
- 2.b Correct use of terminology when referring to intellectually impaired people and their services
- 2.c Model use of correct terminology for intellectually impaired people
- 3.a Become aware of, and recognise all forms of oppression
- 3.b Become aware of, and reflect on the motives for one's supportive actions, no matter how well-intended one believes they are
- 3.c Engage in effective dialogue and listening with intellectually impaired people
- 3.d Use parallel viewing techniques
- 3.e Ensure that intellectually impaired people can express their viewpoints, or first-person perspectives
- 4.a Learn and use alternative forms of communication
- 4.b Recognise that existing art educational methodologies may have a normalising effect on those who are different, be inappropriate, and constitute oppression

- 4.c Recognise that existing art educational methodologies can endanger cultural democracy and cause the loss of unique cultural expressions and first person viewpoints
- 5.a Cultivate intuitive skills
- 5.b Cultivate a mindset that is open to everything and attached to nothing
- 5.c Be present with students in a reflective and intuitive manner
- 5.d Be aware of information contained in, and expressed by a student's body and its energy field
- 6.a Accept that students with intellectual impairments: think, remember, create, communicate, experience, and learn differently and thus need an educational methodology that reflects that difference
- 6.b Realise that classes with a 50/50 ratio of impaired and non-impaired students can mitigate internalised pressures in intellectually impaired students to conform to perceived norms
- 7 Consider the hypothesis that an intellectual impairment may disable the self-monitoring part of the brain, without affecting the brain's area of self-expression, creating a natural conducive condition for intellectually impaired people to be creative
- 8.a Consider the notion of creative intelligence
- 8.b Assume that creative intelligence is present in intellectually impaired students
- 9 Consider whether or not creative products by intellectually impaired people constitutes art or creativity
- 10.a Discover what 'contemporary' or 'popular' culture means for intellectually impaired students and use that as a starting point for teaching art and art history
- 10.b Recognise that intellectually impaired people form an integral part of our culture, while also constituting a culture unto them
- 10.c Include exposure to, and study of, art by intellectually impaired people in art history or contemporary art classes
- 11.a Remain flexible, reflective and responsive to change and development
- 11.b Guarantee freedom of choice and expression especially when the creative ideas and product by intellectually impaired students may occur as strange, unorthodox, or contrary to artistic traditions from the past, a teacher's own practice, a teacher's idea about what art is or how art should be generated
- 11.c Continuously review, and if needed, adjust teaching practices
- 11.d Realise that teachers *are* the most critical and valuable resources
- 11.e Realise that inclusion is first and foremost about the quality of human relationships rather than the quantity of resources
- 11.f Cultivate inclusive attitudes and vision
- 11.g Realise that research, teacher training, and opportunities for practical experimentation in classrooms enable teachers to cultivate inclusive attitudes and vision and make inclusion happen at the coalface
- 12 Use a needs-based methodology that is not 'special', one that caters for the needs of all students

Recommendations for further research

The project recommends:

- Research into the brain activity in intellectually impaired students while they are creative to investigate the hypothesis that intellectual impairments may affect the self-monitoring part of the brain but not the self-expression part, and creates a natural conducive condition for intellectually impaired people to be creative
- Research how care, support, transition and other disability organisations (and those governing and funding the tertiary art education and disability sectors) can best develop and cultivate inclusive attitudes, visions, policies, and strategies that will enable intellectually impaired students to transition into tertiary art education
- Research and develop digital interactive touch-screen technology for both communication and creative design purposes, as they may prove to be valuable resources for teaching intellectually and linguistically impaired students
- Practical experimentation and research in classrooms to enable teachers to cultivate inclusive attitudes, visions, and teaching skills. Documentation and analysis of such experiments may serve as a foundation for a future teacher training course in inclusive art education

1. Gesso -art medium used to prepare a surface for painting

To prime the blank canvas of inclusive tertiary art education it will be critical to first examine the current relationship the tertiary art education sector has with intellectually impaired people, and why it excludes them.

Intellectually impaired students are not only excluded from tertiary art education in New Zealand but also in other countries like The Netherlands. The Dutch 'Kunst Inclusief' (Inclusive Arts) research project about inclusion in the arts, concluded that:

... art academies and theatre schools, recognised and subsidised by the government are either not or barely accessible to people with impairments. Are there impaired artists who have a degree in art? (van Biene et al, 2010, p.13)

The Dutch research confirms that the situation is not unique to New Zealand, but that does not justify the practice of exclusion. Deficiency labels created by the medical profession have often been used to discriminate, marginalise and exclude intellectually impaired people through segregation, and in times of the Nazi regime, even extermination, the ultimate form of exclusion. In his paper 'New Folk, Beginning with the Local', presented at the 9th Annual Hawaii International Conference on Education, Stuart Shepherd cites the following:

In the essay 'A Neural basis for social Cooperation' (J.K. Rilling et al) reported that brain scans have shown that the pain caused by social exclusion stimulates the same areas of the brain as physical pain. Social class and status differences and the experience of exclusion in general cause social pain. It is much easier to learn when you are not in pain. (Shepherd, 2011)

Exclusion comes at the expense of the individuals concerned and the communities they belong to. Some art educators teaching intellectually impaired students are beginning to challenge the nature of the existing relationship between intellectually impaired and non-impaired people. The following interviews uncovered two models of good practice that challenge the nature of the existing relationship based on intelligence deficiency labels. In the first interview art educator Mieke van Dijk talks about her practical actions that changed the existing relationship with intellectually impaired students at 'De Witte Olifant' at Almere, The Netherlands, an esteemed art educational centre for people with intellectual impairments.

Van Dijk: *For example, we receive historic client files [from care organisations], listing everything that went wrong with a client, especially everything that went wrong. We think that is nonsense! You do not go to a job interview presenting a list with everything that went wrong in life, so your boss will know how to handle you either. No, you don't! You approach, say 'Peter', by considering yourself how to interact with Peter. So such files are nonsense. Here we make a new start. You come here to become an artist. From today you are someone on the road to*

becoming an artist. So you receive a new identity. When new students arrive, files disappear in a drawer, only come out when we are at a loss [of] what to do, which has never happened. Impairments do not really matter. Should one know everything about autism first? No! I know little about autism or other fancy labels. What we do is say to someone: "Great that you are here, you are O.K., you are most welcome, and there will be one thing in which you will excel! (Baaijens interviews, 2010)

In the second interview Pete Liebenow, Studio Manager at the Little City Foundation, Palatine, IL., U.S.A., describes how he and his staff fundamentally changed existing relationships with intellectually impaired people in the Foundation's art programme:

Liebenow: *Many individuals who are labeled 'problems' in the [sheltered] workshop environment, some individuals who had basically been given up on, they are given limited tasks and then basically just forget about them, they come here and they thrive, because they have been given that freedom [of choice]. We try to create an environment where they can go out, and do and seek out things, and ask questions, and God forbid, question authority. We are trying to break down the client-staff relationship and when that relationship gets broken down it does become a relationship of peers. (Baaijens, 1999).*

The shift in relationships van Dijk and Liebenow describe has resulted in art education environments that allow intellectually impaired people to be truly creative, tell their (his-) stories through visual language, explore their innate creative potential, and are no longer disabling. They base their new relationship on the creative potential of their students rather than medical deficiency labels.

Countless intellectual impaired artists and the many creative spaces around the world that support them, have proven that creative potential is present in people with intellectual impairments. Below is a list of websites with visual documentation of such proof:

- The Center for the Arts at Little City Foundation, Palatine, IL., U.S.A.: <http://www.littlecityarts.org/>
- Gallerie Herenplaats, Rotterdam, Netherlands: <http://www.herenplaats.nl/>
- Debajo Del Sombrero, Madrid, Spain: <http://www.debajodelsombbrero.org/ingles/>
- De Witte Olifant, Almere, The Netherlands: <http://www.opleidingdewitteolifant.nl/>
- Creative Growth, Oakland, Ca., U.S.A.: <http://creativegrowth.org/>
- Creative Spirit Art Centre, Toronto, Canada: <http://www.creativespirit.on.ca/>
- Creahm, Freiburg, Switzerland: <http://www.creahm.ch>
- Art Compass, Wellington, New Zealand: <http://beyond-reasonable-doubt.blogspot.com/>

A change in attitudes towards intellectually impaired people will more than anything else, make any environment inclusive. One can have the best resources, such as well-

designed accessible toilets in the world, but that alone will not make an environment inclusive. Ultimately, fellow humans welcoming intellectually impaired people into an environment will make it truly inclusive. Inclusion is about the quality of human relationships between impaired and non-impaired people rather than the quality of resources and facilities.

A shift from relationships based on deficiency labels, as determined by the medical profession, to ones based on creative potential, as determined by art educators, has proven to be a critical success factor for community based art educational settings. It will equally be a critical success factor for the tertiary art education sector. The sector can no longer justify exclusion of intellectually impaired students citing ignorance or medical assessments. A fundamental shift from a 'what isn't' to a 'what can be' perspective, and from a 'who we think they are' to a 'who they really are' perspective will change the relationship between the tertiary art education sector and intellectual impaired people. Such a fundamental shift, will like gesso on a canvas, act as a professional foundation for inclusive tertiary art education.

2. Is yellow more special than blue?

"What do we call them?" I am often asked. Naming intellectually impaired people is apparently still problematic. They are often referred to as 'special people'. The programmes they attend are often labeled 'special' as well, such as 'special education', 'Special Olympics', and 'Very Special Arts'. As a result, some call themselves 'special'.

For example, late New Zealand artist Amy Szostak used the adjective 'special' in her art and proudly called herself: 'Miss Amy Szostak Special Star'.



Special Star, Amy Szostak, 2005, mixed media on paper, A3

For a T.V Documentary about Szostak by the New Zealand 60-Minutes programme see: http://www.youtube.com/watch?v=oau1Yy_w2mg



For a semi-autobiographical radio play, written and performed by Szostak visit: <http://mb-scream.blogspot.com/>

In the Netherlands intellectually impaired people introduced the term 'mensen met speciale wensen' which is Dutch for 'people with special wishes' according to the 'Kunst Inclusief' (Inclusive Arts) research project. The researchers adopted and used this term in their publication.

The word 'special' can imply acceptance when someone is appreciated for having unique or extraordinary skills or qualities. It can also imply rejection when someone is regarded as 'being different' and when 'being different' is viewed as something negative. Intellectually impaired people are seldom regarded as having unique or

extraordinary skills or qualities. Many are rejected by society and forced to lead segregated lives because they are perceived as being different. Using the word 'special' in an appreciative sense when in fact segregation and rejection are taking place is insincere and patronising. It undermines inclusion. It is critical for a successful inclusive methodology to refrain from using patronising language.

Because of the infinite variations in which individuals are assembled, it must be assumed that the sentient properties of any person, like his or her fingerprints, could never be identical with those of another. It is probable, therefore, that there does not exist or ever will exist one person exactly like another. If uniqueness were an indispensable requirement for an evolving society, every person would be indispensable. (Paul MacLean quoted in Hannaford, 1995)

All humans are unique and differ from each other, but that does not make one, or an entire population 'special'. Some people, including people with intellectual impairments, (who have taken a liking to the adjective) may nevertheless prefer to continue using it, as they may not fully understand the implied meanings of the word when used in certain contexts. It highlights the importance that non-impaired people modeling appropriate language use.

The terms 'intellectual disability' and 'developmental disability' in American English, describes an intellectual functioning that falls below a certain norm. The word 'disability' is defined as a disabled condition, or that which disables (Webster, 1976, p. 517). Physiological conditions as varied as mental retardation and paralyses of the legs, can by definition, disable a person's functioning; but so can environmental conditions such as lack of access. The word 'disability' does not clarify if a disabling condition is located within or outside the physical body, whereas the term 'impairment' can. The word impairment means damage, injury, or deterioration (Webster, 1976, p. 910). An impairment of the body can be defined as having a damaged, injured, deteriorated limb, organism or mechanism in the body, such as legs damaged by paralysis or a brain affected by mental retardation. It locates a disabling condition within the body.

For clarity this research will use the term 'impairment' when a disabling condition is located within the physical body and the term 'disability' when a disabling condition is located outside the physical body. Both terms merely state facts, avoid judgments, do not undermine inclusion, and make use of the word 'special' unnecessary.

It is critical for a successful inclusive art educational methodology to:

- a. Refrain from using patronising language
- b. Use correct of terminology when referring to intellectually impaired people and their services
- c. Model use of correct terminology for intellectually impaired people

3. The shades of oppression

Oppression can be blatant but also subtle and hard to detect. Sometimes oppression is the result of well-intended actions. Becoming aware and recognising all forms of oppressions are critical for a successful inclusive methodology.



Kick in the Head, by late Amy Szostak, mixed media on paper, A3.

Note: In the above work Szostak expresses her experience of being oppressed by a support worker. The work was bought by a Minister of the Crown and displayed in her office at parliament.

Life is full of challenges but they provide humans with opportunities for growth and self-realisation. Supporting those facing exceptional life challenges may be necessary at times, but sheltering people from such challenges, and overcompensating for perceived lack of skills, can rob them of vital opportunities for growth. It is critical to realise that such actions, often undertaken with the intention to be compassionate or to feel good about one self, can have a negative, disabling effect. It is critical to become aware of, and reflect on, the motives for one's supportive actions, no matter how well-intended.

In the video documentary *This Drawing Looks Intelligent*, Barbara Gregornik, from the Little City Foundation, Palatine, IL, U.S.A., simultaneously signs and tells the viewer about her experience of disabling and oppressive conditions and the emotional pain it caused.

Gregornik: *I have experience with a lot of people without developmental challenges who have the bad habit of shut[ting] the door on me, every time I want something, and I want to try something new... people have the bad habit to forget to listen, and [they] ignore me... and that's what makes me angry and frustrated."* (Baaijens, *This Drawing Looks Intelligent* 1999, min. 2:00)

To view the documentary online visit:
<http://www.myspace.com/video/vid/43365565>

For the autobiographical video documentary *My Life Story* (1988) by Gregornik see:
<http://www.littlecityarts.org/pages/multimedia/29.php>

Gregornik is not the only intellectually impaired person who feels ignored when she wants to pursue something. Guardians and care professionals often make decisions based on what they think is good for a client, without taking their wishes, perspectives, and potential into account. Making decisions that hinder a person in their pursuit of self-realisation constitutes an act of oppression according to Paulo Friere, who defines oppression as:

...‘any situation in which “A” objectively exploits “B” or hinders his or her pursuit of self-affirmation as a responsible person’ (Friere, 1997, P37)

One can substitute “A” by ‘a person’ or ‘a tertiary art educational institute’.

Art education can assist a person in their pursuit of self-realisation. Art celebrates diversity and difference and in doing so strengthens cultural democracy. Professor Sally Morgan:

The term ‘Cultural Democracy’ isn’t heard much these days, but has a resonance that crosses continents. Culture moves through, and is made by, living, breathing human beings who, be they beggar or prince, may contribute to our understanding of the world by speaking to us from their own special standpoint. (Until Proven, 2002, p. 2)

Collectively, intellectually impaired people form a minority within a diverse society. Just like non-impaired people, they have a unique stand- or viewpoint: that of a person whose brain functioning is affected by an intellectual impairment. Without such a unique viewpoint our collective understanding of the world will remain incomplete. Art is well suited to enable intellectually and linguistically impaired people to articulate their viewpoint. What we think we know about intellectually impaired people has been influenced by the viewpoints of western medical professionals, which constitute a third-person perspective. For inclusion and cultural democracy to eventuate it is critical that intellectually impaired people can express their viewpoints, or first-person perspectives.

The oppression that people like Gregornik experience caused by a kind of thinking in which, if two parties disagree, one party will use arguments in an attempt to prove the other party wrong. Edward De Bono calls this:

...argument, adversarial, confrontational thinking (de Bono, 1985, p. 4)

In such thinking only one argument can be the ‘right’ one. It is easy to see how intellectually impaired people can easily be forced to accept non-impaired people’s decision and to ‘lose’ an argumentative discussion.

De Bono calls the opposite of such thinking ‘parallel thinking’, in which at any moment, everyone is literally or symbolically viewing a situation from all positions

ensuring that everyone's perspective is explored and understood. It encourages effective dialogue rather than argumentative discussions. It will bring to light intellectually impaired peoples' first-person perspectives and needs, including art educational needs. Effective dialogue, combined with listening to needs of intellectually impaired people, is essential for inclusion in general according to van Biene et al (2010). When parallel thinking is practiced a decision can then no longer ignore opposing views and will have to take all perspectives into consideration. It will mitigate blatant and subtle forms of oppression and expose any well-intended actions that may be unwanted by impaired people.

It will be critical for a successful inclusive art educational methodology to:

- a. Become aware of and recognise all forms of oppressions
- b. Become aware of, and reflect on, the motives for one's supportive actions, no matter how well intended one believes they are
- c. Engage in effective dialogue and listening with intellectually impaired people,
- d. Make use of parallel thinking techniques
- e. Ensure that intellectually impaired people can express their viewpoints, or first-person perspectives

4. Colour matching

Dialogue can only be effective if those participating use the same type(s) of communication. Impaired linguistic abilities do not prevent dialogue or hinder inclusion, but teachers unable or unwilling to engage with linguistically impaired students using alternative forms of communication, will. The willingness to learn and use alternative forms of communication is critical for successful dialogue and an inclusive art educational methodology.

In my professional experience, I have come across numerous art teachers who rely heavily on linguistic communications while teaching. This may be effective when teaching non-intellectually impaired students, but not necessarily when teaching intellectually and linguistically impaired ones. Below is the description of a scene from the 'Leren van Beelden' DVD (Dutch for: Learning from Images) produced in 2010 by the Dutch 'Kunst Inclusief' (Inclusive Arts) research project.

In this scene, one can see an art teacher using linguistic communications with a group of intellectually impaired students. Teacher and students are seated around a table with a still life set up. Before asking them to draw the still life the teacher encourages the students to carefully observe the setup from their physical position in relation to the still life. The teacher verbally clarifies the objective of the assignment. She asks students to tell her what they can or cannot see from their particular position as some objects are partially hidden by other objects in the set up. Some students respond using very basic language, many do not respond at all. It is unclear if the students understood the assignment, yet the teacher proceeds by asking them to create a drawing that depicts the viewpoint from their position in relation to the still life. Paper, pencils and erasers are provided for this assignment. The scene ends with the students drawing the still life. From looking at their drawings it is evident that the students were unable to create a drawing as their teacher would.

One may wonder if this teacher-student interaction constitutes effective dialogue. The teacher, who belongs to a majority or dominant cultural group, is not inquiring how the students perceive the still life set-up in front of them, instead she imposes only one specific way to perceive and depict the still life. The teacher-student interaction constitutes a discussion in which the teacher attempts to convey her conviction of how a still life should be perceived. With possibly most students insufficiently fluent in verbal communication to engage in an effective dialogue, and the teacher unable or unwilling to engage with the students through other forms of communication, effective listening and dialogue do not take place. One can question the relevance of this assignment for the students who most likely perceive the world differently than their non-intellectually impaired teacher. An assignment like this can set students up for failure, as they may not be able to follow the instructions because their particular viewpoints differ from non-impaired people's viewpoints. This does not mean though that intellectually impaired students are unable to successfully express different viewpoints. These students were not encouraged to draw their viewpoint or perspective. Existing art educational methodologies can have a normalising effect on those who are different, be inappropriate and constitute oppression because they can cause the loss of unique cultural expressions, the loss of first-person viewpoints, and compromise cultural democracy.

In an interview Art Educator van Dijk talks about her methodology, which differs from the one described above:

- Van Dijk: *One does not tell someone how to use art media provided, because someone may discover a totally different way of engaging with such media, one will miss out on a gift. Yes! Indeed! It is the same in theatre. It becomes really exciting when 'things go wrong', that is when one receives 'gifts', yes!*
- Interviewer: *What does one have to do to ensure that one does not miss out on such 'gifts'.*
- Van Dijk: *Give them space to 'fail', allow them to experiment, without a 'right or wrong'. There may be technical requirements that need to be satisfied, ensuring for example that clay will not explode in a kiln, absolutely! But, apart from that anything is possible, there is no 'right or wrong'.
(Baaijens interviews, 2010)*

Next is a description of a scene from the video *This Drawing Looks Intelligent* (Baaijens. 1999, min.15:15). It shows an interaction between artist Jill Weis and artist-in-residence Marcel Baaijens at The Little City Foundation, Palatine, IL, U.S.A.



Video still from *This Drawing Looks Intelligent*

To view the documentary online see:

<http://www.myspace.com/415534771/videos/video/43365565>

In this scene, one can see Weiss constructing 3D-elements from pieces of timber and a large sculpture. Baaijens engages in a dialogue with Weiss who cannot speak, but who does seem to understand his verbal communications. Baaijens does not expect verbal replies, but he does accept Weiss' body language and gestures as legitimate forms of communication. When unsure if her decision was deliberate or accidental, he asks further questions. Weiss replies by gesturing that her decision was indeed deliberate. Baaijens confirms verbally that he has understood and accepted her decision, which is greeted by Weiss with an energetic 'thumbs up' gesture.

This segment illustrates effective dialogue through a mix of communication forms with a speech-impaired student. The student's creative decisions are respected by the teacher resulting in a sculpture that reflects the student's unique way of engaging with the medium. The teacher invites the student to direct the creative process and only provides technical support when needed to ensure safety. This scene models how effective dialogue can take place through a mix of communication forms.

Dialogue is about asking each other questions and examining the question behind the question, which demonstrates reflective behaviour, whereas a discussion is about conveying conviction and being right. (van Biene et al, 2010, p. 29)

In the following interview van Dijk describes how she asks questions using a mix of communication styles as a way to initiate dialogue with intellectually and speech impaired students.

Van Dijk: *When I approach a student with the intent to teach, I check to see if a student is open to learning. If so, my approach will be accepted. I constantly try various approaches, and if an approach is unsuccessful I will try all other approaches I may know to transfer information, or rather, to communicate.*

Interviewer: *Is communication dependent on language?*

Van Dijk: *No, absolutely not.*

Interviewer: *Why not?*

Van Dijk: *Communication is not dependent on language because people can communicate through body language as well, such as letting you know if you can approach them or not. They may be hunching over, or turning away from you. Through body language, they will indicate if they can be approached, if you are welcome or not. If one marches through the door with big boots on, one may have forfeited all future opportunities to enter. Figuratively speaking, I carefully knock on the door asking: Can I come in? Are you open to dialogue? If not, will another time suit better? I use words to tell you this now, but in reality I communicate without words. If someone does avert him or herself away from me, I will approach from another direction, check again for his or her response. If they keep averting away from me I know that a dialogue is not appreciated. Sometimes I place a hand on their back. I can then feel if they accept such an approach or not. If I feel them relax, I know they do. Non-verbal tactile communication in the form of a gentle touch may suffice.*

Van Dijk's cautious and sensitive approach is a practical example of how parallel thinking as discussed in chapter 3 encourages effective dialogue. An equally cautious and sensitive approach was used at Art Compass, a studio-gallery that supported artists with intellectual impairments in Wellington between 2001 and 2006. Art Compass Director and Art Educator Marcel Baaijens:

The key to the success of the [art] studio lies in simple but essential principles; we observe and listen; take their aspirations and stories seriously and allow them to freely express themselves. Only then can we begin to attempt [art] facilitation (Beyond Reasonable Doubt, 2006).

The staff at Art Compass observed verbal communication, body language, mark making, creative processes, creative products, and student's actions and interactions to gain insights in a student's first-person perspective before deciding what to teach, if anything at all. Their approach proved to be critical for the success of Art Compass and its students.

It is critical for a successful inclusive art educational methodology to:

- a. Learn and use alternative forms of communication
- b. Recognise that existing art educational methodologies can have a normalising effect on those who are different, may be inappropriate and constitute oppression
- c. Recognise that existing art educational methodologies can endanger cultural democracy and cause the loss of unique cultural expressions and first-person viewpoints

5. Transparent media

A majority respondents (85.7%) of the Art and Disability questionnaire (Baaijens, 2011, question 43) identified intuition as the main influence in their teaching style.

Developing and using intuition can thus be regarded as a critical success factor for an inclusive methodology.

Dutch art teachers working at Herenplaats and Jans Pakhuys (both highly esteemed studios for intellectually impaired students) also mentioned the importance of intuition during face-to-face interviews. However they were unable to define intuition.



‘Jans Pakhuys’, gift shop, gallery and art studio, located in the historical centre of Amersfoort, The Netherlands



‘Herenplaats’, art studio and gallery in the modern city centre of Rotterdam, The Netherlands

Staff at Art Compass also used intuition as part of their teaching methodology. They were encouraged to cultivate intuition by engaging all senses for effective perceiving, receiving, and conveying information. Intuition was used to discover all types of communications that could inform them about what needed to be taught next. It ensured that everything that was being taught was in response to students’ needs and in a context that was relevant to the student.

But how does one develop intuition? There is no single formula according to Dr. Carolyn Myss (1997). Some people develop it through meditation or related practices, others through mastering a certain talent or sport. Most respondents (92.2%) to the Art and Disability questionnaire (Baaijens, 2011, question 44) indicated that they developed intuition “through experience over time” with the remaining 8.8% “through meditation”. One does not have to adopt a spiritual or religious lifestyle to develop intuition. It is present in everyone because it is a survival skill, not a spiritual intention according to Myss. In the following interview van Dijk tells how she cultivates intuition:

Letting go of assumptions and prejudices is most important. Assumptions such as: 'she will do this or that' or having certain expectations that something will turn out in a particular way. Instead, I draw conclusions from observations of what is happening in the moment, conclusions which I will subsequently need to verify (Baaijens, 2010).

To cultivate intuition is to cultivate a mindset that is open to everything and attached to nothing. Being intuitive means being able to suspend one's expectations, viewpoints, judgments, and preferences for certain aesthetics, creative processes, techniques, and art educational methodologies.

Intuition is often viewed uneasily in scientific circles. Science requires factual, rational, and logical evidence, this despite findings that many scientific discoveries materialise through intuition.

... scientists confirm the two-part process of intuitive, imaginative understanding followed, necessarily by logic expression. So much for the myth that scientists think more logically than others. To think creatively is first to feel. (Root-Bernstein, 2001, p.5)

Intuition and sensing are very much part of the process of understanding in general and thus also very much part of the process of understanding the art educational needs of students. Intuition is not something mystical, a feminine-only quality, or a privilege acquired at birth says Myss. This means that everybody, including art educators, can develop intuition as part of a holistic teaching methodology.

... intuitive or symbolic sight is not a gift but a skill- a skill based in self-esteem. ...think of learning to use intuition as learning to interpret the language of energy. (Myss, 1997, p.33)

Myss likens intuition to a 'language' of energy. A body can store, transmit and perceive energy. Just think of how all parts of a body can perceive energy in the form of heat, such as heat a fire or from another person. This is possible because the physical body is an energy system, surrounded by an energy field or aura. Many are unaware that auras exist as they are invisible to most people, but auras are said to be visible in Kirlian photography (Iovine, 2000).

Embedded in the body's energy and energy field is information about the person; the spirit inhabiting that biological body, such as knowledge and memories. Knowledge and memory are not just stored in the brain but in all parts of the body. This means that one can no longer make distinctions between body and mind. Hannaford argues that the distinctions between the mind and body don't really exist. Hannaford:

People make distinctions between thought and emotions in the same way as they make distinctions between the mind and body. However, despite our deeply ingrained assumptions, these distinctions don't really exist. Body, thought and emotion are intimately bound together through intricate nerve networks, and function as a whole unit to enrich our knowing. And research in the neurosciences is helping to explain how and why rich emotional development is

essential for understanding relationships, rational thought, imagination, creativity and even the health of the body. (Hannaford, 1995, p.50)

Myss describes how neurobiologist Candace Pert proved Hannaford's argument. Myss:

Dr. Candace Pert has proven [that] neuropeptides - the chemicals triggered by emotions - are thoughts converted into matter. Dr. Pert can no longer separate the mind from the body, she says, because the same kind of cells that manufacture and receive emotional chemistry in the brain are present throughout the body. Sometimes the body responds emotionally and manufactures emotional chemicals even before the brain has registered a problem. (Myss, 1997, p.35)

The notion that the body can no longer be viewed as separate from the mind is also validated neurologist Damasio's research:

Author and Neurologist Antonia Damasio finds that neurological patients whose emotional effect is grossly altered due to strokes, accidents, or tumors, lose the ability to make rational plans because they are unable to become emotionally involved in their decisions, they fail to make good ones. Our feelings our intuitions are not impediments to rational thinking, they form its origin and basis. For Damasio, body and mind and emotions and intellect are inseparable. (Root-Bernstein, 2001, p.6)

Experiences, knowledge, and feelings register not only as a memory in the brain, but also in cell tissues throughout the body as well as in someone's aura or energy field according to Myss. The energy of a body flows constantly, we are in constant 'communication' with the world that surrounds us, whether we are conscious of it or not. It is the information contained in the energy that intuitive people perceive. To become intuitive means to become aware of information contained in, and expressed by, our whole body and its surrounding energy field. In an art educational context, this means to become aware of all feelings, thoughts, and conceptual ideas contained in, and expressed by, our whole body and its surrounding energy field. This cultivates a reflective, holistic methodology that does not favour linguistic communication at the expense of other types. Art Compass staff endeavored 'to be present with' students in such a holistic manner, not just physically and mentally, emotionally, psychologically, and spiritually, but also energetically. Art Compass Director Baaijens:

[Art facilitation] is about 'being with' rather than 'doing or caring for' and providing appropriate challenges to stimulate artistic development. (Beyond Reasonable Doubt, 2006)

It is critical for a successful inclusive art educational methodology to:

- a. Cultivate intuitive skills
- b. Cultivate a mindset that is open to everything and attached to nothing
- c. Be present with students in a reflective and intuitive manner
- d. Be aware of information contained in, and expressed by a student's body and its energy field

6. Flowers are red, green leaves are green

Note: The title of this chapter is from the song “Flowers Are Red”, written and sung by Harry Chapin. (1978) to view a video animation with this song on You Tube please visit: <http://www.youtube.com/watch?v=qeJJOjb7fj4>. For the lyrics visit: <http://www.lyricsdepot.com/harry-chapin/flowers-are-red.html>.

Accepting that students with intellectual impairments think, remember, create, communicate, experience, and learn differently; thus need an educational methodology that reflects that difference is a critical factor for a successful inclusive art educational methodology.

An intellectual impairment will affect how someone: processes perceptions, thinks, remembers, creates, communicates, and experiences life. It will thus affect how an intellectually impaired student learns. That such learning will differ from the way non-impaired students learn, or how their non-impaired teachers learned is to be expected. Using the same teaching methodologies for impaired learners as used with non-impaired learners may be ineffective. It may set them up for failure and thus be inappropriate. It can reduce impaired students to being subjects of those adhering to ‘who we think you are’ and ‘how art education ought to be’ perspectives. It can constitute an act of oppression as discussed in chapter 3.

Sue Byatt, an art worker at West Prymble Creative Art Centre for intellectually impaired people in Sydney, Australia, regards ‘being different’ as an asset in an art educational context. During an interview in she was asked if her methodology constituted art therapy or art education. Byatt replied with:

I don't think for one minute this is therapy... To me therapy is bringing people within a normal range, and bringing movement and abilities into the norm. Whereas, I believe these guys have an ability that is quite their own, which is outside the norm. I want to encourage that 'outside the norm', because the people who succeed in art, are not in the normal range, they are outside. These guys to me I think, can produce something far greater than anything I can teach in terms of 'proper art', if you want to call that 'proper art'. So I am encouraging them to work right outside the normal realm, just experiment and go with whatever they feel is the right way for their art. (Baaijens, 1999)

Byatt assumes that intellectually impaired students are different, and that as a result, their creative processes will also be different. She encourages students to experiment and be intuitive rather than teaching them her perceived ‘proper way’ to make art. Her ‘proper way’ or method would be a third-person’s method. There is a danger that impaired students will adopt a third-person method at the expense of their unique first-person’s method. Byatt’s methodology mitigates such dangers and the danger of a teacher imposing a dominant third-person method.

The case study below illustrates how a dominant, third-person perspective can also be self-imposed:

Winning and being the best are important for Yaniv Janson. No surprise then that he loves competitions. He attended an inclusive high school, where it was

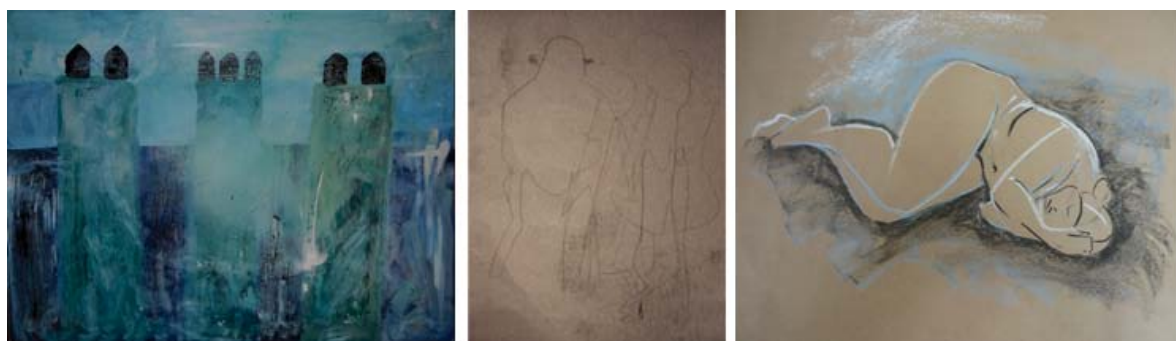
hard for him to be the best in any class. That changed at age of 16 when he realised that he was better at art than his non-impaired peers. He began painting after school at home and quickly demonstrated a unique painting style, one that differed from his non-impaired peers. Two years later, at the age of 18, he is a prolific, successful artist with many sales, awards, and international exhibitions to his name.

At age 17, he became a Certificate Student at The Learning Connexion (TLC), a tertiary art education provider in Lower Hutt while he was still at high school. So-called STAR funding made this possible. Janson does not live near Lower Hutt and studies with TLC through the Distance Delivery Programme.

He received the same educational resources as other students and did most of his TLC study at his high school, supervised by teacher aides as well as alone at home. The work he made at home showed much more artistic development than the work created in response to the educational resources. His mentor put the educational resources aside and encouraged him to focus on the style of work he created at home.

Once Janson came to TLC's Lower Hutt campus for a few onsite classes. There were no other impaired students in the class, a fact neither known to, nor questioned by Janson. He rightfully assumed that these students had previously attended onsite classes and was concerned that he would not be as good as them.

In a life-drawing class he watched fellow students making realistic looking figure drawings that were very different from his marks. It was clearly communicated to Janson that realism was not the objective and that any marks he would make in response to the model would be O.K. He nevertheless judged his work as inferior compared to works by his non-impaired peers and did not value what he had created. He struggled with feelings of inferiority, which caused him anxiety and stress. How desperately he desired to make marks like his non-impaired peers became evident when he borrowed their art supplies hoping that his marks would turn out just like theirs. He clearly viewed their results as a norm to live up to.



Left: *Atlantis Rising*, a painting made at home, Janson, acrylic on canvas, 1.0x1.2m.

Centre: *Untitled*, life drawing made in class, Janson, charcoal on brown paper, A0.

Right: *Untitled*, life drawing made by a non-impaired student in the same life-drawing class as Janson, Zajackowski, pastel on brown paper, A1.

External pressures to conform to certain standards or norms in a previous educational setting caused Janson to internalise such pressures. This caused him to continue to conform in a setting where norms were no longer imposed. Such internalised pressures do not only originate from educational settings, but also from institutional ones. This author often witnessed how in such settings clients are forced to conform to rules or norms imposed by managers solely for the benefit of the management of a group, but at the expense of an individual's needs and freedom. Such demands undermine a person's self-esteem and cause them to continue to conform in subsequent settings.

Janson's case illustrates how an inclusive tertiary art educational setting negatively affected an impaired student's self-esteem. Janson's self-esteem while working alone at home was not compromised. His urge to conform was triggered because he was a sole inclusion student surrounded by a majority whose creative expressions differed markedly from his own. Janson's experience is not uncommon but seldom identified, let alone acknowledged by those promoting inclusive or mainstreamed education. The powerful desires to belong to a group and not stand out as different should not be underestimated.

Conformity is the opposite of creativity without which diverse and unique viewpoints and experiences of the world will be lost. People are buying Janson's art because of his unique interpretation of the world. It is in art that Janson excels and it is through art that he is able to make meaningful connections with others. It is through art that Janson is able to overcome the social barriers caused by his impairment and stands a chance to find his rightful place in society.

Inclusion or mainstreaming for the sake of inclusion without taking past experiences of students with intellectual impairments into account can have a negative impact on the students' learning, particularly in an art educational context. It may be beneficial for students like Janson to enter tertiary art education in a class with equal numbers of impaired and non-impaired students. Such a setting can mitigate the effects of being a minority student. It can teach impaired students in a non-verbal manner that their creative processes and products are valid and equal to those without impairments. This may cultivate the self-confidence needed to enter other classes as a minority student.

It is critical for an inclusive art educational methodology to:

- a. Accept that students with intellectual impairments think, remember, create, communicate, experience, and learn differently and thus need an educational methodology that reflects that difference
- b. Realise that classes with a 50/50 ratio of impaired and non-impaired students can mitigate internalised pressures in intellectually impaired students to conform to perceived norms.

7. Creative wiring

Parents often tell me how medical professionals only mention the disabling effects an intellectual impairment may have on their child, but never mention any unusual enabling effects. However, those working in an art educational capacity with intellectually impaired student are observing something quite remarkable when their students engage in creative processes, which may well prove to be a critical factor for an inclusive art educational methodology.

Dutch author Max Timmermans wrote:

The underdeveloped intellectual abilities seem to play no role, or do not seem to inhibit intellectually impaired people in reaching exceptional achievements in the creative process. (Timmermans, 1994, p.11)

Suzanna Vester, Director of Spark Studio in Auckland wrote about her observations of the creative processes her intellectually impaired students employ:

... students have limited intellectual understanding of the ideas they are expressing yet become absorbed in their creative process and self-determined in their choice of content; they know what they wish to portray and follow their own imagining. (Vester, 2008, p.14)

This author observed the following when teaching intellectually impaired students:

One thing that is evident when one observes the artists at Art Compass is that they are instantaneously absorbed in the process of creation when provided with art supplies. They seem to have no concern about how to use the art materials, and no hesitation about what to create. Intellectual impairment does not seem to inhibit the participants, rather, it seems to be a condition that allows the artists effortless access to their creative abilities, expressing who they are and articulating their experience of life. (Until Proven, 2002, p.17)

Ineke Radstaker works as a volunteer at Hof 12, a Dutch gallery representing artists with intellectual impairments. During an interview she commented on their creative processes and products:

Radstaker: Look at their art for example. Gallery visitors may think that this art is very easy to make but is it really? When we draw we are inhibited, they just do it, which is fantastic. We can follow their example. I have tried to draw without those inhibitions, but I couldn't. When I draw it has to look realistic. They draw realistic and artistic at the same time. (Baaijens, 1999, min. 24)

To view the documentary online see: <http://www.myspace.com/video/vid/43365565>

What Radstaker describes is the notion of an 'inner critic' constantly critiquing what one does, interfering with the creative process, and preventing one from experimenting creatively. However, it appears as if intellectually impaired artists can effortlessly ignore their 'inner critic' or have no 'inner critic' at all.

Research into brain activity during improvisations of jazz musicians by Charles Limb may shed some more light on this matter. Limb, a surgeon who studies creativity, asked musicians to improvise while lying in an fMRI machine so he could scan their brain activity for analyses. He observed the following:

We have this combination of an area that's thought to be involved in self-monitoring, turning off, and this area that's thought to be autobiographical, or self-expressive, turning on. And we think, at least in this preliminary -- it's one study. It's probably wrong. But it's one study. We think that at least a reasonable

hypothesis is that, to be creative, you have to have this weird dissociation in your frontal lobe. One area turns on, and a big area shuts off, so that you're not inhibited, so that you're willing to make mistakes, so that you're not constantly shutting down all of these new generative impulses. (Limb, 2011)

For the full presentation by Limb about his research on TED see:

http://www.ted.com/talks/charles_limb_your_brain_on_improv.html

So essentially, a musician shuts down his inhibitions and lets his inner voice shine through. (Limb in Zagorski, 2008)

Zagorski commented on Limb's research with:

The scans revealed a wealth of other information that was both unexpected yet unsurprising to anyone who has witnessed a musician close his eyes and seemingly enter a trancelike state as he bares his musical soul on stage. Brain regions involved with all the senses lit up in the improvising test subjects; thus, even though a performing musician may lose track of her actions, she is at the same time in a heightened state of awareness—tasting, smelling, feeling the air around her. (Zagorski, 2008)

The trancelike state Zagorski mentions allows an artist to be one with the creative process. When an artist is absorbed, focused, and concentrated it can come at the expense of awareness of anything else. Intellectually impaired people can appear to lack awareness of the world around them. Maybe their impairment 'disengages' the self-monitoring part of the brain or 'the inner critic'. This may be a disadvantage when going about daily life, but an advantage when engaging in creative processes. If so, it may explain why many intellectually impaired artists seem to engage with artistic media in an effortless way, a way that non-impaired people like Radstaker find so difficult.

Limb's research is very interesting and may provide a possible scientific explanation why creative processes of intellectually impaired people are different. One may wonder if an intellectual impairment can affect the self-monitoring area of the brain without affecting the brain's area of self-expression.

Limb did further experimentation, scanning the brain of a musician while interacting musically with another musician.

When he was trading fours with me, improvising versus memorized, his language areas lit up his Broca's area, which is inferior frontal gyrus on the left. He actually had it also homologous on the right. This is an area thought to be involved in expressive communication. This whole notion that music is a language, well maybe there's a neurological basis to it in fact after all, and we can see it when two musicians are having a musical conversation. (Zagorski, 2008)

It would not be surprising if further research observes similar brain activity when people engage with art, validating the notion that art is a visual language capable of facilitating communication.

The following link to a You Tube clip illustrates how dance can facilitate a practical, non-verbal, collaborative, creative process between impaired and non-impaired people: <http://www.youtube.com/watch?v=DDFXSBCcgjo>

It will be critical for a successful tertiary art educational methodology to consider the hypothesis that an intellectual impairment may disable the self-monitoring part of the brain, without affecting the brain's area of self-expression, creating a natural conducive condition for intellectually impaired people to be creative.

8. The colours of a rainbow

Much has been written about the notion of multiple intelligences. However it is very difficult to find any literature about this notion in relation to people with intellectual impairments. Yet, if there is one population that stands to gain more than any other from such a concept, it will be this one. Labels highlighting intelligence deficiencies dominate their lives while multiple forms of intelligence are seldom considered, assessed, or acknowledged, let alone studied.

In 1921 Lewis Terman embarked on the first modern effort to define and study creativity from a psychological perspective. He began with the assumption that 'genius' and 'high intelligence' are the same. However many later studies by people like Andreassen supported the idea that even though intelligence and creativity are related, they are not the same, and, that intelligence alone, as it was viewed in those days, does not produce creative products.

... at some point, another kind of mental/brain function kicks in, and it is this faculty – creativity - that permits some people to write novels, equations, sonnets, or symphonies. (Andreassen, 2005, p.13)

In 1983 Howard Gardner developed the concept of multiple intelligences. He suggests that the traditional notion of intelligence, based on I.Q. testing, is far too limiting. He identified eight different types of intelligences. 'Creative intelligence' was not one of them, but he did define the closely related 'spatial intelligence:

...the capacities to perceive the visual world accurately, to perform transformations and modifications upon one's visual perceptions, and to be able to re-create aspects of one's visual experience, even in the absence of relevant physical stimuli. (Gardner, 2004, p.173)

Creativity can be described as the ability to develop something new or original, to link information from various parts of the brain in potentially novel ways. Intelligence can be described as the ability to learn, apply knowledge, and think abstractly. When creative processes are used to apply such abilities one can speak of 'creative intelligence'. This can include the ability to re-create subjective emotional perceptions and imaginations that are not part of one's visual world, which Gardner did not include in his definition of 'spatial intelligence'.

...the notion of multiple intelligences is hardly a proven scientific fact: it is at most, an idea... (Gardner, 2004, p.11)

The notion of creative intelligence may only be a notion rather than a scientific fact, but it will be a critical one to consider, especially in relation to people with intellectual impairments. Gardner never intended his list of intelligences to be a definitive one and left the door open to the introduction of other types of intelligence:

...there is not, and never can be, a single refutable and universally accepted list of human intelligences. (Gardner, 2004, p. 60)

Creative intelligence can be expressed through many forms of communication, for example through language as poetry and through visual language as art and design. Creative products such as art and design can confirm the presence of creative intelligence in a person.

Over the years this author has visited many institutional settings for intellectually impaired people where creative products were not recognised as intelligent forms of communication. As a result, the staff did not attempt to dialogue with clients using alternative types of communication and were unable or unwilling to understand the clients. Only linguistic communications were accepted for dialogue, resulting in oppressive, frustrating, and disabling situations for linguistically impaired clients. Instructor Bernadette Fleischer from Austin Special, a sheltered workshop for intellectually impaired people in Chicago, tells about her difficulty understanding some of the clients in the video documentary “This Drawing Looks Intelligent” (Baaijens, 1999). Fleischer:

For those who are non-verbal, I mean, I think they understand me, but since they can't respond back some point, or the sound that they do make, I try hard, sometimes I can pinpoint it. But the more time I spend with them I kind of get to know their way, so I just kind of know what they are saying, but sometimes, no matter how hard it is I still hard for me to understand what they are trying to say, and then they get frustrated. But I think for the most part, the ones in my group I kind of know how they are, so I can usually figure [it] out. And there are actually other clients that are verbal, that know what they are saying, they help me out. (Baaijens, 1999, min: 11:52)

The same video shows instructor Helen White at Austin Special presenting a colouring-in activity on a speech-impaired client who had previously demonstrated great artistic abilities in the studio art programme. One can see the client creating unique marks over the colouring-in exercise page. She did not provide a more appropriate creative activity that would match the abilities demonstrated by the client. She ignored the communication contained in the visual language until the interviewer started asking questions.

Interviewer: So he is writing on the paper?

White: Yes.

Interviewer: Why do you think he is writing on the paper?

White: I guess he is used to signing his name so this is the way he just continue doing it. Yeah, 'coz he is not into colouring.

Interviewer: He is not into colouring”

White: No he is just into writing.

Interviewer: OK. So why don't you give him a blank piece of paper?

White: Well, he has blank sheets at times, you know, for art. He just writes his name. It's like Tibi; he does squares for art and his first initial 'P'.

White then addresses the client and asks:

White: You want to do the backside? (Baaijens, 1999, min. 10:30)

To view the documentary online see: <http://www.myspace.com/video/vid/43365565>

Before the client can respond the instructor turns over the printed page to reveal the blank rear. The client continues making his mark on the rear of the page. The video segment concludes with showing the client's completed drawing. His consistent marks formed a unique pattern confirming the presence of creative intelligence.



Two stills from the video segment described above.

A colouring-in activity is an exercise in conformity rather than creativity through which a person can communicate little, if anything at all. Imposing an activity that is well below a person's demonstrated abilities will stifle a client's growth and intellectual development; hindering one's quest for self-fulfillment, which, as discussed in chapter 2, constitutes an act of oppression. In situations as described above, it is the environment that becomes disabling rather than a client's impairment. If visual language by intellectually impaired people would be understood and respected, their impairment will no doubt be less disabling, just like a ramp mitigates the disabling effects of stairs for wheelchair users.

Intellectually impaired people can express themselves through visual language, even when linguistic communications are impaired. In doing so, they confirm the presence of creative intelligence, which will remain unnoticed if access to appropriate creative media is denied. The non-impaired community may not be able to understand or appreciate the visual language created by people with intellectual impairments, but that does not mean that intelligence is absent. If they would understand their visual language it could prove to be a Rosetta Stone type key that provides access the minds and hearts of intellectually impaired people.

It is critical for a successful tertiary art educational methodology to:

- a. Consider the notion of creative intelligence
- b. Assume that creative intelligence is present in intellectually impaired students

9. But is it art, or even creative?

Creative spaces for artists with intellectual impairments have been established worldwide. The creative products produced by the artists are exhibited, bought, collected, and used commercially, but do they constitute art or creativity?

Who decides that a creative product is genuinely creative, as opposed to not really very original, or as simply odd or idiosyncratic? (Andreasen, 2005, p.16)

Margaret Boden defines what a creative idea is:

A mere novel idea is one, which can be described and/or produced by the same set of generative rules as are other, familiar ideas. A genuinely original, or creative idea, is one which cannot. (Boden, 1990, p.40)

According to this definition a true creative idea would have to be a departure from familiar ideas and concepts. Michael Csikszentmihaly defines creativity differently:

Creativity occurs when a person, using the systems of a given domain such as music, engineering, ... or mathematics, has a new idea or sees a new pattern, and when this novelty is selected by the appropriate field for inclusion into the relevant domain. (Andreasen, 2005, p.15)

The art world is such a domain or field. Critics, reviewers, historians, curators, patrons etc., act as gatekeepers who select artists suitable for inclusion into that world. The inability of intellectually impaired artists to engage academically with the art world makes their inclusion problematic for the gatekeepers who view such ability as essential. They tend to classify intellectually impaired artists as 'outsider artists'. This label hints at exclusion rather than inclusion. The gatekeepers acknowledge intellectually impaired artists but place them at best at the periphery of the domain. In practice, outsider artists are more often than not excluded from the art world, and completely excluded from tertiary art education. However, when artists cannot to engage academically with the art world it does not mean that academic principles are not part of their creative process. There are many examples artists whose work was only recognised after they died and not at the time of creation. So a work can be 'artistic' or 'creative' even when it has not been recognised by the gatekeepers of the domain at the time of creation.

In addition to Csikszentmihaly's definition, Andreasen believes that 'utility' is another critical component of creativity. Creative products by intellectually impaired people can exhibit multiple utilitarian components such as the ability to evoke emotions in others, the ability to communicate ideas, concepts or (his-) stories, and the ability to generate income.



Baby T-shirts printed with art, art cards, buttons, and original art for sale during an exhibition at Art Compass Studio-Gallery.

Baaijens of former Art Compass Studio-Gallery:

Sales of prints and original art have proven the economic value of participants' work. Applications of their art as graphic design for publications, T-shirts, furniture, and buildings prove that their work has economic potential beyond the sale of the artwork itself. The response from the general public to the T-shirts proves that their art and designs are 'cool' and desirable. It is beyond reasonable doubt that they have something unique and marketable to offer to the community at large. (Beyond Reasonable Doubt, 2006)

The Netherlands boasts many galleries and shops where creative products made by intellectually impaired people are sold such as Jans Pakhuys in Amersfoort and Herenplaats in Rotterdam.



“Scream on your wedding day!” Szostak, 2001, pencil on paper, A4

The Fact that art by intellectually impaired people can evoke emotions is evident from the response this author has witnessed at various exhibitions at Art Compass Studio-Gallery. Visitors were at times moved to laughter and tears when looking at the art, such as the work by late Amy Szostak shown above. Visitors left the exhibit knowing and understanding more than before they came; confirming that the art has a communicative ability. This notion is also echoed by Timmermans. He views this ability as an essential, defining component of art:

Art is no longer defined by professional mastery of techniques and talent, but also by originality, communicative ability, and symbolic values, as well as originality and authenticity. Art by intellectually impaired people is particularly defined by communicative ability and originality. (Timmermans, 1994, p26-27)

Margaret Boden has categorised the ideas behind art into: 'historical' as 'H-creative' and 'psychological' as 'P-creative' ideas. These categories allow one to consider the relevance of creative products for the domain and the artist. Boden defines 'H-creative' ideas as ideas that:

... are fundamentally novel with respect to the whole of human history... if no one has ever had that idea before. (Boden, 1990, p.32)

She defines 'P-creative' ideas as ideas, which are:

A fundamental novelty (with respect to the person's previous ideas) whose significance is recognised by the person concerned. ...The psychological sense concerns ideas that are fundamentally novel with respect to the individual mind, which had that idea... no matter how many people may have had that idea already. (Boden, 1990, p.32)

Many intellectually impaired artists may only ever generate P-creative ideas, however that does not diminish the importance, value or relevance of the art for the maker or others. There is perhaps another category of creative ideas that may be relevant to consider in relation to intellectually impaired people, especially because their creative and artistic products have only been in the public domain for a few decades. A category of 'group' or 'G-creative' ideas may complement Boden's P- and H-creative categories. G-creativity can be defined as ideas that are fundamentally novel with respect to a population such as intellectually impaired people, a kind of H-creative category for one particular population. This category can possibly assist in ascertaining the importance of a particular creative product by an artist in relation to his or her population.

Greg McDonald, Artist-in Residence at Little City Foundation:

Artists with developmental disabilities seem to produce art that I find unique and interesting. And I think it's specific to the population. I think that the place where they generate their ideas from, the place that they come from is different than children, adults, or people without disabilities. I think their thought patterns, the way that they perceive the world, and just exist on a day to day basis is different, and so the art they produce reflects those differences. (Baaijens, 1999).

Some intellectually impaired artists such as Yaniv Janson manage to generate creative ideas that move them from the periphery into the very centre of the art world. Janson entered the prestigious Trust Waikato National Contemporary Arts Award 2008 and was selected as a finalist. In John Manderberg's documentary 'Yaniv Saves the World' Leafa Wilson, Curator Contemporary Art, Waikato Museum discusses the importance of the award for the domain. To view the documentary visit <http://www.vimeo.com/14379503>

Wilson: *Trust Waikato National Contemporary Art Award is a major national exhibition and I underscore national because it is not regional. It is quite different from the Wallace Art Awards. It is quite different from the Walter's Prize because there are only four selected. So I guess this is the most important contemporary art award competition that enables*

practitioners, in New Zealand anyway, to enter something that they know is going to be on a national and international scale because of where contemporary art sits in, I guess, Aotearoa. (Mandelberg, 2011)

In the same documentary judge Natasha Conland explains why Janson's work was selected as a finalist. Conland:

I am looking really at submissions that artists have already made, so these are artists who are really interested to be part of the award, and I make a selection from a cluster of works to group together finalists in an exhibition from which one work becomes the winner of the prize.

Yaniv's work I noticed in part because it was a curious mix of things. On the one hand there was quite a fascinating use of colour and composition, and on the other hand it had a frame, which, to me, indicted that somebody who was not so used to the process of presenting their work publicly. The frame was very dominant and that's quite unusual...

My decision to include this work wasn't based on any information I had about his personal background, whether he was tutored or untutored artist, in fact there was a cluster of works in the end where there was a certain kind of naivety, for want of a better word, about their process but that could have been conscious or unconscious. (Mandelberg, 2011)

Dancers with a variety of impairments have also successfully moved from the periphery of the sector to centre stage thanks to efforts of many inclusive models of good practice. Candoco (United Kingdom) and Touch Compass (New Zealand) contemporary dance companies have successfully achieved inclusion, welcoming and integrating people with a variety of impairments as the following You Tube clips illustrate:

Candoco: <http://www.youtube.com/watch?v=mLe9ZSwU4aQ>
<http://www.youtube.com/watch?v=XayZ9E980qE&feature=related>

The above discussion on the question whether or not creative product by intellectually impaired artists constitutes art or creativity, is brief and does not pretend to address the question in a satisfactory manner. This is a task that goes beyond the scope of this research project. The brief discussion is merely an attempt to alert the reader to the complexity of the questions and their relevance for inclusive art education.

It is critical for an inclusive art educational methodology to consider whether or not creative product by intellectually impaired artists constitutes art or creativity.

10. Popular culture and contemporary art

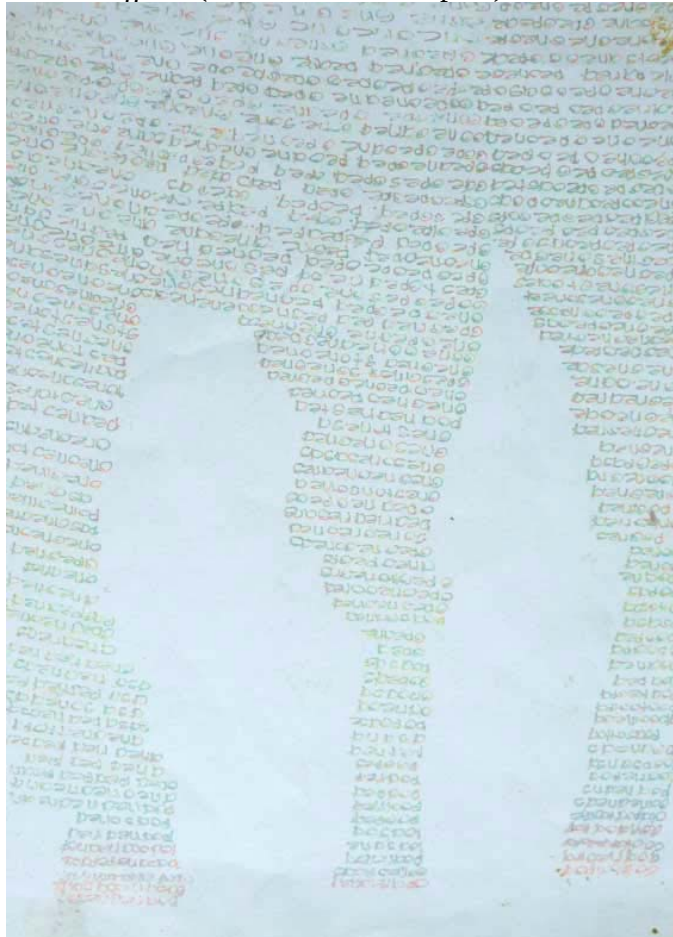
It is critical for a successful inclusive methodology to discover what 'contemporary and popular' means for intellectually impaired people and use that as a starting point for teaching art and art history.

The task of teaching a subject to a child at any particular age is one of presenting the structure of that subject in terms of the child's way of viewing things.

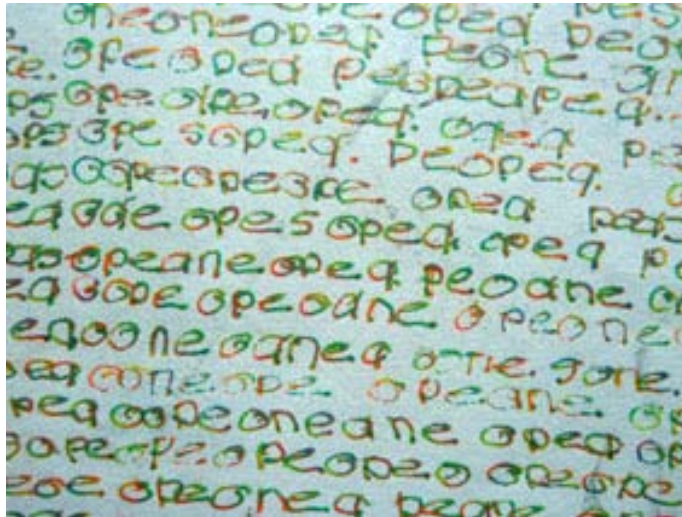
(Bruner, 1960, p33)

Education is most effective when a student is ready to learn as the following model of good practice illustrates. Denmark boasts a 100% literacy rate (Hannaford, 1995, p.84) thanks to a successful methodology to teach reading and writing in a holistic manner.

Children in Denmark are given the freedom and encouragement to write stories. Though the teacher cannot decode them the child can, so the children can read their stories. The stories are rich in elaborate, image-based vocabulary. As the child reads his or her story, the teacher notices which images are emotionally important to the writer. The teacher makes use of this information, for example by saying; “It sounds like ‘dinosaur’ is one of your favorite words. Would you like to see how I write that?” The children almost always want to know how adults write words. So after the teacher writes out the word “dinosaur” in cursive, the next story the child writes will have the usual undecipherable scrawl with the word “dinosaur” interspersed. The child has learned the whole word without effort. (Hannaford, 1995, p.84)



Untitled, Barbalich, gel pens on paper, A4. Scrawled text by Barbalich, which is impossible to decode in a linguistic sense, but can nevertheless communicate much.



Details scrawled text by Barbalich.

The Danish example models how a word of any size or perceived difficulty can effectively and successfully be taught and learned when presented in a context that is relevant or popular with the student. It also models successful use of parallel viewing techniques used by the teachers to gain a student's first-person's perspective on the relevance or importance of any given word. Hannaford:

Teachers give students three letter words because they appear simple, but in reality they are far more difficult than "dinosaur" because they hold no internal image or emotion. (Hannaford, 1995, p.85)

During the past ten years, Shepherd has attempted to raise the status and the esteem of the work of self-taught and intellectually impaired artists in New Zealand through research and advocacy. He hypothesises that it is desirable for students to have their prior world experience acknowledged, and that art history makes sense when it is introduced by connecting it to examples of local expression, no matter what form that expression takes. This will acknowledge and value the experience and culture of a student and make any study of art from other times and places relevant. Teaching any aspect of art will likely be more effective when conducted in a context that is familiar or relevant to a student, just as in the Danish example in which the complex word 'dinosaur' was taught successfully because it was presented in a context that is popular with the student. In an inclusive educational context it will be critical for a teacher to discover what is familiar, relevant or popular for the student. This can be achieved by simply asking a student to draw anything they want, and observe what the student presents.

Popular art in the eyes of students with intellectual impairments can be any subject that a student finds familiar, relevant or popular. Shepherd suggest that an easy introduction to art history and contemporary art can be achieved through:

... the embrace and examination of local culture, easy in that the experience of art in life and culture is not dependent on a hard trip to a museum, a library book, a classroom, a special or privileged other kind of experience. (Shepherd, 2011)

In the context of inclusive art education, art history or study of contemporary art, will ideally include exposure to, or study of, creative ideas and products by intellectually impaired people or disabilities. Here the terms impairments and disabilities are used deliberately as the creative ideas and products may be informed by an artist's impairment and/or an artist's experience of disabling circumstances.

The following example illustrates how exposure to creative products made by an intellectually impaired peer inspired another intellectually impaired artist. Mark Suntres from Chicago, U.S.A. would not have considered telling his autobiographical (his) story if he had not been exposed to a book written and illustrated by a fellow artist with intellectual impairments. Suntres' story resulted in an apparent controversial book titled *Pool of Angels*. His care organisation attempted to censor the book, as Suntres' first-person perspective on his experience of life did not comply with the organisation's third-person perspective.

See also: <http://pool-of-angels.blogspot.com/>



Book cover *Pool of Angels* by Mark Suntres

Shepherd would like his students to gain the understanding that contemporary art and culture exists here and now, with us and around us. He would like a study of art history to begin with the 'here and now':

...because this is where 'contemporary' actually lives, ... this is where the student lives, this is what the student knows, and this is who the student is.
(Shepherd, 2011)

An easy introduction to art and creativity is to invite a student to explore subjects that are familiar to a student, such as their experience of life or their interests. Doing so has other benefits as well as Shepherd explains:

Creating cultural and sub cultural legitimacy, attributing artistic value to popular culture, pop, folk, cultural situations, local situations, and to local self-taught artists, implies that such local situations and objects have an ability, equal to high fine art objects, to impart an aesthetic aspect to human experience. This could be seen as a challenge to established art forms, and the status of certain established art institutions and their management hierarchies, but

according to London (1994) art education must be relevant to the community and relate to the student's environment. This can foster a sense of connectedness between the school and the community, helping to build cohesive environments.' (Shepherd, 2011)

Amidei (U.S.A.) agrees with Shepherd that attributing artistic value to artists with intellectual impairments is critical for making tertiary art education inclusive:

Change can occur when we begin to accept people with developmental challenges as an integral part of our culture, while also constituting a culture unto themselves. (Amidei, 1995, p. 1)

It is critical for a successful inclusive methodology to:

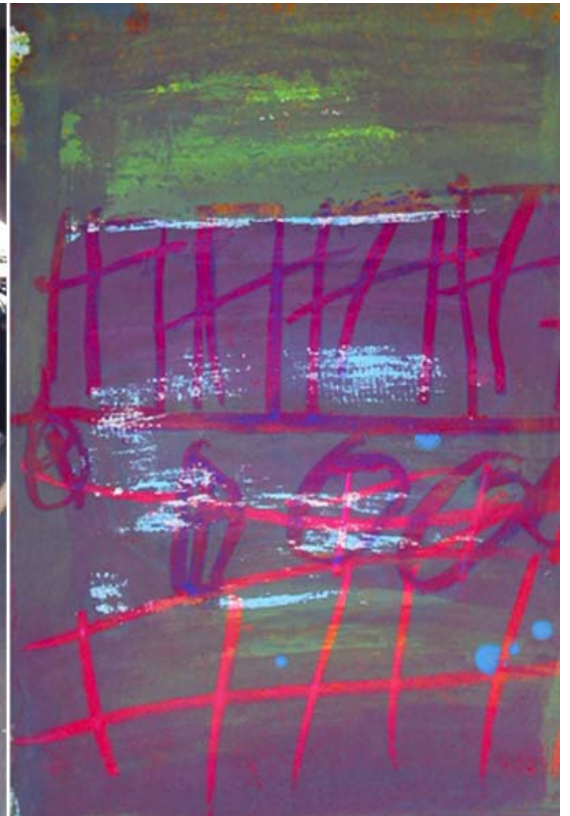
1. Discover what 'contemporary' or 'popular' culture means for intellectually impaired students and use that as a starting point for teaching art and art history
2. Accept that intellectually impaired people form an integral part of our culture, while also constituting a culture unto themselves
3. Include exposure to, and study of, art by intellectually impaired people in art history or contemporary art classes.

The following example illustrates how art education can be successful when presented in a context that is familiar to an intellectually impaired student:

Jeff Dixon studied art at Art Compass Studio-Gallery. He loves trains, and it is through the subject of trains he learned and explored mono screen-printing. Dixon mother told staff that he knew how to use computers. IDEA Services, the organisation providing care for Dixon only offered basic computer skills, which he already mastered. Art Compass hired a graphic design tutor to teach him digital design skills. Dixon excelled.



Dixon



A first mono screen-print by Dixon

Dixon is non-verbal and uses basic sign language to communicate. He does understand spoken language. His language impairments were never a problem for the staff at Art Compass, who communicated through any type of communication possible. As a result his impairments were not disabling. Here are some designs by Dixon and a report on Dixon's progress by Michael Hobbs his digital design tutor. The reports cover roughly a two-month period. Reports have not been made every week. The report has not been edited and is included here in full for your interest. As was common at the studio, Hobbs referred to Dixon with his first name Jeff.

14/04/05:

Generally I intervene when Jeff [Dixon] starts to lose interest or when he seems stuck/asks for help. I assume a direction based on his communication made through body language and or through his designs and design process. I'll then proceed to show Jeff a new technique or repeat one just taught, with which I let him play, adjust parameters etc. and make a final decision on the outcome, or help him achieve what I perceive to be his desired outcome (thumbs up and a grunt of joy normally tells me I'm on the right track ☺). I also make an effort to show Jeff several simple procedures over and over again until I see him using them himself when he sees fit. Jeff seems to pick up at least 2 new Photoshop procedures a session. Jeff made 5 fantastic designs today!

15/04/05:

Jeff's capacity for learning new techniques has grown from the 5 or so tasks we went through yesterday (14/04/05) Jeff is able to remember and use them not only by themselves but in tasks that require multiple stages to work correctly,

example: using the selection tool in Photoshop has no visible effect, it is only used for selecting certain parts of an image to work on, whilst leaving other areas untouched. Jeff is now able to make a selection using the selection tool and work within the selection with other multi task tools.

He also seems to have grasped how layers work and can select the layer he wants to work on and create new layers at will. Jeff seems to work in spurts of around 5-10 minutes before wanting to high five or arm wrestle or massage etc. But I have also noticed with some gentle classical music in the background Jeff's concentration intensifies dramatically. And he can work for longer periods without being distracted.

2/6/05:

Jeff continues to progress at a great pace. Today Jeff did a lot of exploring of Photoshop, primarily the filter menu. He would randomly select a filter, apply its effects and then go back and change the parameters. He did this competently with a selection of effects. And as last week his exploration of standard tools is leading to a grander understanding of what can be done... he is definitely thinking a lot more about what he wants to do, the effect he wants and how to get there, composition etc. Jeff also gets distracted very easily still, and I find that leaving him at the beginning of each piece leads to him getting his head down and getting on with it. Another very productive session: 3 great pieces of work.

3/6/05:

Jeff was feeling a little bit poorly today, and his usual high turnover of images was down a little. But his rate of learning new effects in Photoshop is still increasing. And his overall understanding of the programme as a whole is very, very good. Today he got his head around text editing i.e. changing fonts increasing font size etc. He is also able to go back to text created previously and change it to fit with the image style.

9/6/05:

Jeff got through lots of work today, even though the last half an hour was a struggle for attention. Jeff keeps exploring the programme Photoshop and I think he is getting a very good grasp of the programme. If he continues at this rate I think Jeff will be using several programmes with competence within 6-8 months. Jeff has a very methodical learning process and I think he finds it very easy to remember information that suits him. In this respect he knows how to do the stuff he wants to do. He is using menu commands, keyboard commands and click commands.

16/6/05:

Jeff was awesome today. Some moments of pure concentration... a joy to watch. Today I tried to show Jeff some more advanced techniques in Photoshop, he seemed to grasp them quite easily, when I ask him to repeat actions we had just gone over he was straight to it, though using them while working on a piece of art may be a different story, but I will try and show him the same few techniques over the next 2 weeks and see what happens. I would be more surprised if Jeff didn't take to them than him taking to them... We shall see!

On today's display though I think Jeff has no bounds to how much information he can retain, it's just a question of him choosing to use the information... I think anyway?

As I have written fairly often though, Jeff's breadth of knowledge is quite astounding compared to when I first started working with him. And he is quite happy to explore different tools to the finest increment of adjustment.

14/6/05

RE: Jeff's session at art compass dated Friday 10th June 2005.

It is evident that there needs to be a set of procedures that come into place when IHC changes Jeff's daily routine, obviously it affects his time at Art Compass. We are never informed when changes happen. We now know that Jeff knew what was happening and what his schedule was supposed to be for Friday. Jeff seemed to communicate that he did not know what was going on, and seemed upset that his Friday routine had changed, this made it very difficult for Hobbs to work with Jeff as Jeff's attention was very poor. This is what led Hobbs to phone you, as he wanted to know the facts; let Jeff know.

Maybe what needs to happen is that a contact sheet explaining Jeff's day with contact details for every person or organization that has a part in Jeff daily routine, needs to be made and distributed to everyone else. Then when there is a jitter in Jeff's daily routine every one that is affected needs to be contacted and made aware of this. This we think would also have averted the situation several weeks ago (27/05/06) when Hobbs was waiting at Art Compass on a Friday for Jeff to arrive only to find out after wasting his morning waiting, that Jeff's schedule had been changed by IHC. Of course it is in every ones interest to make Jeff's time both valuable and enjoyable, and we strive to do this every session as Jeff is a wonderful individual with a wealth of creativity and personality and without question it is a pleasure to work with him. We all hope that this situation will not happen again and will do ever thing in our power to help alleviate these communication breakdowns.

07/07/05

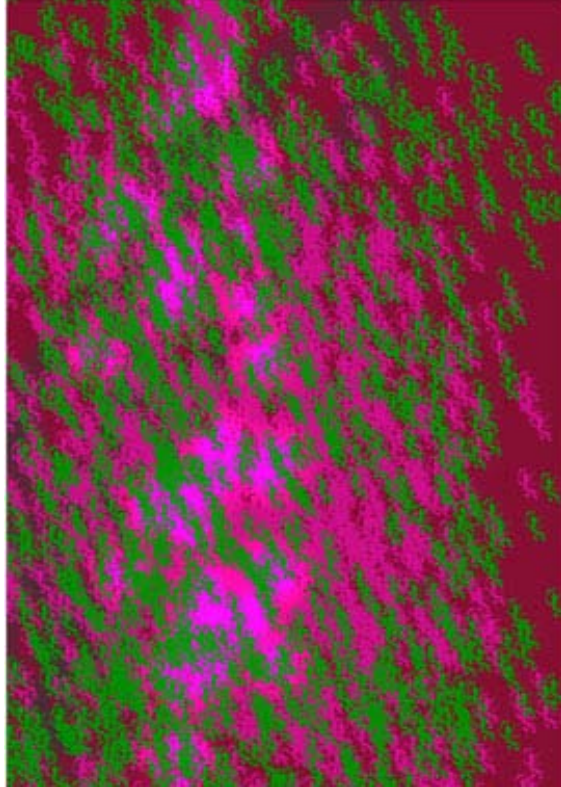
Further to the individual reports on Jeff's progress, working with myself: A brief overview and final summery. As mentioned previously Jeff's capacity for learning has been quite astounding, he has shown his absorption of information to be quite immense. I have seen him carry out complex procedures that require multiple tasks, and not just randomly, these processes have been repeated on more than one occasion.

Also noted was Jeff's awareness of composition. He has shown on many occasions that he is quite aware of composition, he has used a series of procedures to perfect this, including re-sizing, rotating and repeating until he is happy. I would say in the last six weeks Jeff's understanding of Photoshop has grown immensely; he is very good at exploring the programme, and retaining that information for future use.

08/07/05

Jeff was just fantastic, communicating just brilliantly, signing, listening showing me things. Example: I would say to Jeff 'maybe we can zoom out to see everything

on the screen' without hesitation Jeff would go to the zoom-tool and zoom out. 'Shall we create a new layer Jeff?' Jeff creates a new layer, etc., etc. I could go on. 'Ok Jeff I want to show you something, this is how you change the transparency of your paint brush' to which he would repeat the task and experiment with the settings. I know I have said these things before, but to see Jeff on such good form was so amazing. He has accomplished so much in 6 weeks.



Two digital works by Dixon.

11. Paint by odd numbers

An inclusive art educational methodology will be successful when intellectually impaired students are supported in generating P-, G, and H-creative ideas and products. As art history can confirm, such ideas will be ever changing. It will be critical for any inclusive methodology to remain flexible, reflective and responsive to change and development, especially because the field of inclusive tertiary art education has barely emerged.

An inclusive art educational methodology can be likened to Critical Pedagogy which Leistyna & Woodrum defined as:

An interdisciplinary process that changes with each unique social/classroom context and creates space for teachers and students to engage in critical dialogue in which the objective is the production of their own ideas and values rather than the mere reproduction of those of the dominant groups.
(Leistyna & Woodrum, 1999, p.7)

Freedom of choice and freedom of expression are critical conditions without which intellectually impaired students cannot generate P-, G, and H-creative ideas and products. It may sound obvious to some, but intellectually impaired people are often deprived from such basic freedoms in institutional settings. The attempt from a U.S.A. based care organisation to censure their client's 'Pool of Angels' autobiographical story highlights how not everybody is convinced that impaired people should enjoy the same freedom of expression as non-impaired people do (see also: p. 56 and <http://pool-of-angels.blogspot.com/>). Guaranteeing freedom of choice and expression is especially critical when the creative ideas and product by intellectually impaired students may occur as strange, unorthodox, contrary to artistic traditions from the past, a teacher's own practice, a teacher's idea about what art is or how art should be generated.



Inclusive tertiary art education in action in 2011 at The Learning Connexion, Lower Hutt. Blumsky (R), Barbalich (L), Noffke in the background.

Ideally, an inclusive methodology, will be just like critical pedagogy, challenge teachers to continuously:

... recognise, engage, and critique (so as to transform) any existing undemocratic social practices and institutional structures that produce and sustain inequalities and oppressive identities and relations. (Leistyna & Woodrum, 1999, p.2)

I will be critical for those delivering inclusive art education to continuously review, and if needed, adjust their practices. One can question the usefulness and validity of practical, prepackaged methods, teacher-proof materials and standardised evaluations, is they may fix ideas, and values of the day and impede further evolution. The real resources that need developing, at this moment in time, are not lesson plans, DVD's, or books, but teachers. Teachers *are* the most critical and valuable resources for any inclusive methodology. Inclusion is first and foremost about the quality of human relationships rather than the quantity of resources. Inclusion can and will only happen when people have an inclusive attitude and vision. Cultivating such attitude and vision is critical for an inclusive tertiary art educational methodology. Research, teacher

training and opportunities for practical experimentation in classrooms will be critical to enable teachers to cultivate such attitude and vision and make inclusion happen at the coalface.

It will be critical for an inclusive art educational methodology that teachers cultivate inclusive attitudes and visions, guarantee freedom of choice and expression, remain flexible, reflective, and responsive to change and development, and continuously review and when needed adjust their teaching practice.

It will be critical for any inclusive methodology to:

- a. Remain flexible, reflective and responsive to change and development
- b. Guaranteeing freedom of choice and expression especially when the creative ideas and product by intellectually impaired students may occur as strange, unorthodox, contrary to artistic traditions from the past, a teacher's own practice, a teacher's idea about what art is or how art should be generated
- c. Continuously review, and if needed, adjust teaching practices.
- d. Realise that teachers are the most critical and valuable resources
- e. Realise that inclusion is first and foremost about the quality of human relationships rather than the quantity of resources
- f. Cultivate inclusive attitudes and vision
- g. Realise that research, teacher training, and opportunities for practical experimentation in classrooms enable teachers to cultivate inclusive attitudes and vision and make inclusion happen at the coalface

12. Taking the 'special' out of needs-based art education

A methodology that is 'special' or 'remedial' in nature, one that only caters for the needs of intellectually impaired students, does not constitute inclusive education. A needs-based methodology that is not 'special', one that caters for the needs of all students, will. This chapter will investigate if such a 'methodology, one that is based on the findings of this research project, can work in practice. For this purpose, an experimental inclusive tertiary art class and a case study were conducted for by this author at The Learning Connexion in 2011 to determine if:

- Such a methodology can be effective for all students
- Can meet tertiary art education requirements
- Tertiary art education can further the creative development of an intellectually impaired student

The experimental class:

The class was titled 'Breaking the Pattern'. Intellectually impaired and non-impaired students from New Zealand Qualifications Authority (NZQA) levels four to six were invited to register. This seven-week 'mains' class took place on Fridays during term one of 2011. No prerequisites were required. Fifty percent of places were reserved for intellectually impaired students to ensure they would not form a minority in class. The maximum number of students was set at twelve. Ten students signed up and attended. The class was advertised as follows:

Description: The class will focus on breaking habitual patterns of mark making and how to move a work forward by changing a number of variables. This class

will explore the realm of creative intelligence and how to make such intelligence visible through visual language. About half of registrations will be reserved for students who live with intellectual impairments and may have limited language skills. Other registrations will be open to students who do not have such impairments, but who would like to witness the unique creative process which students with intellectual impairments often employ and/or Marcel's tutoring process. Tutoring will be simple, effective and with minimal use of spoken language. One image or mark may be explored in a variety of media including mono screen-printing. Appreciative Inquiry will form the foundation of the individual tutoring process, which will be of an intuitive nature.

Content: Class programme to be evolved through creative exploration of what the students present in class and through the interaction between students and tutor.

Objectives: To make creative intelligence visible through art, creativity and creative processes.

Outcomes:

- You will have explored one or more works or marks in a variety of ways*
- You will learn to look for clues in your work as to what to do next and become familiar with the process of Appreciative Inquiry*
- You will learn to work with a set of variables as tools to further develop a work*
- You have the opportunity to develop a single or simple image into a complex work*

The methodology used was based on the following principles:

- Teacher is to respond to individual needs of students
- Teaching is in response to questions raised by students, or cues observed by the teacher in students' creative processes and products
- Cross-reference between different processes used and products created by the student and others students in class
- Practical demonstrations kept concise with minimum verbal explanations (show, not tell)
- Students were invited, but never expected to attend practical demonstrations
- Encourage students to work on multiple works simultaneously or work in series
- Encourage 'self-reviews' through simple Appreciative Inquiry processes
- Conduct individual reviews only as for some students verbal group reviews do not make sense, increase understanding, or constitute learning
- Allow students to come to class with any level of experience
- Allow students to present any subject or image in class
- Materials, media to be supplied by the teacher on a needs basis
- Adjust to the communication abilities of the students
- No communication style was deemed superior or more effective than the next

Communications:

Some students were non-verbal, some deaf. The following communication styles were used:

- Linguistic communications such as speaking and writing on a white board
- NZ Sign-Language, directly or with assistance from a sign-language communicator
- Practical demonstrations, including use of digital media
- Non-specific sign language
- Body language
- Intuition

Nature of students' impairments:

Some students had multiple impairments, some had only non-intellectual impairments, and some had none at all. Intellectual impairments varied from low to high functioning (as determined by the medical profession). The types of impairments present among the students were:

- Deaf x 2
- Emphysema x 1, student requiring oxygen tank
- Intellectual impairments x 4, including so-called 'low-functioning' ones
- Cerebral palsy x 1
- Poor eyesight x 1
- Mental health impairments x 2
- Speech impairments x 3

The creative processes and products of four students have been documented below in an attempt to determine if the methodology used, enabled the students to successfully meet the class and tertiary art education requirements. The requirements were:

1. The students have explored one or more marks or works in a variety of ways
2. The student have applied Appreciative Inquiry processes to review work
3. The student have employed 'variables' to further develop a work
4. The student have developed a single or simple image into a complex work

The readers are invited to see if they can determine by looking at each student's creative processes and products, which one(s) live(s) with intellectual impairments. The students with intellectual impairments will be identified at the end of this chapter. The readers are also invited to determine which students benefited most from the inclusive setting from a creative process point of view. Non-impaired students will address this aspect of the experiment in chapter 13.

Student One:

The student began with drawing small circles on A3 paper, approximately 3cm to 6 cm in diameter with oil pastel.

1. The student created multiple versions to enable exploration of work in a variety of ways (Image 1)
2. The student used Appreciative Inquiry to choose and saved the best work from each series at every stage of the creative process

3. The student employed variables to further develop a work such as use of liquid dyes (Image 2, left), oil sticks (image 2, centre), and scraping tools (Image 2, right)
4. The student developed simple circles into a complex layered work (Image 3)

The student explored and developed more than one mark, demonstrating that learning took place (Image 4). It can be concluded that the student met the class and thus tertiary art education requirements.



Image 1: three works, mixed media, each A3



Image 2: three works, mixed media, each A3



Image 3: mixed media, A3



Image 4: mixed media, A3

Student Two:

The student began with drawing circles on A2 (approx.) paper.

1. The student explored variations on themes (Image 1)
2. The student used Appreciative Inquiry to determine if a work was resolved
3. The student developed his subject matter by varying media such as pastel and mixed media, and varying paper size
4. The student developed a simple image, such as circles and rectangles into a complex layered work (Image 3)

The student developed more than one type of mark into complex layered works, demonstrating that learning took place. It can be concluded that the student met the class and thus tertiary art education requirements. A visitor came to the class and expressed a keen interest to purchase the work in 'Image 3'.



Image 1: left and centre: mixed media, A2, right: mixed media, approx. 400mm diameter



Image 2: left: soft pastel, A2, centre: mixed media, A2, right: mixed media A1



Image 3: tempera pain on paper, A1

Student Three:

1. The student brought in series previously made work to (Image 1)
2. The student used Appreciative Inquiry to select work (Image 2)
3. The student further developed his subject through layering of smaller images, varying scale and media, such as mono screen printing, pastel, charcoal and tempera paint (Image 3)
4. The student developed individual life drawings into a large complex work of multiple and layered drawings and mono prints (Image 4)

The student explored his subject on a large-scale work, applying newly discovered methods of working, demonstrating that learning had taken place. It can be concluded that the student met the class and thus tertiary art education requirements.



Image 1: previously made work, mixed media on paper, A4



Image 2: employing Appreciative Inquiry processes

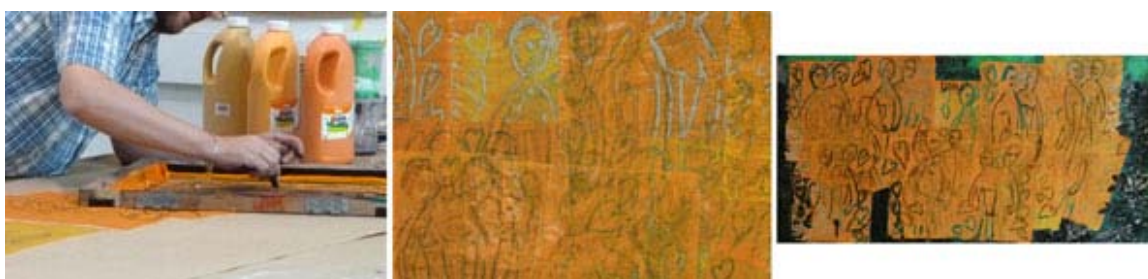


Image 3: developing work through layering of smaller images and varying scale and media: left: process, centre: detail, right: finished work, mixed media on paper 0.9 x 2 m.



Image 4: finished work, mixed media on paper, 0.9 x 2 m.

Student Four:

The student began with drawing shapes on A0 (approx.) paper.

1. The student created variations on a theme to enable exploration of work in a variety of ways (Image 1)
2. The student used Appreciative Inquiry to choose and save the best work from time to time (Image 2)
3. The student further developed her work by varying scale, paper quality and experimenting with one media (Image 3)
4. The student developed a simple image into a complex layered work (Image 4)

The student extensively explored variations on more than one theme, demonstrating that learning took place. It can be concluded that the student met the class and thus tertiary art education requirements.



Image 1: oil sticks on paper, A3

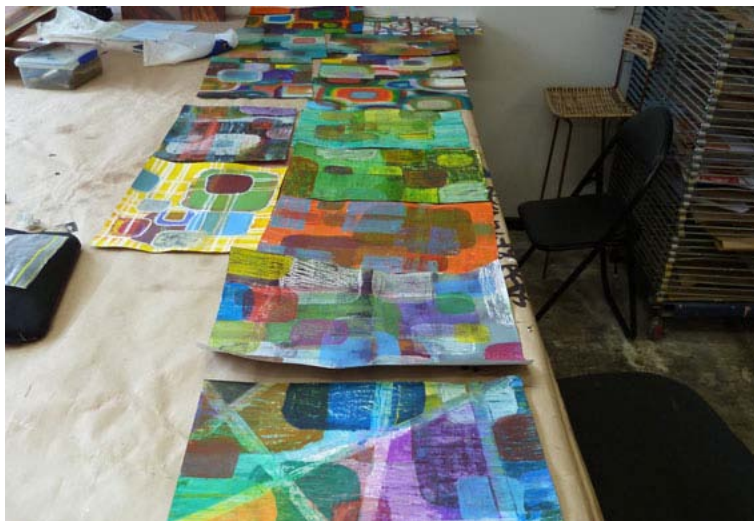


Image 2: reviewing work using Appreciative Inquiry



Image 3: left: oil sticks on brown paper, A0, centre: 9 works, oil sticks on paper, A3, right: mixed media on paper, A3

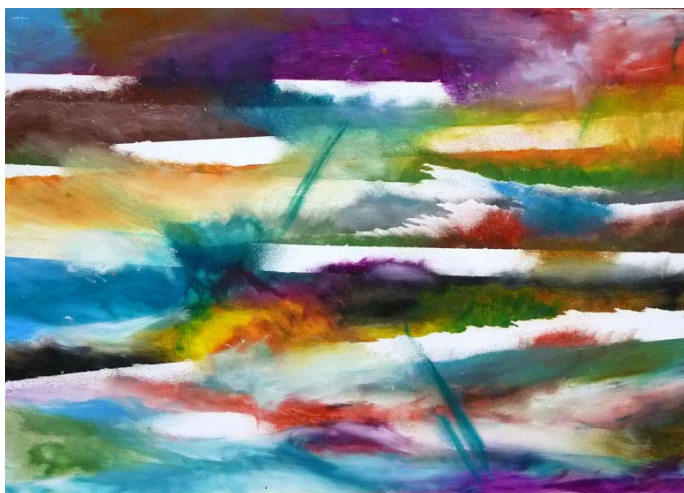


Image 4: final work, mixed media on paper, A3

As promised the students will now be named and those with intellectual impairments identified:

- Student 1: Yelena Barbalich, has an intellectual impairment
- Student 2: Sam Perries, has an intellectual impairment
- Student 3: Paul Noffke, has no intellectual impairments
- Student 4: Fiona Langford, has no intellectual impairments

Conclusion:

Impaired and non-impaired students received the same art education. Both student groups met class and tertiary art education requirements, which confirms that a needs-based art educational methodology can indeed be effective for all students. One can conclude that a needs-based art educational methodology is critical for successful inclusive art education

Case study:

This case study has been included to determine if tertiary art education can make a difference in the creative development of an intellectually impaired student.

- Student: Yelena Barbalich
- First time tertiary student
- Medical impairment labels: Down's Syndrome and limited linguistic communication abilities



Image 1: Sample of work by Barbalich produced in a *non*-tertiary setting,
Gel pens on A4 paper

Prior to the experimental inclusive class Barbalich has been creating art for a few years alongside two (non-impaired) artists in her art studio at home. No real departures in Barbalich' works occurred. They can be catagorised as variations on a theme, but without real creative or artistic developments. Her creative products can be labeled as familiar ideas that are produced by the same set of generative rules as defined by Boden in chapter 11.

Below are works created by Barbalich in the experimental inclusive class.



Image 2: mixed media on A3 paper, Barbalich



Image 3: mixed media on A3 paper, Barbalich



Image 4: mixed media on A3 paper, Barbalich Conclusion:

Methodology and creative process summary:

- Simple linguistic communication with gestures and demonstrations were employed.
- Student began drawing circles with oil pastels in response to other students making similar marks (image 2). It is important to note that this was the first time she voluntarily responded to peers working alongside her. This had not happened before in the private setting despite encouragements.
- Student was asked to make two more works and then select and save the best of three
- Student was encouraged to continue working and layering on remaining two works
- When done, the saved work was compared to the two new works, with the best selected and saved again

- Student was asked what else she wanted to do and encouraged to look around for ideas if needed
- The student chose to cover pages with oil stick (image 3), followed by scraping back with a metal object, similar to a fellow students process. She developed her creative process further than the one modeled by her fellow student. It became uniquely hers (image 4).

The creative processes and products by the student in this case study increased in complexity compared to those created before the student enrolled in tertiary art education. It is evident from the images above that creative intelligence is present in this student and that tertiary art education was able to further the creative development of an intellectually impaired student.

It will be critical for a successful inclusive art educational methodology to:
Use a needs-based methodology that is not ‘special’, one that caters for the needs of all students

Who benefits from inclusive tertiary art education?

There are many theoretical and moral arguments why segregation and oppression are unjustifiable and why tertiary art education should be inclusive. Some have been discussed in earlier chapters. That inclusion will have benefits for those who have been excluded is to be expected, but this may not be compelling enough to motivate art education providers to be inclusive. This may change when inclusion is found to be beneficial for and attractive to non-impaired students and a competitive advantage over non-inclusive providers.

One impaired, three non-impaired students, and one person related to an impaired student were asked about the benefits of the first inclusive tertiary art class in New Zealand. The intellectually impaired student responded with praise for the teacher. Because she praises all her teachers equally, her reply was not regarded as relevant and not included here. Below are the responses of the other students:

Interview with student Helen Bengé:

Bengé: I found it fantastic, because it has been a new thing for me. I have been working opposite Darryl and to see the intensity, just the different way he will treat a subject, I find broadening for me. It is modeling a whole different way of doing art.

Interviewer: What is the difference?

Bengé: Well this seems very wholehearted, very intuitive.

Interviewer: And are you not able to do that?

Bengé: Yes I am, but I have the feeling that all the time I am having to choose to put aside my... what the voice on my shoulder is saying to me, and I am wondering if, Darryl does not seem to have that. Yeah! He just goes for it.

Interviewer: So what does it do for you, for your practice working alongside somebody like Darryl?

Bengé: Shows me new possibilities, new ways of working.

Interviewer: Is it something you would like more of or is this [one-off] experience sufficient?

Bengé: I actually would like every class to be... what do you call it? Open.

Interview with student Freda Lobb:

Lobb: It has been brilliant. It has just opened me right up. Like Shannon... just immediately... you ask about her work and she is really pleased with it and she is really happy with it all the time, and that has changed things for me. Yeah!

Interviewer: Why?

*Lobb: Because I got really critical of my work, I got really tight with my work. And that is the other way that Shannon just goes for it and she doesn't give a f***. She really doesn't, she just does it.*

Interviewer: So what has it changed for you?

Lobb: It has got me be back in touch with my intuitive side and doing that rather than worrying about how it is..., how the balance is, whether it is

too much or too little or whatever. I am actually just going there and thinking about what the work is saying to me and how I respond. Yeah!

Interviewer: *Is this something that would be helpful for you to do more often? Do you want this on an ongoing basis?*

Lobb: *Oh yeah, definitely!*

Interviewer: *Why?*

Lobb: *Because it got me... I look forwards to Fridays. I look so forward to Fridays, because the atmosphere is so different.*

Interviewer: *What is different about the atmosphere?*

Lobb: *I don't feel embarrassed about my work, whereas in the main classroom I feel quite embarrassed about what I am doing or very aware of what other students think or whatever, but in this class I don't feel at all judged.*

Interview with student Fiona Langford:

Note: Langford, who is profoundly deaf but can lip-read, replied in New Zealand Sign Language (NZSL). The Learning Connexion's full-time NZSL-Communicator Ann acted as interpreter.

Langford: *First of all, we are all different, but in a way we are all in the same boat. We all have some degree of disability in us, makes us all a little bit different from 'normal' society. So we can feel connected in a way, know that we are all the same, we all feel safe here.*

Interviewer: *That does not happen in a class with non-impaired people where you are the only impaired person?*

Langford: *It is a little bit different. When you see people like Darryl, he is another deaf man here, and some people who can't talk, well you just feel a little more at home here than most other classes. So Marcel [the teacher] told me we are going to have a presentation soon, I really appreciated that so he takes time to tell me and then I feel equal with all others, because he took the time to do that for me, so I really appreciate it.*

Interviewer: *There are lots of voices out in society that promote inclusion and that inclusion would mean that you could be the only person with a disability among a majority of non-impaired people and non-disabled people. How is this class different and which one would you prefer?*

Langford: *I prefer the second option. I went to school and I was the only Deaf person in the class and everyone else was hearing, so that was very, very lonely. So it was a whole class of hearing people and I was the only Deaf person, I was very isolated, very lonely. I did not always know why other people were laughing." What are you laughing about, what are you laughing about?" I was always missing out. Also having Ann here makes a big difference. It is less lonely here, so when I hear the word inclusion I don't really like that word.*

Interviewer: *Why not?*

Langford: *Maybe I am wrong but, it sounds like you are trying to put everyone into the same mold and that won't work. It is not always the best for some people. It is like trying to put everyone into one box and say: "here you've got to do this". We are all people but we all have different needs.*

Interviewer: *So this is called an inclusion class. Does this class represent the issues that you have just pointed out to me?*

Langford: *No.*

Interviewer: *Why not?*

Langford: *Because I can identify myself with them. Each of us has something shared, something in common, so we have a common understanding of everyone is different, that is O.K., and we are O.K. For now this is a space where I can breathe before we can go out into the world where we have to struggle and try to get along with all the people who do not understand us. When we come here we can relax for that time.*

Interviewer: *So you don't mind as a person with a different kind of disability to be in the same space with people with intellectual disabilities?*

Langford: *No. I have been to a camp with people who have a range of mild to severe disabilities, so I am no stranger to that.*

Interviewer: *Has working alongside intellectually impaired people influenced your creative process?*

Langford: *Yes a little bit.*

Interviewer: *In what way?*

Langford: *So don't worry too much about what other people think. Just enjoy the process, just do it. Don't worry too much, try not to be perfect.*

Interviewer: *Is there anything else you want to say?*

Langford: *Yes heaps but not right now.*

Interviewer: *One thing?*

Langford: *I enjoy being at this school because of Ann. I am able to carry on with my art. When I went to WelTec I had an interpreter but had to plan ahead, had to find out what day the interpreter could come, didn't always work out. So I missed some important information, made me very frustrated and also I used up all my WorkBridge funding.*

Interviewer: *If Ann would not have been here, if you had just me as your teacher, what would I need to do to make sure you don't miss out on anything?*

Langford: *Write down notes. That's all, so I don't miss out.*

Interviewer: *Thank you.*

All three students mentioned how the inclusive class benefited their tertiary art study and how their intellectually impaired peers modeled abilities they viewed as unique and inspiring. These are the same abilities discussed in chapter 7. The benefits non-impaired students experienced motivated them to enroll again in an inclusive class. They also asked for more inclusive classes to be offered in the future.

Next is the reply by Darryl Kennedy's Case Manager, and Transition Coordinator George Watterson:

Watterson: *I guess the benefits can be seen in the man and in his life. When I first met Darryl [Kennedy] he was very closed down. Darryl is deaf and has cerebral palsy. He was closed down and could not speak very well. He was very angry and very frustrated. He spent... He was fifty-seven years old when I first met him. Around fifty years of those fifty-seven years have been in institutional atmosphere, and the last six years have been in a sheltered workshop, which wasn't particularly pleasant for him or anybody else at that time. And the last couple of years he has been with me and what I see is*

a man who, in very, very short time, has moved from being closed down and frustrated with the world around him to a man who now engages with the world around him. He is smiling, he is laughing, he is trying to talk and he has a reason for getting up every morning

I saw early signs [of his creative abilities], which prompted me to pursue art for him and especially the Deaf Scholarship [courtesy of The Learning Connexion] and we have seen a steady growth, we have seen a steady maturing in him too from minimal commitment, to more commitment, to total commitment, and so in a very, very short period of time, which is only a year and a half, we have seen an amazing transformation of this human being.

Darryl's family has moved from seeing him as a burden to becoming this amazing champion of other disabled people and their whole attitude towards Darryl has changed. They have gone from being quite dominating in his life and insisting this happens and that happens to giving his life to him.

The benefits have had quite a ripple effect. Imagine a stone dropped into a pool and the ripples going out. The ripples are still going out and have never imagined such a thing happening, but they have gone out and have touched a lot of people. His story has motivated parents with disabled children, educators, The Ministry of Education, it has educated and inspired the corporation I work for, in the way they were previously working with disabled people, and it caused them to start looking at disabled people with a different mindset: at the amazing potential that these folk have.

The story is so inspirational and it actually holds you accountable. This is what I am loving about the story. We can no longer allow ourselves to treat this population in a very negative domineering way. If Darryl can do this I am going to hold you accountable for others.

The day after the above interview Watterson emailed the following response (unedited):

Hi Marcel in my quiet time this morning I eventually intuited what it was that sets your mixed ability class apart from everything I have witnessed before in the interactions between able and disabled folk, which for the most part has always been mundane low level engagement, [such as] How are you? What are you doing today? Etc...Your mixed class allows quite a different 'communication' experience: The opportunity for a 'meeting of minds' based on a spirit of inquiry and respect, a desire of one to meet and connect with the other at some deeper level of understanding. An opportunity for each to enter a conversation (with or without words) at a very high level.

An opportunity just 'to be' in an exchange, just to meet in a place of few words, but of deep acceptance, and to stand on the threshold of another person's world and view it with great respect and admiration, (rather than with the usual

indifference) which is so stimulating to the positive growth of both parties and indeed the human family as a whole.

For most of our disabled folk this must be, a totally unique experience (indeed also for the able folk) one that offers all of us a challenge to our thinking, and an opportunity to change our approach to disabled folk and eventually to each other.

Conclusion:

The above perspectives illustrate how inclusive art education does not only benefit intellectually impaired students, but also non-impaired students. Both student groups have benefited at a personal as well as at an art educational level. Watterson's perspective illustrates how the benefits of inclusive tertiary art education extend well beyond the education sector and the students in question.



Three A4-sized works by Kennedy, mixed media.

Note: The above works are Kennedy's depiction of his birth. The circumstance surrounding his birth caused two impairments that negatively affected his life. The medical profession's expectations of Kennedy's abilities at the time of his birth were extremely limiting according to his family. This in turn influenced how Kennedy was treated by society. For example, he was forced to work in sheltered workshops, as he was perceived to have insufficient intelligence to pursue further education or other types of employment. Being forced to work in such an environment made Kennedy miserable. When sheltered workshops were forced to close due to a law change, he was not offered other work or further education.

A few years later George Watterson became Kennedy's Case Manager. Kennedy linguistic abilities are severely disabled by his impairments. Watterson, who is also an artist, carefully observed him, recognised and honored his desires to make art, and enrolled him in a tertiary art education course at The Learning Connexion.

Kennedy now thrives and is an inspiration to his non-impaired peers. According to Watterson, the above drawings forced others to change the perceptions they had of Kennedy. 'The Museum of Everything' accepted the above works for an international exhibition at Selfridges in London, England in 2011.

Recommendations

This research recommends that all critical success factors and best practices uncovered in this research will be considered for an inclusive tertiary art educational methodology. Even though they stem from non-tertiary settings, they can be considered as equally critical for successful inclusive tertiary art educational methodology. Such a methodology can be labeled as a needs-based methodology in which a teacher responds to the individual needs of the students. It allows intellectually impaired and non-impaired students to be taught simultaneously, eliminating the needs for segregated or 'special' classes. It can make tertiary art education truly inclusive. It can make any art educational setting inclusive, including creative spaces that exclusively cater for intellectually impaired people.

It recommends that new intellectually impaired students do not become a minority in class. This can cause them to conform to the creative processes and creative products of the non-impaired majority, as seen in the case of student Janson. This may not be relevant for all intellectually impaired students and may not be necessary for a student throughout their entire study. Ensuring that intellectually impaired students do not form a minority is not only beneficial for impaired students but also for non-impaired students. Non-impaired students noted that the presence of intellectually impaired students is inspiring, encouraging and beneficial. Such benefits will be more obvious when more than one intellectually impaired student will be present in class. Initially it may be necessary to explain to non-impaired students what the potential benefits are for enrolling in an inclusive class. When these benefits were announced prior to the experimental class at an assembly, the places reserved for non-impaired students were filled within minutes. Without such explanation this may not have happened. Non-impaired students at The Learning Connexion who attended the inclusive class are now promoting the class and its benefits through word of mouth to fellow students and others outside of the school.

Working with students that may have been conditioned to conform and please those in charge at the expense of their creativity, may necessitate teachers to avoid providing feedback using 'I' statements such as "I like this" or "I like your work". It is recommended to use words that do not imply subjective personal preferences, but objective feedback instead.

This research will refrain from providing further specific recommendations. This list may appear to be sparse, however this is out of respect for the fact that inclusive tertiary art education is a barely emerging field and needs to avoid being prescriptive and possibly becoming restrictive as a result. There is no quick fix methodology for this emerging field and accordingly there cannot be a glib set of recommendations at this moment in history. More first person perspectives on the art educational needs of intellectually impaired people will be needed. These can only emerge once intellectually impaired students can study art at tertiary level for a period of time that extends well beyond the duration of this research project.

Conclusion: The proof is in the pudding

Successful art educational methodologies gleaned from segregated, community based, art educational settings and the literature research across a variety of disciplines have identified an extensive list of critical factors (see Appendix A). These factors informed the practical, student-centered, needs-based methodology for the experimental 'Breaking the Pattern' class that was successfully implemented. The experimental class is a first indication that a needs-based inclusive methodology does not have to be 'special' or remedial in nature and can simultaneously and successfully provide quality tertiary art education for impaired and non-impaired students.

The experimental 'Breaking the Pattern' class has proven that inclusive tertiary art education is possible, that inclusive education benefits intellectually impaired and non-impaired students, and that the benefits of inclusion immediately began to ripple out into the community at large. All students met the class and tertiary art educational requirements and demonstrated through their creative processes that learning took place. Most *non*-intellectually impaired students that participated in the experimental class enrolled for a subsequent inclusive class, proving that the class is not only beneficial, but also very attractive.

That students with intellectual impairments think, remember, create, communicate, experience, and learn differently has long been viewed as a disadvantage in educational contexts. However, this was not the case for the 'Breaking the Pattern' class. The methodology used successfully made creative intelligence in students with intellectual impairments visible and demonstrated that the students can further develop their creative intelligence through tertiary art education.

The creative processes and products by people with intellectual impairments, such as visual arts, can be a Rosetta stone type 'key' enabling meaningful dialogue with, and provide better understanding of, intellectually impaired people and their specific needs.

Through their creative processes and products, they can be seen, heard and understood on their own terms and challenge how they are cared for and treated by society, which no doubt benefit inclusion in general.

This research project is a first attempt in New Zealand, to provide theoretical and practical recommendations for the emerging field of inclusive tertiary art education. The field will benefit from further practical experimentation and research. This may one day lead to the establishment of a certified teacher training that will equip future teachers with the theoretical and practical knowledge to practice inclusive art education. A teacher training will enable aspiring teachers to build on experience and knowledge others, and cultivate inclusive attitudes, vision, and practices before they enter the field.

Marcel Baaijens
The Learning Connexion
Lower Hutt
New Zealand

Epilogue

Imagine, some twenty years from now, you venture into a dark corner of your attic, and discover a work of art you had forgotten about. You clean the cobwebs and take it to an 'Antique Road Show' where experts tell you that it is a valuable masterpiece by an intellectually impaired artist, who only became famous after he died in 2010.

Would you not feel elated about this discovery? Would you not feel sad that the artist never received any recognition before passing away? Would you put it back in the attic or display it with pride in a prominent place in your house?

Maybe one Saturday night, you invite your loved ones to help celebrate the unveiling with champagne. In the background you play a CD by Susan Boyle, which you bought to honour her unprecedented overnight rise to fame. Her music a reminder of the emotional pain she might have endured during years filled with ridicule, because she was perceived as 'different' and deprived of a fitting education.

Once the unveiling party is over, and the guests have left, you sit down and spend some time looking at the masterpiece. You may wonder how it was possible that the artist remained without recognition for so long. You are pleased that the masterpiece moved from the dark attic and is taking up its rightful place to the well-lit lounge.

You feel satisfied knowing that, unlike twenty years ago, inclusive tertiary art education now ensures that artists with intellectual impairments and their creative expressions are no longer misunderstood, oppressed or ignored. You feel enriched because the masterpiece revealed a different, new viewpoint of the world. You feel lucky that you are the proud owner of a work that enhances your house and life. You enjoy not only the powerful first person perspective, the personal story expressed in the piece, but also its archetypal quality that allows you to identify with the story and feel connected with the artist.

The masterpiece reminds you that, like Susan Boyle, the first artists with intellectual impairments found pursuing the dreams they dreamed, such as enrolling in tertiary art education, daunting and overwhelming. You are grateful that inclusive art education is now a thriving field, enabling increasing numbers of intellectually impaired students to realise their dream. As you raise your glass of champagne to toast to the masterpiece, you look forward to Monday when you will be back in class, learning how to become an excellent inclusive art educator.

Below is a link to the You Tube clip of the famous premiere performance of Susan Boyle. Note that 63,576,569 people have viewed this video clip in the last two years, an indication of how this performance has touched people's lives.

<http://www.youtube.com/watch?v=RxPZh4AnWyk>

References

- American Psychiatric Association. (1995). *The Diagnostic and Statistical Manual of Mental Disorders* (4th ed.). Washington, DC: American Psychiatric Association
- Amidei, T. (1995). "We're Nice Guys, But We Mean Business" *White Walls, a journal for language & art*, 36, article #4
- Andreasen, N.C., (2005), *The Creating Brain*, NY: Dana Press
- Andreasen, N.C., Black, D.W. (1995). *Introductory Textbook of Psychiatry*. (2nd ed.). Washington, DC: American Psychiatric Press
- Baaijens, M.F.P.J. (1999). *"This Drawing Looks Intelligent"*, Chicago: Bubble Productions.
- Baaijens, M.F.P.J. (1999). *Boonah*, Chicago: Bubble Productions
- Ballard, Keith (editor) (1994), *Disability, Family, Whanau and Society*, Palmerston North, NZ: The Dunmore Press Ltd. (Janet Dixon)
- Beyond Reasonable Doubt* (2006), Wellington, New Zealand: Art Compass
- Boden, M.A. (1990), *The Creative Mind*, London: George Weidenfeld and Nicholson Ltd.
- Boden, M.A. et al, (1994), *Dimensions of Creativity*, London: MIT Press
- Brownlee, P. (1991). *Magic Places*. Auckland, New Zealand: N.Z. Playcentre Federation
- Bruner, J. (1960), *The process of education*, Cambridge: Harvard University Press
- De Bono, E. (1985, 2000), *Six Thinking Hats*, London: Penguin Books
- Freire, P. (1997). *Pedagogy of the Oppressed*. (20th ed.), NY: Continuum
- Freire. P., Macedo, D. (1995). "A Dialogue: Culture, Language and Race", *Harvard Educational Review*, 65, 377-402
- Gardner, H. (1983) second edition 2004, *Frames of Mind*, NY: Basic Books
- Goleman, D., (1995), *Emotional Intelligence*, NY: Bantam Books
- Hannaford, C. (1995), *Smart Moves, Why Learning is not all in your head*, NC: Great Ocean Publishers Marshall
- Henly, D.R. (1987). "Art Assessment with the Handicapped: Clinical, Aesthetic and Ethical Considerations". *Art therapy*. July 1987, 57-66

- Hevey, D. (1992). *The creatures time forgot: photography and disability imagery*, NY: Routledge
- Iovine, John, (2000), *Kirlian Photography*, NY: Images Publishing
- Kroeber, H.R.Th., van Dongen, H.J. (1997). *Mensen met een Handicap en hun Omgeving, Baarn*, The Netherlands: Nelissen B.V.
- Leistyna, P. & Woodrum, A. (1999). "Context and Culture: What Is Critical Pedagogy?" In Leistyna, P., Woodrum, A., and Sherblom, S. A. (Eds.) *Breaking free: The transformative power of critical pedagogy*. Cambridge, MA: Harvard Educational Review. 1-11
- Limb, C. (2011, 5 January), *Your Brain on Improv*. TED blog, Retrieved 15 January, 2011 from <http://blog.ted.com/2011/01/05/your-brain-on-improv-charles-limb-on-ted-com/>
- Mandelberg, J. (2011), "Yaniv Saves the World", Hamilton, New Zealand: Bluewater Productions & School of Media Arts, Waikato Institute of Technology
- Myss, C. Ph.D., (1997), *Anatomy of the Spirit*, NY: Bantam Books
- Rilling, J.K. et al (2002), *A Neural Basis for Social Cooperation*, Neuron, Vol.35, No.2, 2002, pp. 395-405
- Root-Bernstein, R. & M., (2001). *Sparks of Genius*, NY: Mariner Books
- Shepherd, S. (2010). "New Folk, Beginning with the Local, Paper" presented at the 9th Annual Hawaii International Conference on Education
- Timmermans, M. (1994). *Ik ben een artiest. Nijkerk*, The Netherlands: Introduction
- Until Proven*, (2002) Wellington, New Zealand: Art compass
- Vesty, S. (2008). *A Vital Practice*, Auckland: Spark Studio
- Webster, N. (1976), *Webster's New Twentieth Century Dictionary* (3rd ed.), NY: The World Publishing Company
- Zagorski, N. (2008, spring/summer), *Music on the Mind*, Hopkins Medicine, Retrieved January 15, 2011 from <http://www.hopkinsmedicine.org/hmn/s08/feature4.cfm>

List of critical success factors

Below is a list of 34 critical factors for a successful inclusive tertiary art education as identified and discussed in chapters 1-12. For tertiary art education to become truly inclusive this research found that it is critical to:

- 1.a Examine the current relationship tertiary art education has with intellectually impaired people, and why it excludes them
- 1.b Shift relationships based on deficiency labels, as determined by the medical profession, to ones based on creative potential, as determined by art educators
- 2.a Refrain from using patronising language
- 2.b Use correct of terminology when referring to intellectually impaired people and their services
- 2.c Model the use of correct of terminology for intellectually impaired people
- 3.a Become aware and recognise all forms of oppressions
- 3.b Become aware of, and reflect on, the motives for one's supportive actions, no matter how well intended one believes they are
- 3.c Engage in effective dialogue and listening with intellectually impaired people
- 3.d Use parallel viewing techniques
- 3.e Ensure that intellectually impaired people can express their viewpoint, or first person perspective
- 4.a Learn and use alternative forms of communication
- 4.b Recognise that existing art educational methodologies may have a normalising effect on those who are different; be inappropriate and constitute oppression
- 4.c Recognise that existing art educational methodologies can endanger cultural democracy and cause the loss of unique cultural expressions and first person viewpoints
- 5.a Cultivate intuitive skills
- 5.b Cultivate a mindset that is open to everything and attached to nothing
- 5.c Be present with students in a reflective and intuitive manner
- 5.d Be aware of information contained in, and expressed by a student's body and its energy field
- 6.a Accept that students with intellectual impairments: think, remember, create, communicate, experience, learn differently and thus need an educational methodology that reflects that difference
- 6.b Realise that classes with a 50/50 ratio of impaired and non-impaired students can mitigate internalised pressures in intellectually impaired students to conform to perceived norms
- 7 Consider the hypothesis that an intellectual impairment may disable the self-monitoring part of the brain, without affecting the brain's area of self-expression, creating a natural conducive condition for intellectually impaired people to be creative
- 8.a Consider the notion of creative intelligence
- 8.b Assume that creative intelligence is present in intellectually impaired students
- 9 Consider whether or not creative products by intellectually impaired people constitutes art or creativity
- 10.a Discover what 'contemporary' or 'popular' culture means for intellectually impaired students and use that as a starting point for teaching art and art history
- 10.b Recognise that intellectually impaired people form an integral part of our

- culture, while also constituting a culture unto themselves
- 10.c Include exposure to, and study of, art by intellectually impaired people in art history or contemporary art classes
- 11.a Remain flexible, reflective and responsive to change and development
- 11.b Guarantee freedom of choice and expression especially when the creative ideas and product by intellectually impaired students may occur as strange, unorthodox, contrary to artistic traditions from the past, a teacher's own practice, a teacher's idea about what art is or how art should be generated
- 11.c Continuously review, and if needed, adjust teaching practices
- 11.d Realise that teachers *are* the most critical and valuable resources
- 11.e Realise that inclusion is first and foremost about the quality of human relationships rather than the quantity of resources
- 11.f Cultivate inclusive attitudes and vision
- 11.g Realise that research, teacher training, and opportunities for practical experimentation in classrooms enable teachers to cultivate inclusive attitudes and vision and make inclusion happen at the coalface
- 12 Use a needs-based methodology that is not 'special', one that caters for the needs of all students

This list is not intended as a definitive list. It is to be expected that this list will grow with further research and classroom experimentation.