



<https://doi.org/10.16926/eat.2024.13.25>

Agnieszka ŻABIŃSKA

<https://orcid.org/0000-0002-2035-491X>

Casimir Pulaski Radom University

e-mail: a.zabinska@urad.edu.pl

Special educators' knowledge of the visual arts of people with intellectual disabilities – reports from a pilot study

How to cite [jak cytować]: Żabińska, A. (2024). Special educators' knowledge of the visual arts of people with intellectual disabilities – reports from a pilot study. *Edukacyjna Analiza Transakcyjna*, 13, 419–435.

Abstract

The aim of this text is to present a slice of pilot research on the knowledge of special educators about the artistic creativity of artists with intellectual disabilities. The research problem was to determine the level of theoretical and practical knowledge of special educators on the artistic activity of their charges. A diagnostic survey method was used on a group of 91 respondents – professionally active special educators. The results indicate a small amount of theoretical knowledge, but at the same time indicate the willingness of special educators to get involved in promoting and supporting creativity. The results may serve as a hint on how to deepen the knowledge of the issue and use the talent of a person with intellectual disabilities to increase their self-esteem, build a sense of agency and self-determination.

Keywords: visual arts, intellectual disability, special educator, art.

Introduction

The change in social attitudes towards people with intellectual disabilities and the processes of social inclusion that are taking place nowadays are largely

taking place by drawing attention to the visual works created by this social group. Thus, a kind of breaking down of barriers connected with stereotypical perceptions of disability is taking place and, consequently, building up a sense of the value of their creators, but also of the works themselves. As Eva Zamojska states: 'The concept of inclusion includes the recognition of the subjectivity of people with disabilities, so it can be assumed that works whose message is of an inclusive nature are at the same time works that realise the principle of respect for subjectivity' (2017, p. 144). This is because disability, according to the constructivist approach and the theoretical assumptions of the modern model of disability, combines the understanding of such a condition both as a feature of the relationship with the environment, but also as one of the features that builds the image of a person. As Otto Speck wrote: "Intellectual disability is merely a certain characteristic of a person, who otherwise remains primarily a person like others. No person with an intellectual disability is merely disabled" (2015, p. 42). It is therefore a complex phenomenon, requiring multilateral cooperation both on the part of people with disabilities and the able-bodied part of society. According to Barbara Gąciarz: 'Recognising disability as a social construct means that, in the conditions of contemporary societies, solving the problems of disability must take into account acting at the macro-social level, creating appropriate institutional solutions and including people with disabilities in the usual mechanisms of social life, including the economy, politics or culture' (2014, p. 28). Moreover, these activities are associated, in the context of reflections on art, with a move away from an instrumental approach to creativity as a tool for therapy, diagnosis and rehabilitation (Gajdzica, 2011, p. 12). Moreover, the art of people with intellectual disabilities is very often entangled in a closed environment, it remains as if in a ghetto of the disabled community, thus it is presented in special schools, centres and social welfare homes without going beyond the pattern of the disability itself. It is also necessary to call for a separation of the phenomenon of art from the very often occurring commercial activity of selling works - handicrafts of people with intellectual disabilities at various fairs, auctions and events (Pawlik, 2016, p. 350). Janusz Kirenko (2006), stressed the great importance of the social reception of artworks for the self-development and growth of the strength of the artists' personalities. Very often, it is through the prism of evaluation of their achievements that they form self-esteem, a positive attitude towards their own disability, while breaking social stereotypes.

The level of satisfaction with life of people with intellectual disabilities is strongly linked to the attitudes towards them of people without disabilities. Personality traits and knowledge of the surrounding world determine human behaviour and determine the attitudes represented in different social situations. The formation of the attitudes themselves, on the other hand, has to do with

individual experiences, direct contact with people with disabilities and empathic feelings towards the other person. The causes of inappropriate attitudes towards people with intellectual disabilities may be primarily the result of fear of difference, lack of knowledge and personal experience. They can also be caused by the prevalence of stereotypical expressions built on attributed negative characteristics. The social cognition of people with intellectual disabilities can take on a reflexive, inclusive, conscious and intentional character, not necessarily conditioned by stereotypes. Thus, these people can be perceived not only on the basis of disability-related characteristics, but as individual, unique individuals, able to find their way in different social situations. The task of special educators is therefore primarily to help people with intellectual disabilities to achieve positive life goals, using, among other things, the creative activity of artistically gifted wards.

Research methodology

The aim of the analyses, which are part of a research project on the perception of the artistic creativity of people with intellectual disabilities by special educators, was to find out the knowledge resources and proposals for changes in the support system. This learning was obtained using the method of a diagnostic survey of these educators on the artistic aspects of the social functioning of people with intellectual disabilities. Special educators are a social group with a special character. They are made up of people with already formed personality traits, intellectually mature with a developed axiological and moral sphere, aware of their abilities. They generally have precise goals they want to achieve, specific aspirations and plans for the near and distant professional future. They have fairly clear lifestyle preferences, and at the same time are still learning, acquiring new skills, undertaking different activities, and enriching their experience of relationships with others. Special educators furthermore show a willingness to reflect on their attitudes, values, aspirations.

The main research problem was formulated in the form of a question: what level of knowledge about the visual arts of people with intellectual disabilities is represented by special educators? Based on the specified question, the following research problems were identified:

- what type of artwork of people with disabilities have the respondents encountered in the course of their professional work?
- at what level do they declare their knowledge of the visual arts of people with intellectual disabilities?
- which terms available in the literature, concerning art of people with intellectual disabilities, do special educators associate?

- What terms do special educators know/ associate with the art of people with intellectual disabilities and which of these terms do they consider stigmatising?
- by whom do special educators believe artistic activities of people with intellectual disabilities should be promoted?
- In the opinion of special educators, is artistic creation of people with intellectual disabilities the same as art therapy activities?
- what kind of social awareness activities do special educators think would be most effective?

A diagnostic survey method was used to carry out the research. The empirical material was obtained by means of a questionnaire consisting of open and closed questions. The study involved 91 respondents who were active special educators, 87 of whom were women and 4 men. The vast majority of respondents were young people aged 20-30 (42 people - 46.2%), there were 31 respondents (34.1%) in the 31-40 age group, 17 people (18.7%) in the 41-50 age group, and only one person (1.1%) in the 51-60 group.

Results of the study

Types of creativity encountered by special educators

The research conducted provided answers to a number of questions. The first was: what types of creativity did respondents come into contact with? This was a multiple-choice question, with the option 'other' ticked - to enter your statement.

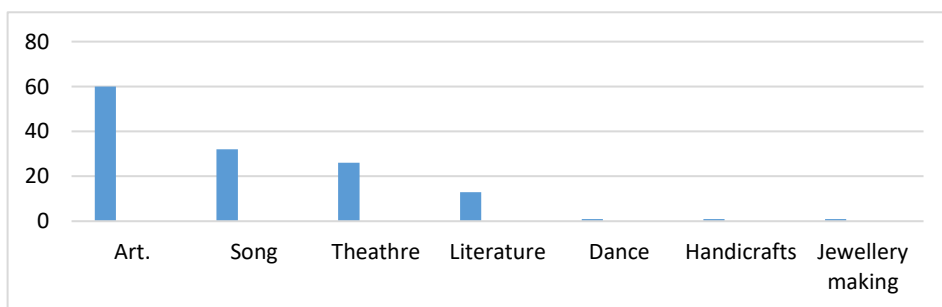


Figure 1

Types of creativity that respondents had contact with

Source: own research.

The data presented in Figure 1 shows that familiarity with visual arts was most common among the responses, with 60 indicating familiarity with arts-oriented creative activities. In second place was song with 32 indications, followed

by theatre with 26 respondents. The next indication was literature (13 people), with dance, handicraft and jewellery-making activities receiving one indication each.

The extent of special educators' knowledge of the visual arts of people with intellectual disabilities

The next question referred to the diagnosis of the level of knowledge of special educators on the visual arts of people with intellectual disabilities (Figure 2). This was a closed, compulsory question. Special educators indicated in 42 cases (46.2%) that they 'rather not' have sufficient knowledge about the visual arts of people with intellectual disabilities. Obtaining such high results indicates that this is an issue that is worth looking into, even when developing curricula for special education. Two responses ranked at a similar level - 19 responses (20.9%) were obtained by selecting 'rather yes' and 18 responses 'I have no opinion'. 'Definitely no' was answered by 10 respondents, while 'definitely yes' was answered by only 3 respondents.

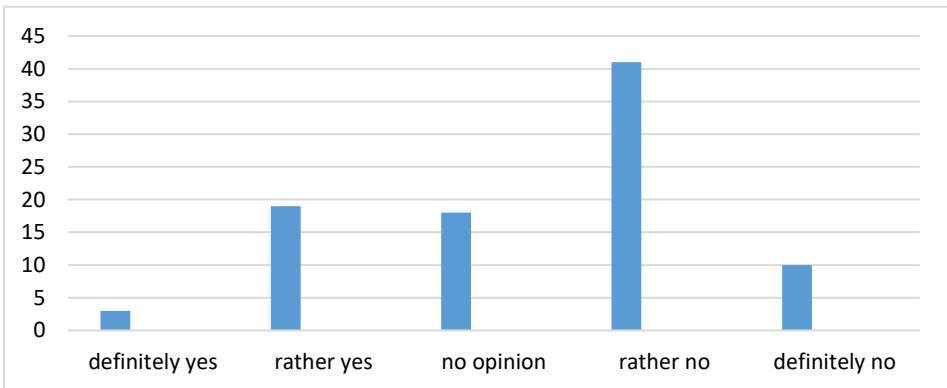


Figure 2

Special educators' knowledge of the visual arts of people with intellectual disabilities

Source: own research.

Persons/organisations responsible for promoting the visual arts of people with intellectual disabilities

The next question asked: by whom should the arts activities of people with intellectual disabilities be promoted? Seven options were selected based on knowledge of the involvement of individuals and institutions in the promotion of the arts of people with intellectual disabilities. An 'other' option was also selected for self-completion by respondents. This was a mandatory, multiple-choice question.

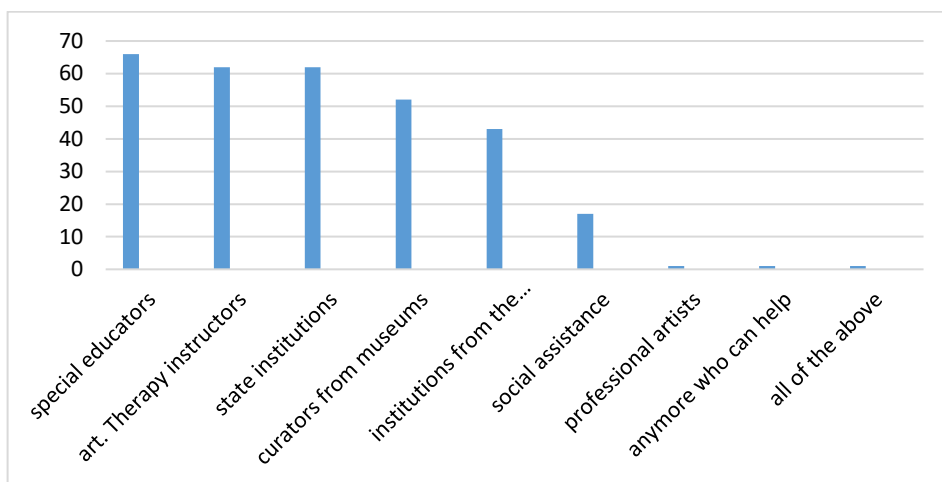


Figure 3.

Institutions/people who should promote the arts of people with intellectual disabilities

Source: own research.

The results in the chart above are interesting. Respondents identified the group they directly represent, i.e. special educators, as the people who should be concerned with promoting the arts of people with intellectual disabilities - this was 66 people (72.5%). The data obtained allow us to conclude that for the surveyed special educators it is important to take a broader view of disability, not to focus only on therapies and improvement, but at the same time talents are important and can be an excellent means to support activities aimed at inclusion. Another indication concerned art therapy instructors, which indicates that this therapy is equated with creativity. Respondents therefore have a misconception about the assumptions of this therapeutic method, which consists of helping people to create, suggesting solutions and themes for works, and thus the active participation of the therapist in the creative process. In contrast, the creativity of people with disabilities is a self-directed, individual activity, not subject to any influence or suggestions. Art therapy instructors accounted for 62 indications, or 68.1% of the respondents. State institutions received the same level, or 62 indications. According to the respondents, curators of exhibitions working in museums should also deal with the promotion of the above art - 52 indications (57.1%). Institutions from the NGO sector, i.e. foundations and associations working on a non-profit basis, received 43 indications, social aid 17. In contrast, terms relating to professional artists -1. In the questionnaire, under the 'other' option, respondents entered two answers: 'by anyone who can help' and 'all of the above', indicating the respondents' broader, inclusive view of the issue at hand.

The idea of creativity versus the idea of art therapy

The questionnaire included a question on the question: do respondents think that artistic creativity is the same as art therapy? This was a closed, single-choice question, with respondents having five options to choose from (Figure 4). Among the respondents, as many as 38 (41.8%) indicated a 'rather yes' answer, recognising that art therapy is the same as creativity, 28 people (30.8%) indicated a 'definitely yes' answer. Eight people had no opinion (8.8%). Only 6 people (6.6%) think that creativity and art therapy are separate activities ('definitely not'), 11 people (12.1%) think that 'rather not' they are the same.

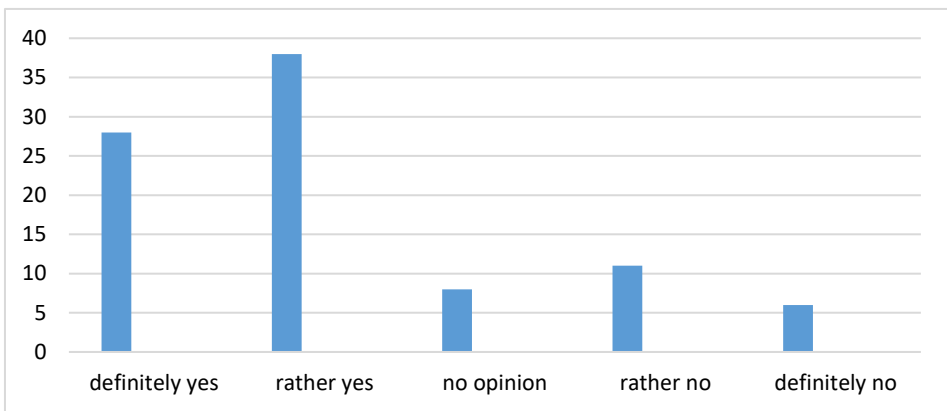


Figure 4.
Is artistic creation the same as art therapy?

Source: own research.

In addition, respondents were asked to elaborate: what differences do they see between creativity and art therapy. This was an optional question and 13 responses were received, of which one respondent wrote: 'rather none', one statement marked '-' which can also be read as no differences. Satisfactory results were obtained from the 11 statements obtained, indicating that the respondents distinguish and indicate the ideas of both art therapy and creativity. A selection of respondents' statements is presented below.

- I believe that creativity is a more independent form of activity, it is not under the control of a special educator or other specialist, it is usually initiated by the person with a disability and not that specialist.
- Art therapy, as the name suggests, has therapy as its main purpose. Creativity is not necessarily related to therapy, although it is part of it. Creativity is some kind of externalization of the author regardless of whether he or she is a person with a disability or not. Creativity can be therapy, but it can also be a way of simply expressing oneself, a way of spending free time

- Art therapy is therapy , and creativity is a work, an artistic activity.
- Art therapy is a type of therapy, the works created help one to go through a difficult process within oneself, it is dependent on momentary emotions and experiences. Creativity is an afterthought, it is not part of the therapeutic process, although it can have a therapeutic effect.
- The difference, it seems to me, is fundamental, involving the formation of a therapeutic relationship and the active role of the therapist, and the treatment of art as an object rather than a subject of activity.

The motives for undertaking creativity versus art therapy may be different

- Creativity flows from the desires, emotions and emotional states of people with NI, whereas art therapy is a form of therapy, often guiding, imposing on these people how to do their work.
- Creativity is more, 'own, individual, from the heart'.
- Art therapy - therapy through creative activities, releasing emotions, relieving tensions. Creativity of people with NI - their own artistic expression
- Art therapy is a combination of art and therapy, it has a therapeutic goal that the therapist aims to achieve. However, in art the artist can show himself, his intentions, without conforming to the goals of the therapeutic programme.
- Creativity is what a person with a disability does for him/herself, without defining a framework, without the subject of the work, without imposition from third parties. creativity comes from the need of the heart. art therapy is a form imposed from above and it is not said that a person with `NI needs or wants it.

The quoted statements of the respondents indicate a great understanding of the topic, however, it should be noted that only 11 out of a group of 91 people gave an answer that indicates the knowledge of the respondents, the remaining 80 people did not complete this part of the questionnaire.

Knowledge of terms referring to the visual arts of people with intellectual disabilities

The next question was constructed in order to clarify the research question of interest. Namely, respondents were asked: which terms referring to the visual arts of people with disabilities do they know, with which words do they associate this art. It was an open, optional question and 58 responses were obtained. The answers given by the respondents are presented in Table 1.

Table 1.

Familiarity with visual arts terms for people with intellectual disabilities

Terms mentioned	Number of respondents
Do not know	23
Painting with 10 fingers, painting, drawing	6

Table 1.
Familiarity with visual arts terms... (cont.)

Terms mentioned	Number of respondents
Very nice, surprising, beautiful, emotional	6
Art therapy	5
Art by people with disabilities	3
Primitive, naive	2
Art of Others	2
Contemporary art	1
Paraplastic art	1
Ugly, not clear what the author means	1
Infantile	1
I have not come across a specific nomenclature with a positive slant	1
Scribbles	1
Artistically autistic	1
Integration	1
We create with passion!	1
Biennale	1
Terms depend on the experience of the recipient	1

Source: own research.

The data obtained shows that as many as 23 people do not know, do not associate with any term of visual arts for people with intellectual disabilities. Six respondents used the words drawing and painting, which indicate specific techniques of the artist's work, while 'painting with 10 squares' is a commonly used therapeutic method in special education, which is closer to art therapy than to creativity. A further 6 indications are positive adjectives referring to the final result - the created work. As many as 5 people associated art with art therapy, and the results obtained from the questions analysed above indicate a misunderstanding of creativity and art therapy. Three people used the phrase 'art of people with disabilities', which quite often appears in exhibition titles as a complement to the main title. Twice each used the terms primitive art, naïve art and others that have entered the canon of names considered theoretically sound. The remaining responses (11) represent a sequence of associations, e.g. related to exhibition names, negative feelings and statements related to the experience of the viewer of the work. One respondent wrote that he had not encountered nomenclature with a positive connotation, hence another conclusion about too sparse promotion of terms with their positive meaning.

Terms associated with the art of people with intellectual disabilities

The next question asked about the type of visual arts with which the art of people with intellectual disabilities is associated. The terms that were used to construct the question were taken from the available literature on art history and analyses of the literature on the art of people with disabilities in general.

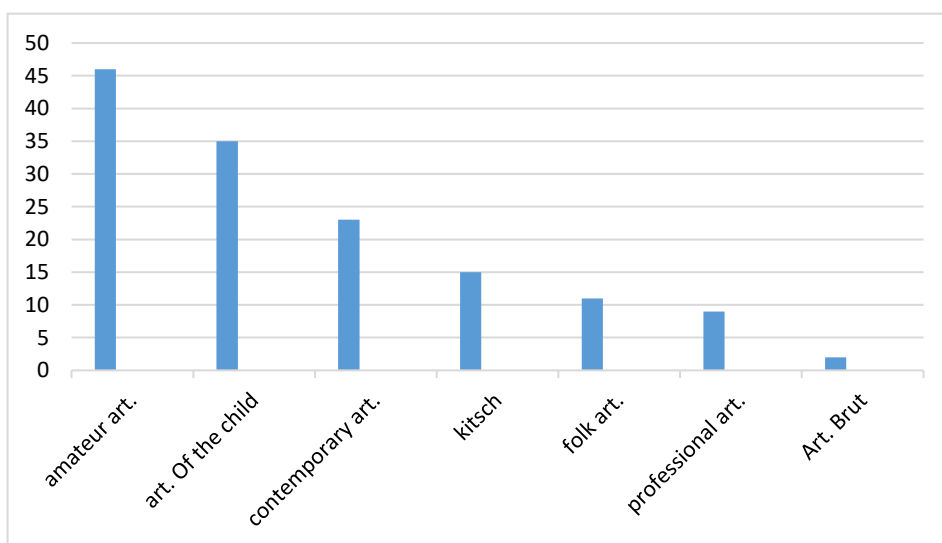


Figure 5

Types of terms associated with the art of people with intellectual disabilities

Source: own research.

According to the respondents' indications, the art most associated with the art of people with disabilities is amateur art (46 people). The artworks created by amateur artists are usually created without academic preparation in the field of theory, and are therefore created, as in the case of the artistic activities of people with intellectual disabilities, out of a pure need to create. However, amateurs very often want to match professionals in their artistic compositions, which is quite rare in the case of people with disabilities. The next most frequent indication (35 people) concerned the association with children's art. Taking into account the characteristics concerning the level of intellectual functioning of people with this type of disability, the technical level of artistic performance is sometimes close to that of an able-bodied child, so such a comparison can be considered valid. However, life experience and the emotional charge accompanying the resulting work are not without significance. It is quite different in a child and different in an adult with a disability. Another indication showed that the art of people with disabilities can be associated with contemporary art

(23 indications). In the contemporary artistic world, there are no longer any top-down trends or rigid canons of beauty. What is beautiful is what appeals to a wide audience, and the artist is not able to predict the reaction to his or her work. The results obtained may therefore give cause for optimism, as this may indicate a broader and more inclusive public perception of works of art. Another indication concerned kitsch (15) and folk art (11). These terms are quite often associated together, it is difficult to distinguish between kitsch and folk art, the boundary is very fluid. Nine respondents indicated an association with professional art. It is worth considering moving in this direction - to cause the boundaries created by society to blur precisely in the field of creativity. Unfortunately, the term Art Brut, in world art theories most strongly associated with the art of people with intellectual disabilities and schizophrenia, did not elicit positive, recognisable definitions from respondents and there were only 2 indications. The results of the survey indicate how important it is to promote the trend, activities, theories and definitions that can be used in everyday art activities under the guidance of special educators.

Terms referring to the art of people with intellectual disabilities considered stigmatising

A search of the available literature on the art of people with disabilities led to the selection of six terms appearing in popular and academic publications. The selected terms are, among other things, components of titles treating the art of people with disabilities. For example, Professor Aleksander Jackowski's almost cult publication created in 1995 entitled 'Sztuka zwana naiwną. An encyclopaedic outline of creativity in Poland.' In addition, the term 'others' is often used as the title of an exhibition or publication in academic journals. One of the first Polish exhibitions presenting the art of people with disabilities took place in 1965 at the Zachęta Gallery and was entitled 'Others. From Niki for to Głowacka'. 'Otherness' as captured in publications includes Barbara Majewska's Art Other, Art the Same from 1974 and Dorota Podgórska-Jachnik's 2007 text To Meet the Other in the Process of Educational Integration. Also, art curators preparing exhibitions to distinguish the uniqueness of artists often use the term 'other', e.g. Other Look. Art brut in Poland. Exhibition Catalogue (Wrocław, 2013: Museum of Kujawski and Dobrzyń Land). Similarly, in the case of the remaining terms, their choice was dictated by an analysis of the literature on the subject and, consequently, by their affiliation to theories that speak of the creativity of people with disabilities.

The task of the respondents was to indicate which of the names mentioned could be considered stigmatising for a person - an artist with a disability. The aim of the question was to identify, among the terms commonly known in the-

ories, those that, in the opinion of the respondents, should not be used and that are associated with the stigmatisation or even infantilisation of an artist with a disability. Respondents were able to indicate several terms. The question was structured as a 'multiple choice' question.

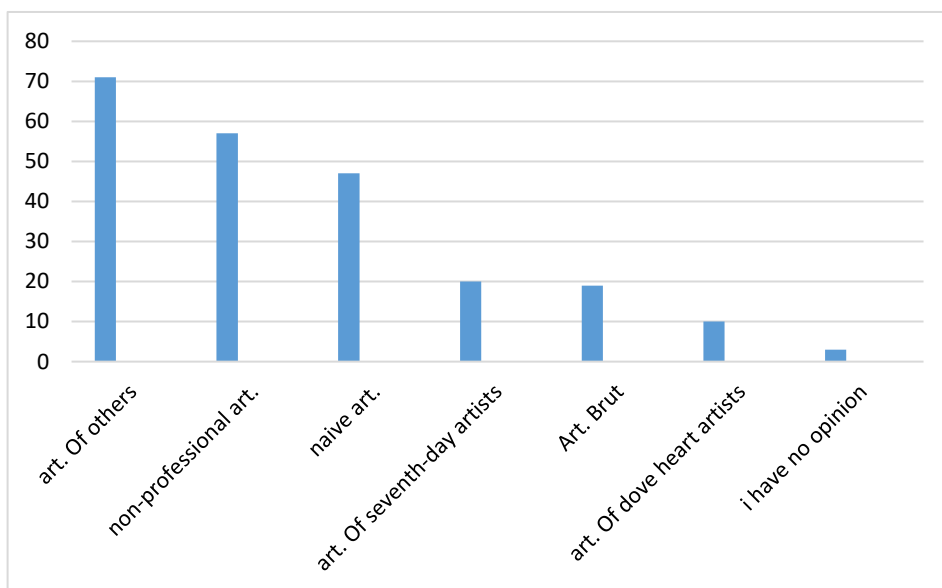


Figure 6

Terms related to artistic creation considered to be stigmatising

Source: own research.

Respondents found Art of Others to be the most stigmatising term - 71 people (78%) thought so. Non-Professional Art was mentioned in second place - 57 people (62.2%). Naive Art came third - 47 (51.6%). The next indication was Seventh Day Artists' Art - 20 people (22%), Art Brut was indicated by 19 respondents (20.9%). Art by Dove Heart Artists was indicated by 10 people (11%). Three people among the respondents 'have no opinion'.

Types of activities that could increase special educators' awareness of the visual arts of people with intellectual disabilities

The next question was to diagnose the type of need for training and awareness-raising activities aimed at special educators. Respondents were asked what kind of activities they would take part in to gain a better knowledge and understanding of the artwork of people with intellectual disabilities. A 'multiple-choice' question of four options was constructed, plus an 'other' option for self-insertion of their answer.

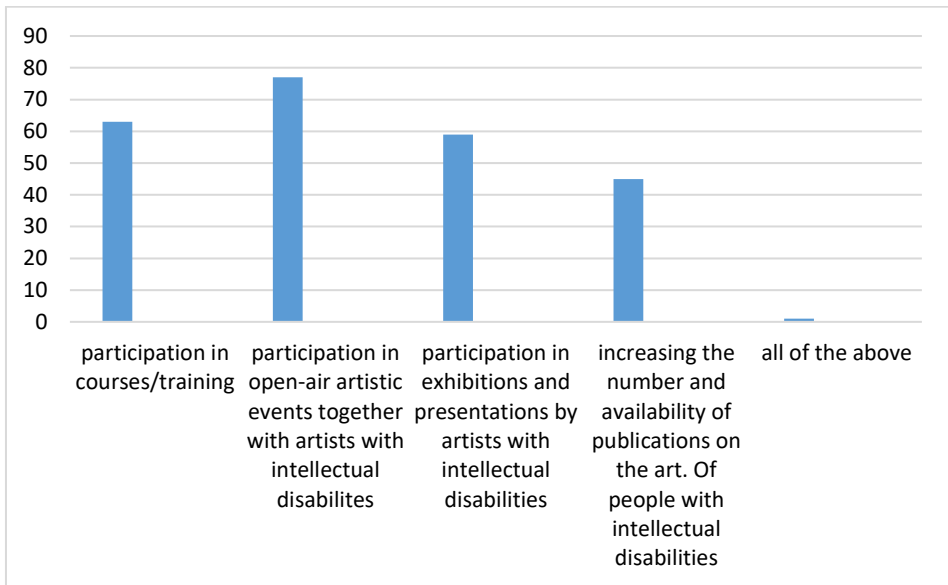


Figure 7

Types of knowledge enhancement/educational activities

Source: own research.

As many as 77 people (84.6%) would like to take part in a joint open-air art workshop, together with artists with intellectual disabilities. Among the respondents, 63 people (69.2%) said they would like to participate in courses or trainings on creativity. In third place, respondents mentioned participation in exhibitions and presentations of art by people with intellectual disabilities - 59 people (64.8%). Respondents 45 people (49.5%) said there was a need for more and more publications on the art of people with intellectual disabilities. One person used the 'other' option by entering - all of the above. Respondents did not write their own, individual ways to increase their own knowledge concerning the discussed issue.

Solutions proposed by respondents in the context of their own experiences and needs in terms of support and social knowledge about people with intellectual disabilities

As a consequence of the construction of the question concerning the need for activities to support and increase the knowledge of special educators on the subject of artistic creation of people with intellectual disabilities, an open question was asked concerning the following issue: how can special educators, using their knowledge of the creative abilities of people with intellectual disabilities, influence the improvement of social perception and social knowledge concern-

ing these artists? Due to the importance of the question, the form was constructed in such a way that it was a mandatory question (91 responses). However, not all respondents knew the answer to this question or did not want to answer it. There were 7 such situations where 'don't know' or 'hard to say' was entered. The remaining responses were grouped according to a key with the most frequent suggestions and leading (key) words.

The words 'exhibitions' and 'presentations' appeared 28 times, 'promotion' - 14 times. Respondents also highlighted education, making others aware, and passing on knowledge to the public (28 indications), showing that this aspect can be used to influence public awareness of the work of people with intellectual disabilities. Attention was also given to community involvement and the use of social media to introduce the profiles of artists to a wider audience. The majority of respondents highlighted showing the capabilities, rather than the weaknesses, of people with intellectual disabilities, and that the art they create is an excellent pretext to show and tell about their creative potential and talents. There were therefore suggestions for interaction, direct contact and communication at the level of artist and viewer of the artwork. A selection of respondents' answers, valuable for their cognitive value and the awareness and empathy of those completing the questionnaire, are presented below:

- Each of us is like art, each comprehends it in an individual way and each will notice beauty elsewhere. Each of us has a different resource - different capabilities, but the desire to develop is common to all people. Life is like art.
- Including people with intellectual disabilities in the public, social space. Showing them from a different perspective, getting society to understand their behaviour, what they are made of, how people with NI see the world and other people. Showcasing their talents and enhancing their self-esteem.
- The role of special educators is to make society aware, through a reliable message, of people with intellectual disabilities, it is an attempt to be open towards them, to get rid of stereotypes about them, social distance, misunderstanding. Raising social awareness is a very important aspect; it will certainly contribute to changing the perception of people with NI and thus improve their quality of life.

The information gathered from the individual responses of the respondents shows that special educators almost unanimously agreed that it is necessary to go beyond the walls of schools and centres with the art of people with intellectual disabilities. They pointed to the important aspect of social awareness in the context of disability, not only through theoretical talks, but above all through the possibility of experiencing an encounter with another human being who has a disability. There are a number of places on the Polish map of activities aimed at the professional promotion of art by people with intellectual disabilities, including the Tak Gallery from Poznań, the Art Brut Gallery from Lublin, the Art-Brut Gallery from Wrocław and the Art. Naif Festival from Katowice. These are venues that are thriving not only in terms of education, but above all in terms of exhibition and inclusion (Żabińska, 2022).

Discussion of the results

In the light of the analysis of the research results obtained, three main issues can be identified around which the problems and needs of the respondents in the context of the creativity of people with intellectual disabilities revolve.

The first is the theoretical knowledge of special educators about the definitions and terms commonly used in the art world, and concerning the particular type of creativity that is the visual arts activity of people with intellectual disabilities.

The second element is related to the need to build practical knowledge, on a theoretical basis, concerning the differences between creative and art therapy activities.

The third area, on the other hand, relates to solutions for supporting artists with intellectual disabilities. It was also important to identify directions in order to be able to deepen one's own pedagogical skills and knowledge of the arts.

The results presented in this study indicate that special educators do not have a very extensive knowledge of the theory of creativity of their charges, but at the same time are open to acquiring and expanding this knowledge. The analysis resulted in data showing that 64 respondents decided that art 'rather yes' or 'definitely yes' - can be identified with art therapy. Unfortunately, these data indicate a misinterpretation of assumptions and definitions regarding both art and art therapy. On the other hand, declarations of active participation in the artistic life of people with disabilities seem positive. Special educators appreciate the impact of artistic activities on the development and self-determination of a person with a disability, but also emphasise social inclusion. Therefore, the analysis of the data shows that they are aware of their deficiencies in the discussed field of knowledge, so it becomes important to involve them on a wider scale in the promotion and organisation of activities supporting Art Brut, Naïve Art, Art of Others. It is also important to increase the availability of scholarly materials on the positive effects of art on people, not only by educators themselves, but also by the professional groups and institutions they indicated in the survey. However, in order for artistic activity to be perceived socially as art, there must be a continuous change in the perception and understanding of disability itself, because, as Jurkow wrote: 'art is an area free of the division into able-bodied and disabled' (2003, p. 6). The above quote can also serve as a reference to disputes and inaccuracies in the naming of art practiced by people with disabilities. Indeed, the multiplicity of names is not conducive to a positive perception of the issue. On the one hand, human nature tends to organize and clarify (in this context - names), and on the other hand, giving one name constitutes a kind of pigeonholing, and thus the danger of a stigma. Therefore, this issue is an open path for discussion of the importance of clarifying the terms that speak of an artist with a disability.

It is furthermore crucial to point out that one of the main assumptions of special education in relation to people with intellectual disabilities is to build on human strengths. Undoubtedly, artistic activity, being a creative person falls into this category. It represents the strengths of the individual. It is therefore reasonable to ask for a wider interest of special educators in this particular area in order to be able to support more fully the building of positive self-esteem and self-efficacy of a person with intellectual disabilities.

References

- Gajdzica, Z. (2011). O sztuce w życiu osób niepełnosprawnych: Kilka uwag z punktu widzenia pedagoga i pedagogiki. In L. Jodliński, B. Stalmach, & U. Bańcerk (Eds.), *ONI: Rola oraz aspekt artystyczny w twórczości osób niepełnosprawnych intelektualnie. Materiały pokonferencyjne* (pp. 11–17). Muzeum Śląskie.
- Gąciarz, B. (2014). Przemysłuć niepełnosprawność na nowo: Od instytucji państwa opiekuńczego do integracji i aktywizacji społecznej. *Studia Socjologiczne*, 2(213), 15–24.
- Jurkow, W. (2003). *Oswajanie świata: Katalog wystawy*. Centrum Sztuki Współczesnej – Zamek Ujazdowski.
- Kirenko, J. (2006). *Oblicza niepełnosprawności*. Wydawnictwo Akademickie Wyższej Szkoły Społeczno-Przyrodniczej im. Wincentego Pola w Lublinie.
- Majewska, B. (1974). *Sztuka inna, sztuka ta sama*. Wydawnictwa Artystyczne i Filmowe.
- Pawlik, S. (2017). Możliwości prezentacji i upowszechniania sztuki osób z niepełnosprawnością intelektualną. *Forum Pedagogiczne*, 6(1), 349–360. <https://doi.org/10.21697/fp.2016.1.24>.
- Podgórska-Jachnik, D. (2007). Na spotkanie z Innym w procesie integracji edukacyjnej. W B. Jachimczak, B. Olszewska i D. Podgórska-Jachnik (Red.), *Miejsce Innego we współczesnych naukach o wychowaniu* (p. 243). Łódź: Wydawnictwo Satori.
- Speck, O. (2015). *Osoby z niepełnosprawnością intelektualną: Podręcznik dla celów wychowawczych i edukacyjnych*. Wydawnictwo Harmonia.
- Zamojska, E. (2018). „Klatka bez drzwi i bez klucza”. *Analiza aspektów poznawczych i etycznych wybranych przedstawień artystycznych niepełnosprawności i osób z niepełnosprawnościami. Interdyscyplinarne Konteksty Pedagogiki Specjalnej*, 16, 143–162. <https://doi.org/10.14746/ikps.2017.16.09>.
- Zapora, A. (2013). *Inne spojrzenie. Art brut w Polsce* [Katalog wystawy]. Muzeum Ziemi Kujawskiej i Dobrzyńskiej we Włocławku.
- Żabińska, A. (2022). *Artyści z niepełnosprawnością intelektualną i schizofrenią w nurcie Art Brut. Popularyzacja ich twórczości w Polsce w latach 2010–2020*. Wydawnictwo APS.

Wiedza pedagogów specjalnych na temat twórczości plastycznej osób z niepełnosprawnością intelektualną – doniesienia z badania pilotażowego

Streszczenie

Celem publikacji jest przedstawienie wycinka badań pilotażowych dotyczących wiedzy pedagogów specjalnych na temat twórczości artystycznej osób z niepełnosprawnością intelektualną. Problem badawczy polegał na określeniu poziomu wiedzy teoretycznej i praktycznej pedagogów specjalnych na temat aktywności artystycznej ich podopiecznych. W badaniu wykorzystano metodę sondażu diagnostycznego w grupie 91 respondentów – czynnych zawodowo pedagogów specjalnych. Wyniki wskazują na niewielką ilość wiedzy teoretycznej, ale jednocześnie na gotowość pedagogów specjalnych do angażowania się w promowanie i wspieranie twórczości. Uzyskane wyniki mogą stanowić wskazówkę, jak pogłębiać wiedzę na ten temat i wykorzystywać talent osoby z niepełnosprawnością intelektualną do zwiększania jej poczucia własnej wartości, budowania poczucia sprawczości oraz samostanowienia.

Słowa kluczowe: sztuki wizualne, niepełnosprawność intelektualna, pedagog specjalny, sztuka.