

I LEARN TO BOW

ANNUAL REPORT 2017



I learn to bow

Polarized I was paralysed

Plausibility palated,

People realized totally,

Woefully, once I totally

Opened their eyes.

- From *Dam-burst of Dreams* by Christopher Nolan

Summary

Space Station's annual report 2017 *I learn to bow* describes a cross-section of the drama workshops which took place last year. The workshops are at the epicentre of the activities organized for the educational project *Space Station Light*. Developing a suitable curriculum for adult students with intensive support needs is part of the project *Space Station Light* and this report describes in detail the curriculum, the methodology and the assessment system. It offers clear answers to questions like:

- What can the students learn from the course?
- How can progress be measured?
- What subjects are taught?
- Who owns the curriculum?
- How is student involvement in the direction and design of the course facilitated?

In short, the curriculum, with its diagnostic-free space, its eclectic methodology - full of artistic approximations and lacking in any pretention towards academic substantiating - is a provisional contribution which can fill the present gap in educational opportunities for an underserved community of new learners. The annual report looks forward to the day when – as the U.N. charter so eloquently argues for – resources for persons with intellectual disabilities will be removed from segregated locations and be transferred to an inclusive mainstream.

Table of contents

Summary.....	ii
Space Station	2
The curriculum	3
The methodology	11
The drama workshops 2017	16
Educating Ronald	27
The cost of education.....	29
Foundation information	30

Space Station

Dedicated to the students

Space Station is a voluntary organisation which sets up mainstream educational opportunities for adult students in Zeeland whose lives are illuminated by a profound disability.

The educational activities that Space Station organises are guided by the insights which are framed in the U.N. Inclusion Charter:

“We believe that all students share equal value and status. We therefore believe that the exclusion of students from the mainstream because of disability or learning difficulty is a devaluation and is discriminating.”

Following in the spirit of the U.N. Charter, we fully support an end to all segregated education on the grounds of disability or learning difficulty. Space Station, active since 2004, believes that there is no such thing as “special education”.

With a sensory approach to the curriculum and a combination of art, theatre, music, poetry, puppetry and other creative arts, the Space Station programmes move from text to texture and open up ongoing educational participation for students who have always been excluded from the mainstream. Art helps the dumb girl speak, allows the deaf man to hear, encourages the wheel-chair bound to take flight and adds an extra layer of meaning to the lives of those who live with a profound learning difficulty.

Funding for our foundation is obtained, on project basis, from the business community and from national funds that support volunteer initiatives. Our current programmes are financed by XL sponsors Syntess Software and Fonds Verstandelijk Gehandicapt. SPZ Funds also supports us.

See more: https://www.facebook.com/pages/Space-Station/282352678511643?ref=tn_tnmn

Read more: www.stichtingspacestation.nl

The curriculum

A drama curriculum for students with high potential and high support needs



(Photo: Space Station is all about identifying the learning progress of the student and celebrating it)

The current *Space Station Light* curriculum is composed of 60 drama workshops which take the form of fantastical inspirational journeys into spaces where words won't go, into landscapes that light up the world. Central to the experience is the leading roll which is reserved for adult students who, along with their many talents, live with a profound learning disability. The curriculum consists of a set of drama-related subjects.

The *Space Station Light* assessment procedure outlines what skills are taught but not - as in most courses - what standard each student must reach to successfully complete the course. It is process rather than product based.

The curriculum is designed to nurture and challenge the student in many aspects of her or his life journey and utilizes a sensory approach to education. Subject matter includes mainstream subjects like poetry, drama, art, science and music.



(Photo: shades of sunflowers and starry starry nights during the the art lesson)

These subjects are not so much taught as intimated during a number of shared experiences which each drama workshop carefully orchestrates in varying scenarios. Spoken language, since the students are mostly language-less, takes a back seat during the workshops.

Theatrical language



(Photos: Theatrical language)

The language that has developed in the Space Station classroom seems to be a kind of pre-verbal vocabulary which builds on the senses and which is accessible and comprehensible to everyone. Light and dark, ebb and flow, movement and stillness, fabrics of various consistencies all help create a theatrical language that can be learned and enjoyed by everyone. One does not need to comprehend words in order to grasp their meaning and understand their significance: just watch them. The language of colour or the touch of a loved one or the beat of a drum, for example, can be understood without recourse to the usual linguistic signifiers and intellectual processes.

Space Station Light

The new curriculum *Space Station Light* has, at its core, experiences of light that empower, reassure, challenge and support the student. *Space Station Light* builds on earlier projects but adds a new light to the learning process. The aim of the theatrical lighting is to create enabling and sensory

landscapes which enhance, encourage and challenge the new learners. We are grateful for the generosity of our sponsors who financed the lighting. Our sponsors ensured that the budget also covered the costs of the innovative educational kit, *Sensstuff*, that each of the students received at the start of their study in 2015.



(Photos: the rainbow tambourine from the learning kit; orange landscape.)

Students as co-pilots

Including a favourite interest in the drama - like taking part in a football celebration of your favourite team or sand play - enables students to discover a personal relevance in the drama. An important aspect of the curriculum is to involve students in the design and shape of the syllabus. Involving the students in choosing the workshop themes is essential to the empowerment process which the curriculum seeks to promote. Themes of the workshops need to reflect their interests and aspirations.

Course content

Space Station Light consists of 60 drama workshops spread over a period of three years. The decor for the workshops and the theatrical encounters provide the framework for the learning experiences. Chapter 4 of this publication – The drama workshops - describes highlights from the 20 workshops that took place in 2017.

Entry requirements

Entry requirements for Space Station programmes are, generally speaking, assessed by partner organizations skilled in supporting adults with a profound disability. For *Space Station Light*, we were able to access the expertise of Gors, Zuidwester, Fleuroja and Arduin. Sixteen students were admitted to the drama class.

Students are required to:

- Arrange transport to and from college.

- Be accompanied by a support (work)er who is professionally qualified to supervise the personal and medical requirements of the student.
- Be prepared to show active participation during the drama workshops and, in so far as possible, work towards full attendance
- Be willing to adhere to the dress code. Students are informed before each workshop which two colours are to be worn during the workshop. Wearing dribblers is not permitted. We provide alternative towelettes.
- Be prepared to make a commitment for three years
- Be aware of the fact that photographs or video's of the drama highlights can be made and distributed by Space Station
- Aim to successfully complete the course and earn your diploma.

Because of the intensive support needs, students need ongoing assistance in order to meet these requirements.

Assessment

Accreditation is the task of the Space Station crew. The volunteers must identify, utilize and build on the talents of the *individual* student and accredit them accordingly. For one student, making eye-contact may not pose a challenge. For another, maintaining eye-contact may signify a significant leap in development and should be accredited accordingly. For some students, tolerating being part of the group is not particularly challenging. For others, it may be very confrontational. Similarly, mobility issues cannot lead to a standardized criterion for accreditation. For one student, the challenge might be to sit still at appropriate moments in the drama workshop. For another, it might be a question of finding the motivation to move (or be helped to move) around the decor and explore its sensory possibilities.



(Photo: For Wouter Schipper, being centre stage and becoming part of the group was a major achievement.)

Accreditation, for Space Station, is all about identifying the learning progress of the student and celebrating it. If no learning progress is identified, it is the crew that fails, not the student.

Fortunately drama offers a myriad of means to encourage learning, to change focus, to vary the tone or the outcome, to use visual props and landscapes in order to promote interest and increase

attention span. With a wide range of themes - derived from the interests of the students - the student can be enabled to engage emotionally, physically, spiritually and sometimes cognitively with the drama.



(Photo: colourful costumes and props can create focus and increase attention span)

What can the student learn from the curriculum?

A clear answer to this question is essential for validation of the educational programme and for accreditation. To clarify the kind of skills, achievements and proficiencies which a student might achieve over the duration of the programme, we formulated the following list for our presentation at the International Disability Conference, 2017, in Amsterdam. No student need be proficient in all areas but all students need to excel in some areas. If they don't, then our list is incomplete and needs to be extended. Or we need to extend or deepen the learning opportunities. Or perhaps concentrate more on the aids to learning and the technical equipment which support the new learners. The following achievement list, the basis for accreditation, is an abridged version of the opportunities for learning that the curriculum creates.



(Photo: Laurens Stoel, centre stage, learned to bow: to accept applause and appreciate that he is valued by others for his unique gifts.)

What can I learn from drama workshops?

- ▶ I can go to a normal school.
- ▶ I can learn to recognize the school, the classroom, other students and the volunteers.
- ▶ I can use my senses to explore the people, the props and the costumes in the drama.
- ▶ I can make friends and influence people.
- ▶ I can learn to recognise and appreciate rhythm, rhyme and repetition in stories and songs.
- ▶ I can learn to sense a change of atmosphere during the multi-sensory storytelling.
- ▶ I can develop my emotions. I can feel it when the drama is happy, sad, exciting, calm or tense and I just love the scary bits.
- ▶ If you help me move around more, I can develop my spatial awareness.
- ▶ I can learn to bow: accept the applause of others and appreciate that I am valued by others for my unique gifts.
- ▶ I can gain satisfaction and self-esteem from seeing my responses and initiatives acted upon.
- ▶ I can learn to increase my attention span.
- ▶ I can become a group member and participate in the creation of meaningful stories.
- ▶ I can deepen my understanding of make-believe. When my helper howls like a lion or jumps like a tiger, I just know she's pretending.
- ▶ I can fake it until I make it.
- ▶ I can learn to act without words
- ▶ I can assist with course design by expressing my needs and desires
- ▶ I can learn to show excitement and interest. And watch your reaction.
- ▶ I can embrace the benefits of student life and avail of school facilities.
- ▶ Live music helps me concentrate. New sounds wake me up and familiar music jolts my memory and comforts me.
- ▶ I can, can, can!

What else can I learn from drama workshops?

- ▶ I can become a student ambassador.
- ▶ I can dig the multi-sensory storytelling if there is loads of predictable repetition and patterned language.
- ▶ I can do the sensopathic stuff with the snow play and the sand table.
- ▶ I can help you understand my choices and wishes with a glance. And, if I sense your warmth, I'll make eye-contact with you.
- ▶ I can develop my communication skills in a range of contexts.
- ▶ I can study subjects that deal with human experience and emotions.
- ▶ I can show courage, persistence and initiative during the workshops.
- ▶ I can avail of the "free space" assessment area to have my personal achievements recognized.
- ▶ I can engage with and respond to fantasy words and funny sounds and improve my speed with word recognition.
- ▶ I can extend my vocabulary by exploring the meanings and sounds of new words. Even words as big as *superkalifragelisticexpialidocious* are within my reach of recognition.
- ▶ I can study science by examining raw materials like rough wood and smooth metal and soft silk and cold stones. And feely bags and balls.
- ▶ I can take part in the extra-curricular activities.
- ▶ I can intensify my experiences of the changing seasons during the nature workshops. I can hear the purple rain and taste the exhilaration of strawberry fields forever.
- ▶ I can become a source of inspiration for others and practice the art of belonging.
- ▶ I can earn my diploma. Just like you.

The list of achievements can easily be translated to specific, concrete, measurable tasks which the students can undertake. For example:

- ▶ I adhered to the dress code.
- ▶ I participated in the body painting sessions.
- ▶ I tried out the vibrating floor.
- ▶ I went on the school tour.
- ▶ My attendance record at the workshops was high.
- ▶ My interest in specific music inspired one of the workshops.
- ▶ I made sand paintings with the help of the diorama.
- ▶ I immersed myself in the snow storm.
- ▶ I caught the dragon.
- ▶ I made eye-contact. And once I totally opened your eyes.

What the students teach us

Whatever else the new learners teach us, they intimate that life is not about being clever or being competent. With their faint voices and faltering steps, they point the way towards a deeper intelligence, a profounder understanding, a greater questioning of what it means to belong. At the end of the day, maybe it is they who are leading us ...

The methodology

“Stay focussed on the support needs.” (American Association)



(Photo: drama is not so much what we teach as how we teach.)

What we need is a new methodology. This is just about the last thing you will hear persons with a profound learning disability clamouring for. Space Station has no desire to invent a new methodology but rather to create an age-appropriate curriculum – since none exists – derived from the theory and practice that is already available to us.

Drama is at the heart of the methodology that we use. Drama is not so much what we teach as how we teach. (The content of the drama workshops is often negotiated with the students as we go along and the course outline of themes and scenarios is no more than a dirty sketch, always open to influence from the students.)

NCCA Guidelines

“Drama offers an integrated approach for students with severe and profound learning disabilities that holistically addresses their learning needs.”

https://www.sess.ie/sites/default/files/Resources/Cirricular_Material/P_Sev_Drama.pdf

The above *Guidelines for teachers of students with severe and profound general learning disabilities* from NCCA emphasizes the role of drama in the learning process. It points out that drama can

increase the ability of students to relate to others more effectively and it helps them to become aware of the emotional states and intentions of others and to develop their ability to influence and create an impact on situations. During drama activities, the students are engaged in active learning, in contexts that are colourful, safe, challenging and full of excitement.

Outside Influences

Drama, enriched by a wide spectrum of other art forms, is then at the heart of Space Station methodology. In creating scenarios for the drama workshops, we have been influenced by Beckett theatre – where the simplest act, like taking off your boots - are all cause for dramatic actions. On the other hand, putting on Big Boots as Christopher Robin discerned, means something else: Big Boots means Adventure.



(Text: *Waiting for Godot*)

On a specialist level, the guidelines that come closest to the methodology that Space Station Light aspires towards and uses are contained in the NCCA publication “Drama. Guidelines for teachers of students with severe and profound disabilities.”

The NCCA Guidelines: https://www.sess.ie/sites/default/files/Resources/Cirricular_Material/P_Sev_Drama.pdf

I mention it again because when we acknowledge our resources, we count this one twice. This document was written for children with a profound learning disability but we have found it easy enough to translate it to an age-appropriate approach for adult students.

We follow closely the educational work being done by <http://equals.co.uk/>

Goal attainment

Space Station aims at improved performance for each student. To achieve this goal, our methodology is enriched by the simple *how to set a goal and how to reach it* attitude of the Goal Attainment Scaling (GAS) method, which has been around since 1968. An example: on a goal attainment scale,

making sustained or frequent eye contact with significant others during the drama workshop might be a goal. Frequent or prolonged eye contact with a challenging prop, a flying fish for example, could be seen as a worthwhile outcome, perhaps even the best possible present outcome for the goal of attaining regular eye contact with others in the drama. Best possible outcome sounds so much more like gentle teaching than a low score.



(Photo: Carolien Camfens succeeded in maintaining prolonged eye contact with colourful, dangling props during the workshops)



(Photo: Carolien makes eye-contact with Peter Jansen.)

The goal of social integration is a guiding principle for Space Station. How do we work towards *that* goal? We integrate the learning environment into the mainstream. Being part of the group, meeting people, making friends, fulfilling the socially validated role of “student” in a mainstream college, being some-one, being someone else, doing ordinary things in ordinary places are all part of the experience.

Our experience with social integration concurs with the American studies that prove that students in integrated learning environments spent less time with therapists, more time with others, more time with persons without intellectual disabilities and less time alone than do students in segregated learning environments. The American studies found no differences were found on a traditional measure of developmental skills; however, on a measure of social competence, integrated students progressed, whereas segregated students regressed.



(Photo: secondary school students participate regularly in the workshops.)

So it's a no-brainer: we integrate the learning environment into the mainstream of school and society.

Feel everything

Sensopathic experiences are another well documented and imported aspect of our methodology. Not only because they involve feeling, perception and intuition rather than cognition or deliberation. But most especially because such experiences can become valuable communication tools that open up pathways for communication, personal relationships and friendships. One of our co-pilots, student Anouk, is a sensopathic pathfinder: she likes to feel everything and excels at turning white paper snippers into a snowstorm and she can see a world in a grain of sand. But, more importantly Anouk teaches us how such experiences can become valuable communication tools that open up pathways for personal relationships and the forming of friendships.



(Photos: Anouk Noordijk, our sensopathic pathfinder.)



Conclusion

In short, the curriculum, with its diagnostic-free space, its eclectic methodology - full of artistic approximations and lacking in any pretention towards academic substantiating - is a provisional contribution that can fill the present gap in educational opportunities for an underserved community

of new learners. We look forward to the day when – as the U.N. charter so eloquently argues for – resources for persons with intellectual disabilities will be removed from segregated locations and organizations and be transferred to an inclusive mainstream. Then the real work of creating a fully validated and professionally developed educational programme, worthy of the students who need it, can begin.

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The drama workshops 2017

Here be dragons



(Photo: Evy Boone moves out of her comfort zone to engage with the dragon.)

Last year's drama curriculum included a Fjoertocht, a festival of happiness, an opportunity for dancing with dolphins and a dragon-hunting expedition to China. The metaphor of the space station and of the space shuttle and of magic planets and of journeying together helped us to move forward, to become fellow-travellers, to support and surprise and inspire each other. The students also familiarized themselves with a range of national sensory theatre-groups that operate in Holland.

It was a year of exploration and discovery, a year in which the students reminded us that education is exhilarating, that we are all capable of it, that we are all worthy of it. During the drama workshops, the student-actors performed to the very best of their ability and far beyond the frontiers of disability. The following pictorial exposition highlights some of their achievements and illustrates different dimensions of the drama programme. It offers a quick-scan of the activities, experiences and learning possibilities that add up to the mainstream drama course *Space Station Light*.



(Photo: Ronald Kloet takes on the younger dragons. Rob Buyze tentatively touches the beast from the east.)

Workshop Fjoertocht



(Photo: Olaf Nieuwenhuize participated wholeheartedly in the Fjoertocht)

The light theme is always present as an important sphere-maker during the drama workshops.

During the workshop *Fjoertocht*, it took on a life of its own. Volunteer Chretien, our lighting specialist, was inspired by the Fjoertocht in Renesse and created a sensory orientated and accessible alternative “walk of light” route for the Space Station students.



(Photos: Students Iris Louwaerts, Rob Buyze and Nico Huiskes in the limelight.)

Workshop Festival of Happiness



(Photos: the snowstorm)

The workshop *Festival of Happiness* was a co-production with secondary school pupils from Pontes Pieter Zeeman, where the drama workshops take place. We aim to involve a cross section of the pupils with this project. During the past year, they helped with backstage work, took part in workshops and regularly provided for the soup kitchen which is always the closing scenario. For the *Happiness* workshop, the award-winning school band *PartyPuberz* provided the soundscape. Their rollicking performance raised the rooftop and fired up the creative spirit of the Space Station drama students. The puberz set the scene for an out of this world musical *Space Odyssey*. They helped create a learning environment where the students could immerse themselves in music, explore new sounds and new people. The Space Station students, for their part, broke down barriers to integration by helping the pupils to make contact with them.

To enhance the musical experience, especially for students who miss out on the visuals or the vocals, we apply the BIM method as developed by Patrick Meuldijk in The Netherlands.

<http://www.bim-werkwijze.info/patrick-meuldijk.html>



(Photos: PartyPuberz, assisted by Anouk Noordijk. Jeff de Swaene benefiting from the bimmimg and Olaf Nieuwenhuize ftom the singing.)

Drama thrives on the unexpected and this workshop included an unanticipated snow storm with the PuberZ whipping up the sound of the wind.

Workshop Flores de Mayo



(Photo: the arch of flowers)

Designing a workshop begins with choosing a theme and allocating/designing an appropriate decor, the right music, the drama elements that can be used and the scenario. Each workshop compresses various strands of information, inspiration, drama techniques, desires, support needs and personal preferences in order to develop a scenario together with the students. The curriculum harnesses the creativity of the volunteer crew as well as that of the students.

In May, volunteer Dorothea organized the fragrant flower-power workshop, Flores de Mayo, in imitation of a national festival in her country of origin. She included a body-painting session in the scenario and ended with a Filipino feast of home-made food.



(Photos: "Speak to me in flowers. It will be easier to understand.")

From the feedback: *"Those colours and the smells and the musical immersion that the students experienced under the arch of flowers - that is now Space Station. And the food, it was like a five-star hotel..... and not too much talk because that's not how we communicate. "*



Workshop Mighty Impulses



(Chris Slager working on his communication skills with Job van der Wal from Mighty Impulse)

Part of the Space Station Light curriculum involves introducing the students to a cross-section of specialist sensory theatre groups from around the country. The visiting artists enhance our programme and leave a palette of new possibilities and methodologies behind.

We kicked off in January with an inspiring encounter with mime artist Job van der Waal from Mighty Impulse. Mime is a sort of esperanto for non-verbal communicators and a tool for learning for students who perform below age-related expectations. Students were challenged by the silence, the visuals, the physicality and the buffoonery. The clown provided a strong focus for a shared group experience and for personal encounters.



(Photos: Anro Bleij and Evy Boone play their part during the Mighty Impulse workshop.)

Workshop Bubblica



(Photo: Peter Jansen performing with the Bubblica artist.)

When we hosted the artists from Bubblica in December, they turned their magic spray into enormous soap bubbles. And with our inhouse musicians, we turned the script into a soap opera.



(Photos: Sjaak Bevelander and Janneke de Jonge emerged themselves wholeheartedly in the slippery scenario.)

From the feedback: A few hours later Jeff was still chuckling in the bus. And Carolien.....she's crazy about Space Station. She delights in that magical world of Space, the bubbles, the music, the sphere, especially the genuine personal interest in her.

Workshop Diva Dichtbij



(Photo: Laurens Stoel performing with the diva.)

Diva Dichtbij is a professional company of singers that believes in close encounters. They work off-stage – in the hospital room, in institutions for persons suffering from dementia, in small places where vulnerable people can be strengthened and healed by their performance. Diva Sofie Habet worked with us in April for the glitter and glamour drama workshop. She showed us how effortlessly music can transcend the barriers of intellectual disability.



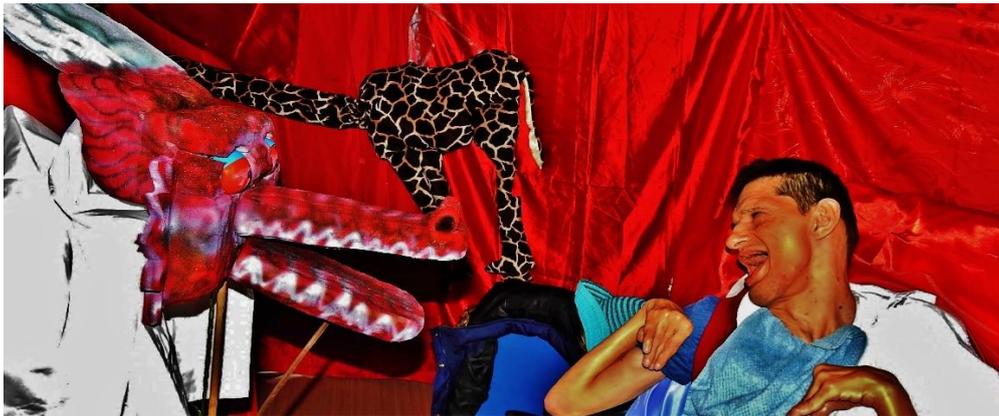
(Photos: close encounters during the workshop.)

Our inhouse volunteers, musicians Trekzak duo Ebb and Vloed, took up the challenge and have provided us, since then, with our own diva duo.



(Photo: inhouse musicians Trekzak duo Ebb en Vloed.)

Workshop Here be dragons



(Photo: Overcoming his original aversion, Ronald Kloet went on to trust the most fearfull dragon.)

Every drama workshop comes with its own challenges and oportunities. Each one offers a wild and exciting journey that ignites the imagination and nourishes the mind. At Space Station, there are usually oceans that need to be crossed or bridges that need to be built or wild animals that need to be tamed or storms that must be endured. These jouneys are nontheless real for being imaginary. Especially for students whose sense of make-believe is still at an early stage of development.



(Photos: only the brave - Janneke de Jonge.)

During the workshop *Here be dragons*, the students confronted the unknown, stood their ground and, in the end, emerged triumphant. For the reluctant, there was a flock of baby dragons that ran riot all over the place and made friends with the fearfull. The oriental sonics and workshop leaders, Rein and Jeroen - the dragon tamers -ensured that those who could not see could still sense the storyline. The scenario concluded with a shadow play that challenged the students to move around the cool blue and fiery red decor and make their own magic



(Photos: Marian Kill and Anouk Noordijk in China town)

Workshop Diploma day



(Photo: Part of the photo exposition presented during diploma day.)

Students who completed the school year 2016-2017 successfully earned their diploma in June. The scenario for the workshop offered ample space for affirmation, accreditation and celebration. Family members were invited to share in the festivities. To add to the sparkle, the scenario for the workshop included a bubble party.



(Photos: diploma celebrations)

Workshop RDG Kampagne



(Photo: Marian Kill and Evy Boone acting in an augmented environment at Space Station)

Technology is one of the great enablers of society, no less so for persons with learning difficulties. In May, we organized a drama workshop in partnership with RDG Kampagne. This company is expert at developing interactive applications for augmented reality. It is aware of the revolutionary contribution that suitable software can make to the independence and education of those whose freedom is impinged by the various forms of disability.



(Photos: augmented environments at Space Station)

Augmented reality offers an opportunity for increased communication between students because of the play element combined with projected interactive landscapes. During this workshop – with its wall, table and floor projections - the student astronauts ventured hesitatingly into a new world. There was a school of dolphins swimming around, familiar flora and flowers that appeared and disappeared at the wave of a hand. There were beautiful coloured parrots and a tiger that came and went. There were funny sounding musical instruments that lit up when you touched them and wandered about until you sat on them!

The theatrical decors

The fabrics we used for the *Space Station Light* workshops were very effective. With long cloths, you can build a wall in seconds, visualize the sea during a multisensory story telling session, build a roof, create a breeze or the sound of the wind, warm up or cool off. With a dripping overhead cloth, you can create a rainforest. In fact, cloths can do almost anything in a theatrical setting.



(Photo: Part of the seascape decor for the science lesson.)

Sunshine yellow and fiery red, cool blue and earth green,. Colour is the dominant factor in every decor. We choose two primary colours which fit the theme of the drama workshop and work from there. Colours are our mother tongue. Every learning environment is carefully designed to offer options to the students and to provide focus. The best decors opened up to a wide range of sensory, artistic, creative and communicative opportunities for the students. Yes, we buy stuff and we hire stuff but mostly we beg or borrow. And we build.



(Photos: Theatrical decors. Carolien Camfens tries out the vibrating floor.)

Decor design helps us to involve a wide range of unlikely participants in our work, the local butcher, the baker, the candlestick maker. The volunteer crew tirelessly harnesses its creativity to design new sensory learning environments. For *Fjoertocht*, Chretien made the above vibrating floor that is wheel-chair accessible and creates a sense of journeying. Last year volunteer Joke designed a series of stuffed animals that we use over and over again. Over the years, we have built up a store-house of textiles to suit every occasion, to embrace every theme.

Educating Ronald

“Ronald signs on for a college drama course. He’s scared. Just watch what happens next. Wait for the awakening. “



(Photo: Ronald Kloet)

The Art of Belonging was the theme of the International Disability Studies Conference which took place in Amsterdam in November 2017. In 2017, the conference hosted disciplines as diverse as architecture, arts, economy, gender and minority studies. Space Station was selected to present its curriculum. The sense of belonging which Space Station fosters is in line with the Dutch Disability Studies definition of Belonging: belonging is a state of mind, achieved through ongoing activity, where shared spaces of interest and excitement are not only accessed, but also negotiated, and ultimately occupied.

With a sensory approach to the curriculum and a combination of art, theatre, music, poetry, puppetry and other creative arts, the Space Station curriculum moves from text to texture and opens up ongoing educational participation for students who have always been excluded from the mainstream.

The awakening

In May 2017, Janine Versteeg from Video Zeeland captured the crux of the curriculum in her revealing video clip *Educating Ronald*. Education, the video clip suggests, is an awakening. The video clip kick-started our presentation during the International Disability Conference, opened up avenues for exploration and led on to an epiphany, a moment of insight, into what the term “profound disability” really means.

Video Zeeland made this compilation video of the conference, which includes the video-clip *Educating Ronald* and ends with the epiphany.

Link: <http://www.platformemg.nl/nieuws/embers-in-beeld-bij-international-disability-conference/>

The cost of education

Space Station students have never had the opportunity to attend primary or secondary school. By way of comparison, if you attend 8 years of primary school, the government invests €48,000 in you. If you follow a further five years of secondary school, the government invests a further €40,000 in your education. Space Station is campaigning for government investment in the education of students with a profound disability. The students don't need exemptions from education, they need investments.

Wondering who pays for Space Station's investments in education?

We are deeply honoured and enabled by the long-standing investment of Syntess Software in the education of the excluded. Space Station has big plans but without Syntess Software, they'd be blue prints. Fonds Verstandelijk Gehandicaptten has made a long-term commitment to project *Space Station Light* and came on board as an XL sponsor. F.V.G. is particularly interested in the inclusionary aspects of our work and the creation of new social roles and opportunities for the students. Stichting SPZ, impressed by our educational programme and our ability to mobilize commercial as well as social sponsorship, is proud to support *Space Station Light*.

These are our financial results.

Balans per 31 december 2017		(ter vergelijking 31 december 2016)		Baten		2017		2016	
Activa			31-12-2017		31-12-2016	Subsidies/bijdragen bedrijfsle	€ 27.250		€ 12.250
	Bank	€ 16.357		€ 12.331		Rente	€ 2		€ 11
	vooruit betaalde kosten	€ 0		€ 2.000			€ 27.252		€ 12.261
	Te ontvangen rente	€ 2		€ 11		Lasten			
		€ 16.359		€ 14.342		Docent en coördinatiekosten	€ 10.638		€ 3.000
Passiva						Huisvestingskosten	€ 1.762		€ 491
	Vooruit ontvangen subsidie	€ 0		€ 3.750		Uitvoeringskosten	€ 7.048		€ 4.562
	Te betalen kosten	€ 401		€ 958		Drukwerk, PR, en overige	€ 1.480		€ 1.683
		€ 401		€ 4.708				€ 20.928	€ 9.736
	Vermogen ultimo	€ 15.958		€ 9.634		Saldo baten		€ 6.324	€ 2.525

