



Proceedings Report

**Examining the Intersection
of Arts Education
and Special Education: *A National Forum***

The John F. Kennedy Center for the Performing Arts
July 26-27, 2012

vsa The International
Organization on
Arts and Disability

The Kennedy Center



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Proceeding Report
by Lynne B. Silverstein
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INTRODUCTION

The John F. Kennedy Center for the Performing Arts is known throughout the nation and the world for producing and presenting the highest quality arts experiences— theater and musicals; dance and ballet; orchestral, chamber, jazz, popular, world, and folk music; and multimedia performances. This dedication to quality is reflected in the Kennedy Center’s national education programs¹ which provide arts experiences for people of all ages and abilities.

The Kennedy Center has unlocked doors to arts learning for millions of young people, families, and teachers, and with its affiliate VSA, has been at the forefront of making arts education accessible to students with disabilities.

*“The arts provide students with disabilities equal opportunities for self-expression, communication, and cultural participation. **Thus, it is imperative that all of those vested in the success of students with disabilities also be vested in ensuring these same students have equal access to the arts and arts education.**”²*

Acting on this imperative, the Kennedy Center and VSA invited a dynamic group of “thought leaders” to participate in a National Forum to examine changing demands and challenges of education in the 21st century for students with disabilities.

The National Forum provided a rare opportunity for those who work in the separate but allied fields of arts education and special education, to break boundaries and come together to share their expertise and contribute to the overall purpose of the Forum—to examine how the two fields of arts education and special education *intersect* to provide services and supports for students with disabilities in kindergarten through twelfth grade and to make recommendations for national efforts that would strengthen the arts education of students with disabilities.

² National Forum goals, VSA

PROCEEDINGS

Forty nine national leaders³ accepted the invitation to meet at the Kennedy Center in Washington, D.C. and participate in the Forum, *Examining the Intersection of Arts Education and Special Education: A National Forum* on July 26 – 27, 2012. They represented a range of art forms (visual art, music, dance and theater) and expertise (higher education, K – 12 education and special education, and research). They were educators, administrators, researchers, practitioners, parents, and students with disabilities and their family members, all of whom brought enthusiasm and passion to the exchange of ideas. Through facilitated dialogue and discussions, they examined the current status of arts education for students with disabilities, considered issues and challenges that impact its delivery, and developed recommendations for an optimal future.⁴

OPENING and WELCOME

The Forum opened with a welcome by Darrell M. Ayers, Kennedy Center’s Vice President for Education, in which he acknowledged the shared concern of all those at the Forum for strengthening the work at the intersection of the arts education and special education. He stated that promoting access and equity to the arts for all is fundamental to the Kennedy Center’s mission and that as a national resource the Kennedy Center welcomed the opportunity to convene leaders around critical national education issues. He pointed out that the changing needs of the 21st century provide an opportunity for revisiting and reshaping national efforts affecting students with disabilities.

Betty Siegel, the Kennedy Center’s Director of VSA and Accessibility, highlighted the Kennedy Center’s unwavering commitment to the engagement and inclusion of children with disabilities in the arts and arts education. She introduced the purpose of the gathering—to bring together thought leaders with wide-ranging expertise in arts education and special education—

³ See Appendix B - Participant List, p. 26

⁴ See Appendix A – Forum Agenda, p. 25 Special thanks to the Forum’s Ad Hoc Planning Committee: Mary Adamek, Alice Ann Darrow, Beverly Gerber, and Lynne Horoshak

and described the expectations for what would be accomplished over the two days—to examine current practices and recommend future directions that would ensure children and youth with disabilities have the right and the opportunity to access the arts in classrooms throughout the entire scope of their education.

FOCUS ON THE FUTURE

To stimulate conversation about meaningful change at the intersection of arts education and special education, the National Forum’s first day focused on envisioning the future. Garry Golden, professional futurist whose work examines issues shaping education, business and society in the 21st century, helped participants develop an awareness of emerging trends and levers of change that would impact and shape future policies and practices.

Forum participants explored the concept of foresight, which involves the consideration of future events within a “cone of plausibility” (as opposed to prediction, which offers a single point forecast of the future). They examined common misperceptions of futures thinking, the pragmatic role foresight plays in confronting the uncertainties of social, political, and technological change, and the key stages of futures thinking—identifying and monitoring change, imagining implications, and communicating change.

Forum participants also explored drivers of change that could impact the next decade, including 1) the identification of “plausible futures” for the special education and arts education communities; 2) the possible roles for teachers and students in a future re-shaped by personal data software and social learning systems; and 3) place-based experience design that could redefine learning both within and outside the classroom.

The group also considered several scenarios—fictional stories about the future—situations where there was a high degree of uncertainty as well as a high degree of impact. Small groups analyzed the assumptions each scenario embraced or suspended, trends that might support or challenge the scenario, how they might function in this future, and shared their analyses with

the Forum. Mr. Golden concluded his presentation with tips for building one's personal capacity for thinking ahead and scanning for change.

GUEST SPEAKER, US DEPARTMENT OF EDUCATION

The Forum's second day began with comments from guest speaker, Alexa Posney, then Assistant Secretary, Office of Special Education and Rehabilitative Services at the United States Department of Education. She endorsed the importance of the Forum's focus on arts education and special education and quoted President Obama's belief that "the future belongs to young people with education and the imagination to create" and stated that the administration was committed to supporting the arts as a part of a well rounded curriculum for all students. Although the arts offer a powerful way to learn and provide many students with a reason to come to school, Ms. Posney stated that there has been a dramatic decline in many arts opportunities in schools and that the widest gap is in programs for children in high poverty schools and students with disabilities. She highlighted the belief that access to arts education is an equity issue and a civil rights issue and described some of the outcomes arts education "delivers," including developing imagination, increasing and refining cognitive and creative skills, strengthening problem solving, evolving and contributing to critical thinking, empowering students, and making a difference in overall academic achievement. Posney also recognized VSA's contributions over the past three decades to ensure that arts education is available to all students.

After her comments, Ms. Posney responded to Forum participants' questions. Embedded in her responses were some recommendations including the need for: a technical assistance center on the arts and disability; access for students with disabilities to charter schools, early intervention and early learning programs for students with disabilities, and better ways to help students with disabilities transition to post-secondary education and careers. Following Ms. Posney's comments, Forum participants returned to their groups to continue futures thinking applied to the needs of arts education and special education.

APPLYING FUTURE THINKING TO CURRENT ISSUES

Forum participants, all national subject-area experts, applied futures thinking about trends and levers of change as they engaged in a series of facilitated discussions about the opportunities and challenges that exist at the intersection of arts education and special education. They joined one of eight topic groups (Research, Policy, School Administration, Instruction, Curriculum, Professional Development, Partnership, and Special Education Student Groups) for preliminary discussions about their topic's current status (Where Are We Now?⁵) and shared their analyses with the entire Forum.

Next, participants were randomly assigned to another topic group led by a participant-facilitator⁶ to engage in a Force Field Analysis⁷ of their topic area. They identified and shared the forces that drive or prevent success in reaching the goal of totally including children and young adults with disabilities in the arts and arts education. Groups also identified “low-hanging fruit”⁸—those ideas that they could implement at the local level on their own with minimal resources.

Following the Force Field Analyses, participants returned to their topic groups to identify concrete recommendations that could result in transformational change at a national level. Each group reported their top recommendations to the Forum and afterward, participated in identifying commonalities across reports. To conclude, participants gave a succinct oral assessment about their experience at the Forum.

⁵ See Appendix C: Where Are We Now?, p. 29 and Appendices D through K: Questions for each Topic Group, pp. 30-37

⁶ Participant-Facilitators: Research – Rob Horowitz; Policy – Mike Blakeslee; School Administration – Dennis Inhulsen; Instruction – Alice-Ann Darrow; Curriculum – Don Glass; Professional Development - Linda Thompson; Partnership – Marian Winters; and Special Education Student Groups – Adrienne Hunter

⁷ See Appendix L: Directions for Force Field Analysis, p. 38 and Appendix M: Form: Forces and Barriers, p.39

⁸ See Appendix N: Form – Low Hanging Fruit Summary Sheet, p. 40

OVERVIEW OF RECOMMENDATIONS

Forum participants offered many specific recommendations for advancing the field at the intersection of the arts education and special education. For the purpose of this report, these recommendations are organized into two broad recommendations, both of which support access to current knowledge and promote the development of new knowledge that could reshape or refine current understandings, policies, and practices.

RECOMMENDATION 1

CREATE A DYNAMIC INFORMATION HUB/TECHNICAL ASSISTANCE CENTER

RECOMMENDATION 2

ESTABLISH A CONSORTIUM OF ARTS EDUCATION AND DISABILITY ORGANIZATIONS TO ADVANCE A SHARED NATIONAL AGENDA

This recommendation includes a subset of four potential consortium activities:

- 2.1 - Form strategic partnerships to meet shared interests and needs
- 2.2 - Convene national symposia on critical topics, including research and professional development for educators
- 2.3 – Develop a series of professional papers on key issues
- 2.4 – Shape policies and lead advocacy initiatives.

A description of each recommendation follows.

RECOMMENDATIONS

RECOMMENDATION 1

CREATE A DYNAMIC INFORMATION HUB/TECHNICAL ASSISTANCE CENTER

National Forum participants, across all topic groups, identified the need for a dynamic information hub that would host, archive, and provide access to a wide range of resources at the intersection of arts education and special education. Participants recognized that although many resources exist, they are scattered. Participants identified the lack of a centralized, dynamic information source as a significant barrier in reaching the goal of totally including students with disabilities in the arts and arts education. They agreed that the establishment of an information hub would be central to efforts aimed at uniting the wide-ranging but disconnected communities at the intersection of the arts education and special education.

Forum participants recommended that the central information hub would be most accessible and dynamic if it were created as a Web site and suggested that ARTSEGE, the Kennedy Center's Web site, or a college/ university might have the resources to host and sustain it.

Participants identified a wide range of potential hub users including school and school district administrators; educators such as classroom teachers, arts specialists, teaching artists, and paraprofessionals/aides; researchers; funders; university faculty members; families; students and artists with disabilities. They also identified a wide range of existing content for the information hub, including:

- Research studies
- Descriptions of exemplary projects and programs (such as those funded by US Department of Education; college/university pre-service programs that bridge the arts and special education departments; in-service professional development programs in school districts; and early learning programs)
- Syllabi from colleges/universities courses
- Descriptions of model arts education and disability partnerships

- Policy advisories/white papers
- Information about Universal Design for Learning
- Advocacy resources
- List of state-level organizations and resources for arts and disability
- Descriptions of assistive technology
- Arts discipline-specific information
- Disability-specific information
- Disability organizations and their resources
- Lesson examples
- Glossary/definitions to help align language
- Bibliography
- Blogs for/by various interest groups
- Resources for families
- Personal narratives by students with disabilities
- Related arts standards, assessments and other education documents

Forum participants (Partnerships) recommended a process for collecting information. They recommended that participants send information to the Kennedy Center and that a committee be established to develop a content list, assist in reviewing content for clarity and appropriateness, and establish a process for identifying and collecting missing information. They also provided a timeline for accomplishing those tasks.

RECOMMENDATION 2

ESTABLISH A CONSORTIUM OF ARTS EDUCATION and DISABILITY ORGANIZATIONS TO ADVANCE A NATIONAL AGENDA

National Forum participants (Partnerships, Policy, Instruction) agreed that a stronger national voice and greater impact would be achieved if organizations involved with arts education and special education would form a Consortium. Although many existing organizations focus on arts education or special education, they felt the intersection of these fields calls for a new

coalition which would allow the organizations to better structure and unify their work and achieve greater impact. The Consortium would offer a structure for meeting, sharing ideas, exploring new directions, and collaborating on agreed-upon endeavors. The key issue to resolve is how the Consortium would be structured and hosted so that it could be ongoing and sustainable.

The Consortium would include diverse representatives, such as policymakers, funders, educators, researchers, artists, professional associations, students, adults with disabilities, therapists, families of children with disabilities and student leaders. Membership would be informal and participation would vary depending on the nature of each convening.

National Forum participants identified the following tasks:

- Identify the organizational and financial supports needed to create and sustain a series of Consortium efforts
- Communicate with various networks about the Consortium's formation, its purpose and goals. Invite participation.
- Plan meetings consistent with the Consortium's needs and interests.

Forum participants identified a range of potential activities for the Consortium, including:

- 2.1 - Form strategic partnerships to meet shared interests and needs
- 2.2 - Convene national symposia on critical topics, including research and professional development
- 2.3 - Develop professional papers on key issues
- 2.4 - Shape policies and lead advocacy efforts.

FORM STRATEGIC PARTNERSHIPS TO MEET SHARED INTERESTS AND NEEDS

National Forum participants (Partnerships, Instruction, Curriculum, School Administration, Policy) felt that the arts education and special education communities need a more active voice in national education conversations and recommended forming strategic partnerships to advance a national agenda.

2.1.1

The Value of the Arts for Students with Disabilities

National Education and Arts Organizations

Forum participants (School Administration, Curriculum, Instruction) recommended forming partnerships among national education and arts education organizations⁹ to heighten awareness of the benefits of the arts for meeting the education needs of all students, especially those with disabilities. They recommended the following partnership activities:

- Develop keynote speeches, conference strands, workshop, and student performances/exhibits at national education and arts education conferences.
- Promote professional journal issues focusing on arts education and special education.

Whole Child Initiative

National Forum participants (School Administration) recommended partnering with the Whole Child Initiative to bring a stronger focus to the arts as a powerful vehicle for meeting the needs of every child and ensuring that *all* students, including those with disabilities, have equal access to arts programs the schools offer.

⁹ For example, Explore partnerships with such organization as Association for Supervision and Curriculum Development Conference (ASCD); Council for Exceptional Children (CEC); National Association of Elementary School Principals (NAESP); Arts Education Partnership (AEP); American Association of School Administrators (AASA); and National Arts Education Associations such as NAEA, NAFME.

- Meet with leaders of the Whole Child Initiative to discuss the value of the arts education within the Initiative.
- Partner with the Whole Child Initiative to expand their policies and content to reflect the value of the arts for meeting the needs of all students, including those with disabilities.

Common Core

Forum participants (Curriculum, School Administration) also recommended participation in national conversations about the Common Core standards and assessments. They wanted to ensure that those working on the Common Core understood that the arts offer a variety of modalities for learning as well as multiple flexible options for demonstrating understanding.

- Partner with committees working on Common Core assessments. Identify those from the arts education/special education communities that are members of the committees. If needed, identify assessment experts (arts assessment, portfolios, performance assessment) willing to assist committees.
- Explore the relationship of Universal Design for Learning and the Common Core standards and assessments.

2.1.2

Teacher Preparation, In-Service Professional Development, and Accreditation

National Forum participants (Partnerships, Professional Development) recommended forming partnerships to document teacher preparation course work and field work as well as in-service professional development.

- Conduct a new National Survey on the preparation of educators (generalist teachers, teacher aides/paraprofessionals, arts educators, teaching artists) to work in or through the arts with students with disabilities.

Forum participants (Policy, Student Groups) also recommended forming partnerships to focus on issues of teacher certification and licensure.

- Collaborate with Council for Accreditation of Education Preparation (CAEP) and others to advocate for developing requirements that ensure arts and general educators are prepared to work effectively in the arts with students with disabilities.

2.1.4

Community-wide Arts Education Planning

National Forum participants (Partnerships) saw a strong alignment between the needs of the arts education/special education communities and the mission of the Kennedy Center's ANY GIVEN CHILD initiative that seeks to ensure access and equity to arts education for all students in grades K-8.

Collaborate with the Kennedy Center's ANY GIVEN CHILD initiative to ensure that communities focus on the inclusion of students with disabilities as part of their community planning process for expanded arts education.

2.1.5

Early Learning

In her remarks to the National Forum, Alexa Posney, former Assistant Secretary of Special Education and Rehabilitative Services at the United States Department of Education, described the critical need for early intervention programs for children with disabilities. She commented on the need to establish partnerships to:

- Identify model early learning programs focusing on the arts and disabilities
- Identify joint funding opportunities
- Advocate for increased opportunities for arts experiences for children with disabilities, from birth to the age of 5 with a range of partners.

RECOMMENDATION 2.2 – Consortium Activities

CONVENE NATIONAL SYMPOSIA ON CRITICAL TOPICS

National Forum participants across groups recommended convening symposia to explore topics of interest at the intersection of arts education and special education.

The following symposia topics were suggested:

- 2.2.1 – Research
- 2.2.2 - Professional Development for Educators
- 2.2.3 – Adaptive and Assistive Technology

2.2.1

Research Symposia

National Forum participants (Research, Instruction, School Administration) recommended convening symposia to set a new research agenda. They felt there was a need to shift from the current national emphasis on short-term program evaluation to more long-term research, specifically focusing on how engagement in the arts process impacts every child’s development and learning, including students with disabilities.

- Bring together a diverse network of researchers, funding organizations, educators, arts therapists, and policy-makers to create new directions for research exploring the arts and learning for students with disabilities.

Although the symposia would have a national focus, it was recommended that international scholars and practitioners be invited to share their research and methodologies. To reach a wider audience, proceedings and related documents would be published and made available on the information hub. Forum participants were also concerned about bridging the gap between research and practice and recommended various means for accomplishing that, including webinars and workshops.

- Discuss the need to develop and test new research methodologies which are more compatible with inquiry in arts education and special education. Forum participants felt that current research methods could better fit both the population (students with disabilities) and the subject area (the arts). The symposia could explore a variety of questions, including: How might research take into account the wide range of disability and contexts for learning? What place might students' own voices have in the research?
- Explore the development of more targeted research questions that focus on the arts and learning for all students, including those with disabilities. Research questions could include: What types of arts education have impact for learning? What arts disciplines and what areas within those disciplines support growth? What are the effects of instruction in singular and multiple art forms on students with different kinds and different ranges of disabilities? What are the implications for twice-exceptional students?
- Examine current research in neuroscience about human development and engagement in the arts process, particularly its impact on students with disabilities.

2.2.2

Symposia - Professional Development for Educators

National Forum guest speaker, Alexa Posney and Forum participants (Research, Instruction, Curriculum, Professional Development, Student Groups) cited the critical need for *all* educators to have the beliefs, knowledge, and skills to work effectively in the arts with students with disabilities. Ms. Posney made a case for improved professional development for general education teachers as they are the primary educators of students with disabilities. She stated that more than 60% of students with disabilities are in the general education classroom more than 80% of the day and 95% of all children with disabilities are in the general education classroom for some part of the day.

In the area of professional learning, Forum participants recommended symposia focusing on:

- Pre-service teacher education
- In-service professional learning for generalist teachers, arts educators, teacher aides/paraprofessionals, and teaching artists.

Symposia – Pre-service Teacher Education

National Forum participants (Professional Development) voiced concern about the division between college/university departments of arts education and special education. They stated that many college/university programs function in separate silos and as a result, pre-service teachers have limited opportunities to develop skills across disciplines. Participants (Student Groups) also underscored the need for prospective teachers to gain field experience working in classrooms with students with disabilities.

- Explore current programs in college/university teacher preparation and consider ways programs can be reorganized to support the development of knowledge and skills in both arts education and special education.

Symposia - In-service Professional Learning

- For General Educators

National Forum participants (Curriculum, Instruction, Student Groups, Professional Development) felt that school and school district leaders would benefit from symposia focused on quality in-service programs in the arts and special education for general educators. Quality professional learning was described as long-term, followed with appropriate supports in the school, taking place in authentic contexts, and with the integration of theory and practice.

- Identify and discuss model in-service arts and special education programs at the local, state, and national levels for general education teachers. Explore examples of coaching and mentoring models.

- For Arts Educators

Forum participants (Curriculum, Instruction, Policy, Professional Development) also identified the need for arts educators to function more integrally as part of a school's instructional team so they are able to participate in Individual Education Plans (IEP) meetings and be part of daily communication about their students with disabilities.

- Identify and share model administrative practices that promote arts educator collaboration on IEPs as well as effective communication among arts educators and other educators within the school.

Forum participants (School Administration, Policy, Professional Development) also discussed the need to improve arts educators' attitudes about including students with disabilities in their classes and to help arts educators gain a better understanding of the laws that require inclusion. They also identified the need for arts educators to use clearer, jargon-free language to better articulate their instructional goals and more clearly describe the benefits of arts education for all students, especially those with disabilities, to general education teachers, school administrators, and families.

- Conduct a national survey of arts educators' attitudes about and preparation for teaching students with disabilities as well as their knowledge of current laws and policies.
- Create and share podcasts that model conversations between arts educators and other educators (teachers and administrators) and families about how learning in and through the arts positively impacts

the education of students with disabilities. These podcasts could be broadcast through the Kennedy Center's Web site, ARTSEGE, as well as through partnering organizations.

- For Teacher Aides/Paraprofessionals
National Forum participants (Instruction, Curriculum) described the critical classroom interface between aides/paraprofessionals and students with disabilities. They described the need for aides/paraprofessionals to be more knowledgeable about appropriate ways to assist students with disabilities when they work in the arts.
 - Discuss criteria for teacher aides/paraprofessionals in assisting students with disabilities during arts instruction.
 - Identify and share model programs and practices for professional development of aides/paraprofessionals.

- For Teaching Artists
National Forum participants (Curriculum, Professional Development) recommended convening symposia to focus on the preparation of teaching artists to work effectively with students with disabilities. They also discussed the need for teaching artists to understand the principles of Universal Design for Learning.
 - Discuss dispositions, knowledge, and skills teaching artists need to work effectively with students with disabilities.
 - Identify and discuss model programs.

2.2.3

Symposia: Adaptive and Assistive Technology

National Forum participants recognized that although adaptive and assistive

technology can transform learning for students with disabilities, they felt generally uninformed about the types of technologies currently available.

- Gather and share information about the most current assistive technologies.
- Develop video documentation about successful uses of adaptive technologies by students with disabilities.
- Provide information about educators' use of technology for effective, private, and timely communication about the needs of individual students with disabilities.

RECOMMENDATION 2.3 - Consortium Activities

DEVELOP PROFESSIONAL PAPERS ON KEY ISSUES

National Forum participants (Curriculum, Instruction) identified the need for a series of professional papers to bring attention to key issues, promising practices, and relevant research at the intersection of arts education and special education. Many of these topics support other recommended Consortium activities.

- **Benefits of the Arts For Learning, Particularly for Students with Disabilities**

The paper would make the case for learning in and through the arts for all students, particularly those with disabilities and would draw on principles of Universal Design for Learning and differentiated instruction. The paper would answer questions such as: How do the arts help students access content, process their learning, create products that demonstrate their understanding, and work in a productive and supportive learning environment?

- **Importance of Skilled Teacher Aides/Paraprofessionals**

National Forum participants (Instruction, Curriculum) pointed to the need for teacher aides/paraprofessionals to be more skilled in supporting students with disabilities in arts classrooms. This paper would identify the criteria for effective assistance—what type of assistance is helpful and what type of assistance

undermines learning. Additionally, the paper would identify the type of training needed to help paraprofessionals develop a better understanding of their role in arts classrooms, and the existence of model programs.

- **Common Core and the Arts**

Forum participants (Curriculum, School Administration) recommended the development of papers that would examine how the arts education and arts integration help to meet Common Core standards and can serve as alternative assessments.

- **Transition, Charter Schools, and Early Learning**

These papers would reflect issues included in remarks by Alexa Posney: 1) the transition of students with disabilities from high school to employment or further education; 2) the issue of equity for students in admittance to charter schools, and 3) the critical importance of the early learning initiatives.

Transition

This paper would focus on how schools prepare students with disabilities for the transition they face when they graduate from high school. What type of preparation is needed for the transition and when should it begin (middle school, in elementary school)? What opportunities do the arts offer to students with disabilities as they seek a place in post-secondary education college or careers?

Charter Schools

This paper would focus on the issues of access for students with disabilities to a charter school education and the inclusion of the arts in charter school curricula. It would provide data about the percentage of students with disabilities enrolled in charter schools compared to public schools, the number and type of arts programs provided, and would raise the issue of equity and access.

Early Learning

This paper would focus on the critical need for early learning opportunities in and through the arts for children with disabilities. Further, it would examine how the arts can serve as intervention strategies and help with the identification of children’s developmental levels.

- **Need for Accessible After-School Arts Opportunities**

National Forum participants (Instruction) identified the need for accessibility to after-school community programs and accessibility within the community facilities for students with disabilities. This paper would recommend policies for accessibility to after-school programs and facilities.

RECOMMENDATION 2.4 - Consortium Activities

SHAPE POLICY AND LEAD ADVOCACY EFFORTS

2.4.1

FORMULATE AND PRESENT POLICY REQUESTS TO DECISION MAKERS

National Forum participants (Policy) felt policy and advocacy initiatives are critical for ensuring arts education for all students, especially for those with disabilities.

- Define policies or positions (“the ask”) and develop a communication plan to key decision makers. This includes development of agreed-upon language for all communication.
- Gain support for increasing leadership at the state level. Find out which states do not have directors for the arts and advocate for the establishment of those positions. Work to reinstate Title V funding (ESEA) for arts education specialists at the state level.
- Adopt appropriate regulations, or promulgate non-regulatory advice letters on charter schools’ responsibilities to provide a full education, including the arts, to all students.

- Advocate for hiring an officer to oversee arts education at the US Department of Education, Office of Special Education and Rehabilitative Services.

2.4.2

LEAD ADVOCACY EFFORTS

Forum participants (Policy, School Administration, Instruction, Professional Development, Student Groups) felt that the Consortium should be a leader in advocacy efforts. Their recommendations relate to those for the information hub, consortium activities such as partnerships, symposia, and professional papers, and shaping policies.

- Work with organizations that represent school administrators to help them take an active role in advocacy for arts education and special education.
- Collaborate with the National Task Force for Universal Design to advocate for its inclusion in ESEA reauthorization.
- Arrange for a Federal proclamation about the importance of art for *all* students.
- Work with federal leaders to establish an Arts and Disability Month/Week/Day.
- Promote parent advocacy by providing research findings and other resources.
- Advocate for teacher preparation to include more required courses in arts and special education.
- Document (film, audio, text) the value of arts education through the voices of students with disabilities, their teachers, and families. Share these personal stories nationally.

CONCLUSION

The goal of the meeting, *Examining the Intersection of Arts Education and Special Education: A National Forum*, convened by the John F. Kennedy Center for the Performing Arts in July 2012 was to seek recommendations for a new national agenda for the 21st century that would result in making the arts an essential, ongoing part of the education of students with disabilities.

Over two days, National Forum participants generously shared their experiences and expertise and offered a series of recommendations that could ultimately provide transformational change at the intersection of arts education and special education.

Their recommendations include providing better access to current knowledge and practices through the establishment of a dynamic information hub as well as developing new knowledge and practices through the establishment of a consortium where strategic partnerships could develop, national symposia on critical topics could be convened, professional papers could be developed, and policies and advocacy shaped.

A significant outcome of the Forum was the opportunity participants had to meet others from related but different fields who share a common vision and mission. For many, these connections offered exciting new possibilities that could strengthen future work at the intersection of arts education and special education. The Forum began and ended with a focus on the future. The next steps will be critical for making that future a reality.

APPENDICES

Appendix A

AGENDA

***Examining the Intersection of Arts Education and Special Education:
A National Forum***

The John F. Kennedy Center for the Performing Arts

Day I

Thursday July 26th 8:30 am – 5:30 pm

8:15 – Forum Registration

8:30 – Continental Breakfast and Networking

9:00 – The John F. Kennedy Center for the Performing Arts

- Welcome: Darrell Ayers, Vice President, Education and Jazz
- Opening Remarks: Betty Siegel, Director, VSA and Accessibility
- Forum Itinerary: Sharon Malley, Special Education Specialist, VSA and Accessibility

9:30 – *Envisioning a Future* - Garry Golden, Professional Futurist

12:15 – Lunch

1:15 – *Three Future Scenarios* – Garry Golden, Facilitator

2:45 – *Where Are We Now?* – Facilitated Group Discussions of Thought Motivators and Report Outs

5:00 – Day I Forum Review, Announcements, and Adjournment

Evening: Informal Networking and Dining

Day II

Friday July 27th 8:30 am – 4:00 pm

8:30 – Continental Breakfast and Networking

9:00 – Guest Speaker: Alexa Posny, Assistant Secretary, Office of Special Education and Rehabilitative Services, US Department of Education

9:30 – *Identifying Drivers and Barriers to Reaching Forum Goals* – Facilitated Group Discussions and Report Outs

12:45 – Lunch

1:45 – *Forum Plan of Action* – Facilitated Group Discussions and Report Outs

3:00 – Forum Summary and Wrap-up

4:00 – Forum Adjournment

Appendix B

PARTICIPANTS

Dr. Mary Adamek – Director and Clinical Professor, Music Therapy Programs, University of Iowa School of Music,
Iowa City, IA

Ms. Carol Allison - Instructor, Program for Visual Impairments, School of Education, College of Arts and Sciences,
University of Alabama, Birmingham, Al

Mr. Adrian Anantawan – Music Director, Conservatory Lab Charter School, and doctoral student, Harvard Graduate
School of Education, Boston, MA

Dr. Lucy Andrus - Professor of Art Education and Art Therapy, Buffalo State University, Buffalo, NY

Mr. Mike Blakeslee - Deputy Executive Director and COO, National Association for Music Educators,
Reston, VA

Ms. Jane Burnette – Policy Analyst/Advocate, Independence Empowerment Center, Warrenton, VA

Dr. Mark Robin Campbell - Associate Professor of Music Education, The Crane School of Music, State University of
New York, Potsdam, NY

Mr. Yo-el Cassell - Artist, Choreographer and Teacher, Boston Ballet Education and Outreach, Boston, MA

Dr. Jean Crockett – Professor and Director of Special Education, School Psychology, and Early Childhood Studies,
College of Education, University of Florida, Gainesville, FL

Dr. Alice-Ann Darrow – Irvin Cooper Professor of Music Therapy and Music Education, Florida State University,
Tallahassee, FL

Ms. Lisa Dennett – Founder/Executive Director, IDEAS, Interactive Drama for Education and Awareness,
Brooklyn, NY

Ms. Juliann Dorff – Associate Lecturer, Art Education, School of Art, Kent State University, Kent, OH

Ms. Dorothy Dunn – President, Dorothy Dunn Consultant to the Rauschenburg Foundation, Dobbs Ferry, NY

Mr. Adrian Forsythe - Student, self-advocate, George Mason University, Fairfax, VA

Ms. Nancy Forsythe - Parent advocate, Chair, Maryland Down’s Syndrome Advocacy Coalition, Hyattsville, MD

Dr. Marilyn Friend – Immediate Past President of CEC, Professor Emeritus of Education, Department of Specialized
Education Services, University of North Carolina, Greensboro, NC

Mr. Peter Geisser – Stained Glass Artist, Retired teacher at the Rhode Island School for the Deaf, President of
Special Needs Art Education for NAEA, Cranston, RI

Dr. Beverly Gerber - Professor Emeritus of Special Education, Southern Connecticut State University,
New Haven, CT

Dr. Don Glass – Visual Artist, Educator, Independent Education Consultant, Silver Spring, MD

Dr. Doris Guay - Professor Emeritus, Art education, Kent State University, Kent, OH

- Dr. Alice Hammel - Adjunct professor, consultant, Music education and Special Education, Richmond, VA
- Ms. Bette Hicks - Retired Principal, Maryland School for the Deaf, Frederick, MD
- Dr. Sari Hornstein - Parent Advocate, Washington, DC
- Ms. Lynne Horoschak - Graduate Program Manager, MA in Art Education for Special Needs, Moore College of Art and Design, Philadelphia, PA
- Dr. Rob Horowitz – Associate Director, Center for Arts Education Research, Teachers College, Columbia University, New York City, NY
- Dr. Ryan Hourigan - Professor, Music Education, Ball State University, Muncie, IN
- Ms. Adrienne Hunter - Teacher, Curriculum Designer, Allegheny Alternative Education Program, Pittsburgh, PA
- Dr. Kim Hutchinson - President, CEO, Disabilities Funders Network, Midlothian, VA
- Mr. Dennis Inhulsen - NAEA President-elect, Principal, Patterson Elementary School, Holly, MI
- Dr. Karen Keifer-Boyd - Professor of Art Education, Women’s studies, School of Visual Art, Pennsylvania State University, University Park, PA
- Ms. Linda Krakaur – Program Assistant, Arts Integration Master’s Program, Doctoral Student in Teacher Education, University of Maryland, College Park, MD
- Ms. Susan Loesl - Adaptive Art Specialist, Art Therapist, Milwaukee School System, Milwaukee, MN
- Dr. Kimberly McCord – Professor of Music Education, Illinois State University, Normal, IL
- Ms. Kathy London Mikulewicz - Arts Instructional Support Specialist, District 75, New York City Department of Education, New York City, NY
- Ms. Diane Nutting - Director of Access and Inclusion, Imagination Stage, Bethesda, MD
- Mr. Anthony Pape - Arts student/self-advocate, New York University Tisch School of the Arts, New York, NY
- Ms. Barbara Pape - Parent Advocate, journalist, Chevy Chase, MD
- Dr. Carrie Sandahl – Associate Professor and Director of Graduate Studies, Department of Disability and Human Development, University of Illinois, Chicago, IL
- Dr. Jenny Seham – Attending Psychologist and Director of Group Programs, Montefiore Medical Center, New York, NY
- Ms. Erica Siegel - Education/Outreach Coordinator, Quest Visual Theater, Lanham, MD
- Dr. Ilona Szekeley - Professor, Art Education, Eastern Kentucky University, Richmond, KY
- Dr. Linda Thompson - Associate Professor of Music Education, Lee University, Cleveland, TN
- Dr. Alice Wexler - Director of Art Education, State University of New York, New Paltz, NY
- Ms. Marian Winters - Executive Director, VSA Florida, Tampa, FL
- Dr. Dennie Palmer Wolf – Principal Research, WolfBrown Consulting, New York, NY

US Department of Education

Ms. Rayna Aylward - Special Assistant to the Secretary, US Department of Education

Ms. Edith Harvey - Director of Innovation and Improvement, US Department of Education

Dr. Alexa Posny - Assistant Secretary, Office of Special Education and Rehabilitative Services, Keynote presentation

Ms. Holly Anderson - Policy Liaison for Individuals with Disabilities, Office of the Under Secretary

The Kennedy Center

Betty Siegel, Director, VSA/Accessibility, Education Department

Sharon M. Malley, Special Education Specialist, VSA/Accessibility, Education Department

Amy L. Duma, Director of Teacher and School Programs, Education Department

Consultants

Tony Cocove, Senior Consultant, Management Services

Garry Golden, Forward Elements, Inc.

Lynne B. Silverstein, Senior Program Consultant, The Kennedy Center

Appendix C - Where Are We Now?

Appendix C

Where Are We Now?

Below are 8 topics that we will discuss in small groups during the last breakout session today. To help you self-select a discussion group, please review the 8 topics and **select your first and second choice** based upon your knowledge and interest in the topic. We will ask you to join your first choice table, but if there are already 6 people at the table of your first choice, please go to your second choice.

1. Research

- Research – What research is now occurring? What do we know? What do we still need to find out?

2. Policy

- Policy – What policies, laws, and regulations influence practice...and research?

3. School Administration

- School Administration – What are the influences on practice?

4. Instruction

- Instruction: What formal or informal, paid or volunteer instruction?

5. Curriculum

- Curriculum – Development, models, and flexibility

6. Professional Development

- Professional Development – Teacher training, preparation, and resources

7. Partnerships

- Partnerships: Professional, school districts, schools, and community

8. Special Education Student Groups

- Special Education Student Groups – At-risk, culturally and linguistically diverse, twice-exceptional

Appendix D

Research

Research – What research is now occurring? What do we know? What do we still need to find out?

Directions: *Individually, and as a small group, please respond to the questions below and record your findings. A table reporter will then share your summary with the large group.*
NOTE: *Please limit table discussions to: **ARTS EDUCATION intersecting with SPECIAL EDUCATION** as it pertains to **Research**.*

- a. What types of research exist?
- b. Who is doing the research?
- c. Where is the research taking place?
- d. What is being researched...examined? (the “why”)
- e. What are the trends? (Has there been an increase or decrease in research?)
- f. What research is needed now? Why?
- g. What are the possibilities and roadblocks to the needed research happening?
- h. Other **Research** comments:

Appendix E

Policy

Policy – What policies, laws, and regulations influence practice...and research?

***Directions:** Individually, and as a small group, please respond to the questions below and record your findings. A table reporter will then share your summary with the large group.*

***NOTE:** Please limit table discussions to: **ARTS EDUCATION intersecting with SPECIAL EDUCATION** as it pertains to **Policy**.*

- a. What existing US policies, laws, and regulations influence practice?
- b. How do they affect practice?
- c. What are US funding priorities (government initiatives, grants)?
- d. What state and local policies influence practice?
- e. Other **Policy** comments:

Appendix F

School Administration

School Administration – What are the influences on practice?

Directions: *Individually, and as a small group, please respond to the questions below and record your findings. A table reporter will then share your summary with the large group.*

NOTE: *Please limit table discussions to: **ARTS EDUCATION intersecting with SPECIAL EDUCATION** as it pertains to **School Administration**.*

- a. How much influence do school administrations have on student experiences in the arts?
- b. What is within the control of administrations – school districts and principals?
- c. Is there any “trickle down” effect when there is not intentional support?
- d. What are examples of administration support that are working?
- e. What are examples of when there is not support or it doesn’t work?
- f. How can administrators be educated?
- g. Other **School Administration** comments:

Appendix G

Instruction

Instruction: What formal or informal, paid or volunteer instruction?

Directions: *Individually, and as a small group, please respond to the questions below and record your findings. A table reporter will then share your summary with the large group.*
NOTE: *Please limit table discussions to: **ARTS EDUCATION intersecting with SPECIAL EDUCATION** as it pertains to **Instruction**.*

- a. What are best practices/programs for student with disabilities in the arts?
- b. What factors, within the context of schools, influence instruction for students with disabilities in the arts?
- c. Who provides instruction?
- d. What strategies do teachers use to include students with disabilities
- e. Who determines how students are taught?
- f. Where does arts instruction take place?
- g. What are some outcomes of instructing students with disabilities in arts education?
- h. Other **Instruction** comments:

Appendix H

Curriculum

Curriculum – Development, models, and flexibility

Directions: *Individually, and as a small group, please respond to the questions below and record your findings. A table reporter will then share your summary with the large group.*

NOTE: *Please limit table discussions to: **ARTS EDUCATION intersecting with SPECIAL EDUCATION** as it pertains to **Curriculum**.*

- a. Who determines the curriculum?
- b. How are the arts incorporated into the curriculum?
- c. How are students with disabilities considered when deciding curriculum?
- d. What curricula serve as models for arts **instruction**?
- e. What curricula serve as models for arts **integration**?
- f. What curricula serve as models for **arts inclusion**?
- g. What flexibility do teachers have in developing curriculum maps and lessons that provide arts for students with disabilities?
- h. What are the benefits and challenges in developing curricula?
- i. Other **Curriculum** comments:

Appendix I

Professional Development

Professional Development – Teacher training, preparation, and resources

Directions: Individually, and as a small group, please respond to the questions below and record your findings. A table reporter will then share your summary with the large group.

NOTE: Please limit table discussions to: **ARTS EDUCATION intersecting with SPECIAL EDUCATION** as it pertains to **Professional Development**.

- a. How are teachers trained to work with students with disabilities in the arts?
- b. Who provides training to teachers?
- c. What programs provide training to teachers? The “best” of these?
- d. What are the benefits and challenges of each type of program?
- e. How can we as a profession provide better access to information and resources for teachers?
- f. Other **Professional Development** Comments:

Appendix J

Partnerships

Partnerships: Professional, school districts, schools, and community

***Directions:** Individually, and as a small group, please respond to the questions below and record your findings. A table reporter will then share your summary with the large group.*

***NOTE:** Please limit table discussions to: **ARTS EDUCATION intersecting with SPECIAL EDUCATION** as it pertains to **Partnerships**.*

- a. What partnerships that provide arts education to students with disabilities exist among various professional groups?
- b. What partnerships exist across **school districts**?
- c. What partnerships exist in **communities**?
- d. What partnerships exist in **schools**?
- e. What are best practices for partnerships in all of the above?
- f. What are the challenges and benefits to the partnerships?
- g. Other **Partnerships** comments:

Appendix K

Special Education Student Groups

Special Education Student Groups: At-risk, culturally and linguistically diverse, twice-exceptional

Directions: *Individually, and as a small group, please respond to the questions below and record your findings. A table reporter will then share your summary with the large group.*
NOTE: *Please limit table discussions to: **ARTS EDUCATION intersecting with SPECIAL EDUCATION** as it pertains to **Special Education Student Groups**.*

- a. What student sub-groups exist within the larger group of special education?
- b. What challenges and benefits exist for students with these characteristics (at-risk, culturally and linguistically diverse, twice-exceptional) in arts education programs?
- c. What challenges and benefits exist for the typically developing students in programs with these students?
- d. What challenges and benefits do teachers face in inclusive classrooms with students with these characteristics?
- e. What specializations (curricula, instructional strategies) exist within arts education for students with these characteristics?
- f. Who teaches students with these characteristics?
- g. What are model programs for students with these characteristics in arts education?
- h. Other **Special Education Student Groups** comments:

Appendix L

Directions for Force Field Analysis

1. Agree on Force Field Goal:

Totally including special needs children and young adults in the arts and art education?

2. Break into 8 Special Interest Groups (SIG) and follow Steps:

- A. Select SIG Lead/Recorder
- B. Review goal as it pertains to your Forum SIG
- C. **Silently** and individually brainstorm **all the forces** that will **drive you to reach your SIG goal**
- D. Report out ideas **one idea at a time** rotating through all members of SIG table. Okay to hitchhike on ideas. Do not say the same thing with different words...time waster!
- E. Record ideas on flip chart for voting...note, keep recorded items brief, but long enough to be self-explanatory
- F. Repeat Steps C through E using the items that will **block you from reaching your goal**
- G. Identify and record on a **separate flip chart page** any "low hanging fruit" and cross out on flip chart
- H. Multi-vote (no more than three vote "dots" per person in each column (can only use one dot per item...no bolstering) and neg forces)
- I. Report only top 3 items in each column to large group
- J. Report any low hanging fruit for action – use Summary Sheet

Appendix M

Forces and Barriers

[TOPIC GROUP NAME]

Goal _____

Forces for Reaching Goal

Barriers to Reaching Goal

Comments _____

“Low-Hanging Fruit” Summary Sheet

Appendix N

Item	Deliverable (s)	Lead(s)	Target Date

Appendix O

Forum Action Items

Item	Deliverable (s)	Lead(s)	Target Date



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