

Preparing Students with Disabilities for Careers in the Arts

Resources for Arts Educators and Teaching Artists



Careers in the Arts Toolkit

Promoting Equity, Access, and Inclusion in the Arts for People with Disabilities

Credits

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Cover image: Mary Verdi-Fletcher works with students during Dancing Wheels' 2019 Summer Dance Intensive. Photo by Sara Lawrence-Sucato/The Dancing Wheels Company

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A Note About Person- and Identity-First Language:

The National Endowment for the Arts and Art Beyond Sight recognize that there are multiple preferences for the terminology to use when referring to people with disabilities. Some individuals with disabilities prefer the use of person-first language (e.g., people who are blind), emphasizing the person over their disability. Others prefer identity-first language (e.g., disabled artist, blind person) because they view their disability as an integral part of who they are. Within this toolkit, you will find intentional uses of both person-first and identity-first language.

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Resources for Arts Educators and Teaching Artists

From family members to mentors, there are numerous individuals who can play a role in influencing the career aspirations and workplace success of young people with disabilities. Among the most important are teachers and other educators.

Arts educators are uniquely positioned to empower their students with disabilities and encourage them to pursue arts and culture careers. The likelihood that these students will set and achieve high goals and career success is increased when they receive support and encouragement from their teachers and instructors, and when their educational institutions—and experiences—are inclusive of people with disabilities.

This section of the toolkit will help educators take action and seek ways to prepare and support arts students with disabilities.

In this section you will find information on:

- How arts educators and institutions can empower disabled students to explore arts careers
- The key arts learning standards and instruction methods for working with disabled students
- Accommodations and tools for students
- Example programs that encourage instruction and curricula that promote inclusion

[NEA Webinar: Preparing Students with Disabilities for Careers in the Arts: Approaches for Arts Educators](#)

Students dancing to music at PS102 in New York, NY. Photo Courtesy of Art Beyond Sight



Arts Education: Benefits and National Core Arts Standards

Before learning how to make arts education inclusive and accessible, it can be helpful to understand the benefits of arts experiences for youth with disabilities, as well as the core standards of learning established for arts education.

Benefits of Arts Education

For students with disabilities, as with all students, arts education can be tremendously beneficial. It helps students develop the competencies they need to participate successfully in current and future home, school, community, and workplace environments. It's about more than the art itself, as participation in artistic activities and instruction can help students develop and practice not only specific art competencies, but also invaluable skills such as good listening habits, facial and verbal expressiveness, focus and concentration, flexibility, problem-solving, social interaction, and self-determination.

Core Arts National Standards

In June 2014, the National Coalition for Core Arts Standards released "[National Core Arts Standards: A Conceptual Framework for Arts Learning.](#)" The framework includes background information and specific competencies intended to guide educators in providing quality arts education for students in Pre-K through high school, as well as [strategies for including students with disabilities](#) in different arts classes. In 2020-2021, the Coalition developed and piloted [Model Cornerstone Assessments \(MCAs\)](#), which include examples of student learning assessments, rubrics, and student work samples by artistic discipline.

For students with disabilities who demonstrate an interest, preference, or skill and talent in the arts, selected competencies detailed in the Core Arts Standards can be helpful in shaping an [Individualized Education Program](#).

The VSA International Network (formerly known as Very Special Arts), offers important principles to guide the promotion of careers in the arts for children, youth, and adults with disabilities. [On their website they outline these principles](#), which emphasize:

- Access to high-quality arts learning experiences.
- Appropriate preparation of artists and teachers to meet the instructional needs of students with disabilities.

- Access to cultural facilities, venues, and activities.
- Opportunities to develop relevant skills for those interested in a career in the arts.

These principles are consistent with the following assumptions regarding the current practice of educating students with disabilities in the general education program within inclusive programs:

- Students with disabilities have the potential to learn and demonstrate the knowledge, skills, and competencies included in the Core Arts Standards.
- There are appropriate instructional strategies, techniques, materials, supports, and accommodations that will enable students with disabilities to access the standards, participate in and benefit from standards-based art learning experiences and activities, and demonstrate understanding and application of the Core Arts Standards.

Source: [Students with Disabilities and the Core Arts Standards: Guiding Principles for Teachers](#)



Open Style Lab. Photo courtesy of Open Style Lab

Helping Students Explore and Pursue Careers in Arts

It is never too early for family members, educators, peers, and artistic role models to foster a child's interest, preference, and/or demonstrated creativity and talent for a particular career in the arts. This section of the toolkit addresses ways for educators to help students explore the arts and ultimately pursue the field as a career path.



“Every field of the arts must strive to have every entry point to art available and accessible to disabled people from early childhood through post-secondary education and into professional careers.”

Judith Smith
Founder and Director Emerita
of AXIS Dance Company

Judith Smith, Dancer and Founder of Axis Dance Company. Photo by Andrea Basile

Title II: Cultivating Arts Interests and Experiences

Through thoughtful and deliberate planning, you can help students of all ages become actively engaged in artistic activities and hobbies, and introduce them to cultural venues. Without this kind of exposure, a student's artistic talents, interests, and creative potential may fail to be identified and nurtured.

Please access the following sections of this toolkit to learn more about ways to connect students of all ages to arts experiences in their schools and communities:

- [Arts Experiences and Training for Youth](#)
- [Post-Secondary Arts Education and Training](#)

Transition Planning – School to Career

Arts educators can play a key role in helping middle grade and high school students with disabilities explore specific job opportunities in the arts and culture field. In fact, students with [Individualized Education Programs \(IEPs\)](#) are, in fact, entitled to transition services or coordinated activities to help them plan for and be successful in post-secondary education or a vocation. The [Individuals with Disabilities Education Act \(IDEA\)](#) states that [transition services](#) should include “instruction, related services, community experiences, the development of employment and other post-school adult living objectives, and, if appropriate, acquisition of daily living skills and functional vocational evaluation.”

These activities must be based on an individual student’s interests, strengths, and preferred activities. Therefore, each student with a disability, aged 16, or younger if appropriate, is required to have transition planning included in their IEP. These requirements recognize that the successful transition of students with disabilities *cannot be left to chance*.

An important first step is involving the student in transition decisions, including whether they prefer a career in one or more of the arts. Some students will be able to participate in this decision-making in an informed manner, based on demonstrated interest and talent that has been acknowledged, positively reinforced, and practiced, during the elementary school years. Other students will be less informed and need to be educated about careers in the arts and related job expectations.

Once you determine that part of the student’s transition planning will focus on preparation for a career in the arts, the next step is to determine the form of the preparation. Ask yourself these questions:

- What subjects, including electives and after-school clubs and activities will enable the student to explore and/or practice skills and talents directly related to one or more of the visual and performing arts (e.g., public speaking course and instrumental music)?
- What supports and accommodations will be needed for the student to be able to actively engage in and benefit from instruction/participation in the selected subject/activity?
- What are the soft skills that can be learned, practiced, and generalized during the high school years, including work habits that are related to a career in the arts?
- What does the student need to learn about pathways to careers in the arts, including job options, post-high school formal and informal training options, and entrance requirements? How will this information be

provided (e.g., career fairs, online research, and college tours)? What kind of supports are provided by post-high school educational institutions?

- What are networking options for careers in the arts? What are resources for exploring job opportunities for careers in the arts?

It is important for students with disabilities to learn about a full range of career options in specific areas of the arts. For example, a student who is interested in dance should learn about not only dance itself, but also related opportunities such as marketing, event planning, facility operation, public relations, graphic design, costume design, web management, and more. Additionally, you should introduce the student to career ladders within these areas as a means of providing encouragement and support for high expectations and the establishment of career goals.

Self-Determination and Transition Planning

While significant progress has been made to ensure inclusive environments in schools and communities, individuals with disabilities may encounter certain barriers as they pursue a place in the workforce, including a career in the arts. Therefore, part of the transition process should include the development of students' self-determination skills.

Self-determination can help an individual develop the important character traits of perseverance, resilience, and grit needed to pursue career goals, including work in the arts. These traits can motivate an individual to complete tasks for oneself and/or by oneself; set personal goals; know when to ask for assistance; have the courage to dream big and pursue dreams; and learn who one is, what one wants, and how to make it happen. It also involves knowledge of legal rights, as well as the interrelated skills of choice-making, problem-solving, decision-making, goal setting, and goal attainment. ([Source](#))

The development of effective self-determination is a life-long process,

"I think some people think of music and disability as only music therapy, which is a really misguided way to look at it. Not that [music therapy] isn't useful, but there are so many other reasons to make music. People should play just because it's fun, and to have the opportunity to learn just because they want to. I'm trying to get away from that idea that only music therapists need to understand the importance of adapting [music-making techniques for disabled musicians]. I think general music teachers should also be equipped to help kids adapt their instruments—that's something that I'd like to see happen, for sure."

Gaelynn Lea
Musician, Composer, Public Speaker,
and Disability Advocate

for *all* individuals. As an educator working with students with disabilities, you can cultivate this characteristic by helping your students understand their own strengths, capabilities, and needs—and, in turn, set them on a successful path toward adulthood.

Where to Learn More:

- [Self-Determination – Pacer Center](#)
- [Self-Determination Resources for Educators](#)



Students at Atlas School in New York, NY, with artist Sarah Valeri.
Photo courtesy of Art Beyond Sight

Fostering Equity, Access, and Inclusion in Your Institution

Today, many educational institutions are taking their disability inclusion efforts to the next level. They are weaving disability into their equity, diversity, and inclusion initiatives; fostering inclusive campuses and curricula; and taking action to facilitate universal accessibility.

By taking such steps, arts educators can play a role in building a more robust pipeline of arts professionals with disabilities, which many believe is currently lacking. In a 2016 National Online Dialogue co-hosted by the National Endowment for the Arts, Kitty Lunn, artistic director of Infinity Dance Theater in New York City, said she has a hard time finding qualified disabled dancers for her company because “disabled people aren’t given the same training opportunities as their non-disabled peers.” Arts educators can help change that.

Disability Rights in the Education World

Providing a welcoming and supportive educational environment for students with disabilities isn’t just the right thing to do; most educational institutions are legally required to do so.

The three main federal laws that apply to people with disabilities in schools are [Title II and Title III of the Americans with Disabilities Act \(ADA\)](#), [Section 504 of the Rehabilitation Act](#), and the [Individuals with Disabilities Education Act \(IDEA\)](#).

- Title II of the ADA prohibits state and local governments (such as public school districts, public colleges and universities, and public libraries) from discriminating against persons with disabilities. Title III of the ADA prohibits places of public accommodations and privately operated entities offering courses and examinations, including private colleges and vocational schools, from excluding people with disabilities.
- Section 504 prohibits any entity that receives federal financial assistance (such as grants or student loans) from discriminating against persons with disabilities.
- IDEA makes available free, appropriate public education to eligible children with disabilities throughout the nation and ensures special education and related services to those children.

Under these laws, educational institutions are expected to welcome students with disabilities and provide the access and accommodations they need to have an equitable and successful educational experience.

Where to Learn More

- [Data on Students with Disabilities](#) – National Center for Education Statistics
- [Percentage of Students with Disabilities Educated in General Education Classrooms](#) – National Center for Education Statistics
- [What Are a Public or Private College-University's Responsibilities to Students with Disabilities?](#)

Disability Inclusion in Grades K-12

- ***Students with Disabilities and the Core Arts Standards:*** This guide from VSA and the John F. Kennedy Center for the Performing Arts offers arts teachers a broad-based description of the policies, processes, and instructional approaches for including students with disabilities in the U.S. Core Arts Standards.
- ***ILPs/IEPs:*** Those who work in K-12 special education are likely to be familiar with [Individualized Learning Plans \(ILPs\)](#)—sometimes called or offered in conjunction with [Individualized Education Programs \(IEPs\)](#)—which are widely considered to be effective strategies for delivering quality career development opportunities that improve outcomes for students with certain disabilities. An ILP is both a document and a process that students use—with support from school counselors, teachers, and parents—to define their career goals and postsecondary plans in order to inform the student's decisions about their courses and activities throughout high school.

ILPs offer an ideal opportunity for educators and counselors to infuse arts experiences into a student's educational journey. From art, music, and theater curricula, to field trips and after-school enrichment classes, there are numerous ways to use ILPs to expose young people to cultural experiences and cultivate their artistic side. Remember to get students invested in their ILPs early by involving them in discussions about their goals, interests, and educational journey.

- ***Exposure to Artists and Cultural Workers with Disabilities:*** Another best practice is to offer students with disabilities exposure to artists and cultural workers with disabilities—successful individuals with whom students can identify and relate. For example, if your school sponsors a career day assembly, take steps to recruit professional disabled artists to participate and share their career trajectories. The same goes for field trip experiences, photos and videos used in class, cultural programs, and more. By ensuring the people featured in classroom materials and hands-on experiences are reflective of the population at large, students with disabilities will be inspired to aim high and prepare for a successful career.

Disability Inclusion in Specialized Art Schools and Higher Education

The [Association on Higher Education and Disability \(AHEAD\)](#) is a membership organization invested in creating welcoming higher education experiences for people with disabilities. Its website is a gateway to tools, resources, and evidence-based practices to promote accessibility across the field of higher education and beyond. The following supports are noted by AHEAD as important tools for ensuring inclusion for students with disabilities.

Academic adjustments and auxiliary aids and services for students with disabilities:

- Modified exam administration
- Note-taking services
- Accessible formats of printed or web-based materials
- Interpreting, CART (Communication Access Real-Time Translation), and captioning
- Modified attendance
- Extended deadlines
- Course substitutions

Non-Academic accommodations:

- Housing accommodations
- Service animals on campus
- Dietary access and accommodations

Some educational institutions offer job apprenticeships to students with disabilities, as well. Incorporating arts-related jobs into such programs is an

excellent way for educational institutions to promote careers in the arts for students with disabilities.

Disability Awareness Training for Staff and Faculty

Because there is always staff turnover, it is likely that many of your colleagues and administrators could benefit from disability awareness training—professional development designed to help participants better understand how to interact with, support, and empower people with disabilities. A wide range of workshops, webinars, and guides are available, including the Association of University Centers on Disabilities [Diversity and Inclusion Toolkit](#).

Physical and Digital Accessibility

Of course, educators at all levels must ensure that their classrooms and campuses are accessible to students with disabilities. This includes everything from the physical accessibility of school facilities to the accessibility of lesson plans, course materials, and e-learning websites. The University of Texas at Austin offers helpful guidance and resource links on [Creating an Accessible Classroom](#). Another helpful resource is the Center on Technology and [Disabilities Digital Accessibility Toolkit: What Education Leaders Need to Know](#).

Where to Learn More

- National Art Education Association: [Disability Studies in Art Education](#)
- [Career Pathways for Youth with Disabilities](#)
- [Guideposts for Success: What All Youth Need to Successfully Transition into Adulthood](#)
- [Think College](#): Resources and Technical Assistance for Improving Post-Secondary Opportunities for Students with Intellectual Disabilities

Supports and Accommodations for Students with Disabilities

In order for youth and adults to achieve the positive outcomes of productive and independent lives, specially designed instruction in one or more subjects is typically required. According to the [Individuals with Disabilities Education Act \(IDEA\)](#), specially designed instruction means adapting, as appropriate, to the needs of an eligible child the content, methodology, or delivery of instruction.

This section of the toolkit explores these practices, as well as accommodations and assistive technology considerations.

IEPs and Specially Designed Instruction

For many students with disabilities, specially designed instruction is detailed in a student's [Individualized Education Program \(IEP\)](#) and determined jointly by parents and educators. There is a wide range of specially designed instructional options from which to make IEP decisions, based on the student's learning strengths and areas of need. These include but are not limited to:

- Instructional Presentation and Strategies (e.g., color coding and graphic organizers)
- Response Formats (e.g., modified assignments and use of assistive technology)
- Behavior Management (e.g., self-monitoring checklists and positive reinforcement)

Designing Instruction for Students with Disabilities: Questions to Ask

With regard to arts education, the following are sample issues that can assist you in selecting appropriate, specially designed instruction for an individual student. In addition, these issues can guide families in selecting out-of-school activities in the visual/performing arts.

- What is the level of student interest and motivation regarding the visual and/or performing arts?
- Has the student demonstrated a particular preference, skill, and creativity in one or more areas of the visual and/or performing arts?
- What knowledge and skills can the student demonstrate successfully, without assistance?

- What knowledge and skills can the student perform successfully with assistance?
- What support(s) or accommodation(s) will enable the student to demonstrate the knowledge or skill with the greatest degree of independence?
- What kind of positive reinforcement will increase the student’s interest and motivation to participate in one or more of the visual/performing arts?

Access the following resources for additional guidance:

- [Students with Disabilities and the Core Arts Standards: Guiding Principles for Teachers](#)
- [Arts & Special Education Webinars](#) – The Kennedy Center for the Performing Arts
- [Berklee Institute for Accessible Arts Education](#) – Berklee College of Music
- [What inclusive, accessible arts education looks like](#) – Perkins School for the Blind
- [What You Need to Know About Inclusive Education in the Art Room](#) – The Arts of Education
- [Embracing Human Difference in Music Education: Suggestions for Honoring Diversity in Music Classrooms](#) - National Association for Music Education

Classroom Organization: Universal Design for Learning, Differentiated Instruction, and Arts Integration

Today, many schools are organizing classroom instruction around the frameworks of Differentiated Instruction and Universal Design for Learning (UDL). These frameworks are intended to proactively address the learning needs of a diverse student population, therefore potentially reducing the number of individual supports and accommodations needed by students with disabilities.

Differentiated Instruction involves *differentiating* the following:

- Content (i.e., what is learned);
- Process (i.e., how the content is taught); and
- Product (i.e., how students demonstrate knowledge, skill, and understanding).

Similarly, UDL provides flexibility in the way information is presented, through the use of multiple instructional formats, including media and technology; multiple pathways for student response, (i.e., demonstration of knowledge, skills, and understandings); and multiple ways to motivate students and foster active student engagement.

These instructional frameworks can capitalize on the use of arts integration, a teaching approach that allows students to construct and demonstrate understanding through an art form. Lessons are planned to engage in a creative process that connects an art form and another subject area and meets learning objectives in both.

Universal Design for Learning, Differentiated Instruction, and arts integration are consistent with the use of and encourage instructional formats that capitalize on artistic expressions such as: dramatic role-playing, illustration (e.g., drawing, painting, and coloring), music (e.g., singing), instrumentation, pantomime, photography, pottery, sculpture, and graphic design/ illustration. For example, rather than using lecture to introduce history lessons, teachers have altered their instruction to include dramatic role play of characters, with both the teacher and students being assigned different parts. Additionally, students were able to demonstrate their newly acquired knowledge through artistic expression including, but not limited to illustration, song, or poetry in addition to or to supplement a written essay.

Access the following to learn more about UDL, Differentiated Instruction, and arts Integration:

- [CAST](#) – A nonprofit education research and development organization that created the [Universal Design for Learning Framework](#) and [Universal Design for Learning Guidelines](#)
- [Differentiated Instruction](#) - U.S. Department of Education
- [Arts Integration and Differentiated Instruction](#) – John F. Kennedy Center for the Performing Arts
- [Universal Design for Learning and the Arts](#) – Berklee REMIX Research Media and Information Exchange

“Provide or accept alternate options towards the same goal. Adapt! Follow the principles of universal design, and the universal design for learning. UDL principles that give the best opportunity for the widest neurodivergent population, including the most vulnerable among us.”

Anthony Ptak
Artist, Performer, Composer,
Designer, Writer

Assistive Technology and Participation in the Arts

Assistive technology (AT) is a key support increasingly being used to enable children, youth, and adults with disabilities to access and participate in life's opportunities, including education. The [IDEA](#) defines [AT devices](#) as “any item, piece of equipment, or product system, whether acquired commercially

off the shelf, modified, or customized, that is used to increase, maintain, or improve the functional capabilities of a child with a disability.” IEP teams determine whether an individual student requires the use of AT as part of their education, and then document specific AT needs in the IEP. When making decisions about the AT needs of an individual student, be sure to consider the student’s learning needs, relevant tasks, and the specific AT device to be used.

The following are just a few examples of AT devices applicable to the arts:

- Powered dance chair
- Pencil grips
- Magnification devices
- Adaptive switches
- Adaptive equipment (e.g., scissors, paintbrushes, battery-operated devices, extenders, speech to text software, prompters, computerized painting and drawing software, slant boards to help with range of motion, stamps and stickers for illustrations, use of symbols to replace words, and color-coded sheet music)
- Breath- and head-powered musical instruments
- Eye gaze tracking
- Augmentative and alternative communication devices
- Tablets
- Smartphones

Note: Additional information on AT and accommodations can be found in the [Job Accommodations and Accessibility: Cultural Workers and Artists](#) section of this toolkit.

Where to Learn More:

- [Job Accommodation Network](#)
- [Assistive Technology for the Arts \(North Dakota Assistive\)](#)
- [State/Territory Assistive Technology Programs](#)

Sample Tools, Resources, and Programs

Numerous educational institutions and arts organizations are infusing disability inclusion practices into their arts programming and sharing their materials and methodologies. You can read about the educational experiences and initiatives of some other organizations below, and access tools and resources to enhance your programming and curricula.

VSA and the John F. Kennedy Center for the Performing Arts

VSA and the John F. Kennedy Center for the Performing Arts' [Resources for Educators](#) is a gateway to learning about many exemplary programs. They also created a [Digital Resources Library](#), which is a collection of free digital resources—including lesson plans, audio stories, video clips, and interactive online modules—for arts educators. They have also archived several [arts and special education webinars](#).

Disability History Museum Educational Resources

Disability History Museum (DHM) Education “integrates disability history with larger themes commonly addressed in secondary and higher education U.S. History, American Studies, Civics, Government, and Law courses. Lessons are designed to stand alone but also cluster around central topics, with each approaching their subject from different perspectives.” The organization’s [educational resources](#) include sample lesson plans, essays, and more.

National Association for Music Education (NAfME)

The [National Association for Music Education](#) has developed a position statement on Access and Equity in Music Education, promoting “equitable access to music education for all students, so that students, regardless of race, ethnicity, disability, economic status, religious background, sexual orientation and identity, socioeconomic status, academic standing, exceptionalities, or musical abilities, can participate in the making of music within their schools.” NAfME and its members offer a variety of tools and articles to help educators teach students with disabilities, including:

- [Understanding and Teaching Students with Autism in Music Education Settings](#)
- [Coping with Hearing Loss in a Music Education Setting](#)
- [Teaching Music Remotely: Strategies for Students with Disabilities](#)
- [Equity and Inclusion—Invisible Barriers to Learning](#)

Partners for Youth with Disabilities, Inc. (PYD)

Massachusetts-based [Partners for Youth with Disabilities](#) provides opportunities for youth with disabilities to acquire the information, resources, and skills they need for lifelong growth and full participation in their communities. Among its programming is the [Access to Theater](#) two-week summer camp, which helps young people explore careers in the theater arts. In addition, PYD serves as a resource to Boston Public Schools, teaching career development to more than 100 students per year through the Young Entrepreneurs Project. PYD provides [customized training and resources](#) to other youth-serving organizations in efforts to help better teach and serve youth with disabilities.

National Dance Institute

Founded on the belief that all children are dancers, New York City's [National Dance Institute](#) (NDI) serves children of all abilities, including dancers who are deaf and hard of hearing; dancers who are blind and visually impaired; and dancers with a range of intellectual, emotional, and physical disabilities. In addition to NDI's fully inclusive programming in schools, NDI offers [specialized programming beyond the school day for dancers with disabilities](#). These include:

- NDI DREAM Project, an inclusive program that provides children with and without disabilities the opportunity to dance and perform together.
- NDI DREAM Project Teaching Artist Training: A weeklong training through which participants observe and assist the DREAM program, unpack the pedagogy, and practice implementing the teaching techniques. Participants emerge from this advanced training with new strategies to ensure equitable inclusion, as well as tools to effectively differentiate instruction and highlight and develop every dancer's abilities.

Upstream Arts, Inc.

[Upstream Arts, Inc.](#) in Minneapolis, Minnesota, uses the power of the creative arts to activate and amplify the voice and choice of individuals with disabilities. Through [artist residencies](#), they invite individuals with disabilities into a multidisciplinary arts curriculum designed to strengthen social-emotional learning. They also offer [resources](#), [self-advocacy classes](#) for adults with disabilities, and [professional development](#) in access and inclusion for arts educators, school administrators, arts administrators, and non-profit organizations.

Southland Sings

[Southland Sings](#), a creative organization in Southern California, uses the arts to unlock potential in every life. They are dedicated to providing live opera and musical theatre productions, educational assemblies, and music composition workshops for children and adults of all ages. They work with students of all ages and abilities from preschool to adult and serve the general education classroom, after-school and weekend programs, special education sites, and facilities for incarcerated youth.

Marquis Studios

[Marquis Studios](#) in Brooklyn, New York, is a 44-year-old nonprofit organization providing arts education programs to more than 140 New York City public schools annually, for students with and without disabilities. They offer a full spectrum of school residencies that encourage student exploration of visual arts, theater, music, dance, architecture, circus arts, and puppetry.



Matheny Arts Access student artist working with instructor/facilitator.
Photo courtesy of Matheny Arts Access Program