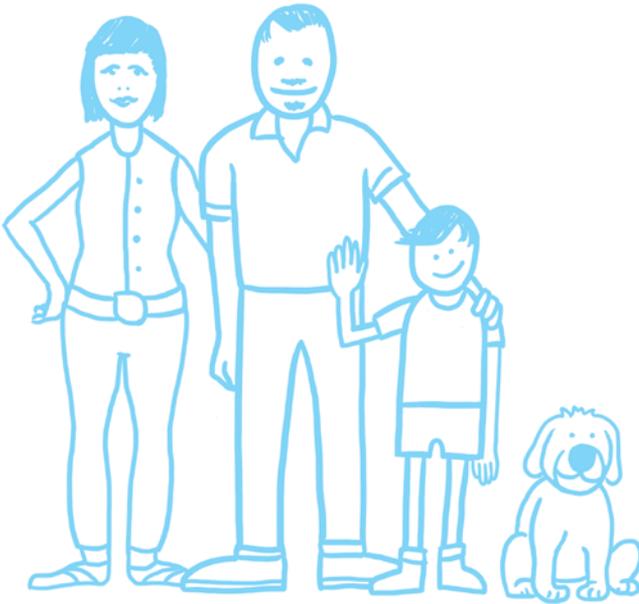


Room to Grow

A Guide to Arts Programming
in Community Spaces for
Families Affected by **Autism**



By **Michelle López** and **Jennifer Candiano**

Room to Grow

This guide is dedicated to the families who provided us with courage to learn and share their children with us.

Special thanks to our amazing little Artists, Explorers, Readers, Dancers, DJs, Photographers and Creative Storytellers!

Our Mission

The mission behind **Room to Grow** is to inspire confidence and awareness in educators of our cultural institutions and to help them design inclusive programming that welcomes the learning styles and social goals of children with special needs.

We developed the programming model around the needs of children with autism and their families, courtesy of a three-year grant from the Institute of Museum and Library Services. The lessons learned have been applied to enhancing teaching for all children by utilizing the arts to provide

accessible, sensory-rich, project-based learning experiences.

We believe that cultural institutions provide a unique opportunity for a child's structured participation into the community and for educational learning across the child's lifespan. Parents can utilize this guide to advocate for stronger programming in their local cultural institution by articulating possible adaptations for a more successful experience for children with special needs.

This guide provides practical tools and addresses common questions about designing and hosting educational programs for children. In so doing, we hope that it will help educators create an environment in which children and their families can learn together while progressing the child's social goals and the health of the community overall.

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1

How To Use This Guide

Introduction

The Basic Question

Our Goals

Getting There: The Interdisciplinary Approach

Introduction

Room to Grow is a model designed to help children with autism and other special needs become an active part of society and to benefit from the resources available at learning institutions across their lifespan.

The model provides a structured way to help kids generalize important skills learned in school into existing community spaces. In recent years, behavioral interventionists have become less focused on treatment provided exclusively by specialists in clinical settings. More and more, treatment is being delivered by individuals with a wide range of experiences, in a variety of settings, who recognize the importance of family participation in the learning process.

Inspired by these developments, we have structured this guide around the idea that children need to learn within the context of their daily lives. This model is designed for use by cultural institution staff seeking to create opportunities for family-centered use of facilities and resources currently underused by children with special needs.

The Basic Question

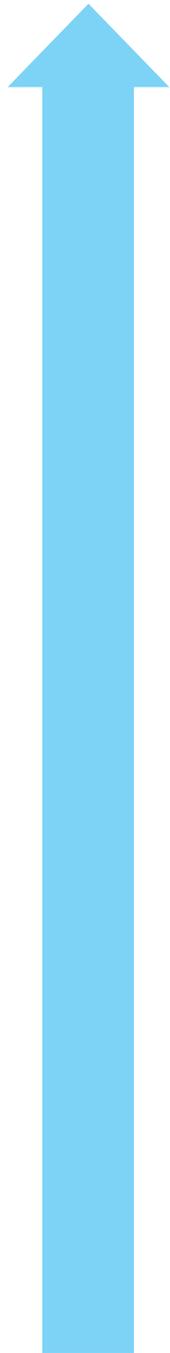
Q:

How can community programming support families affected by autism?

A:

This inter-disciplinary model inspired the building of a framework around community programming that creates therapeutic spaces in which children with special needs can generalize the skills they have learned in a contained classroom space and apply them in a community setting. In building relationships between community spaces and people with special needs, we hope to transform the culture of the community through collaboration and invited encounter. At the heart of all programming is the goal of social skills development.

Our Goals



Increasing
Communication Skills

Increasing Problem
Solving Skills

Increasing Self Esteem

Learning Appropriate Behaviors
for the Community Space

Building Independence

Learning About Community
Members and Spaces

Storytelling Skills

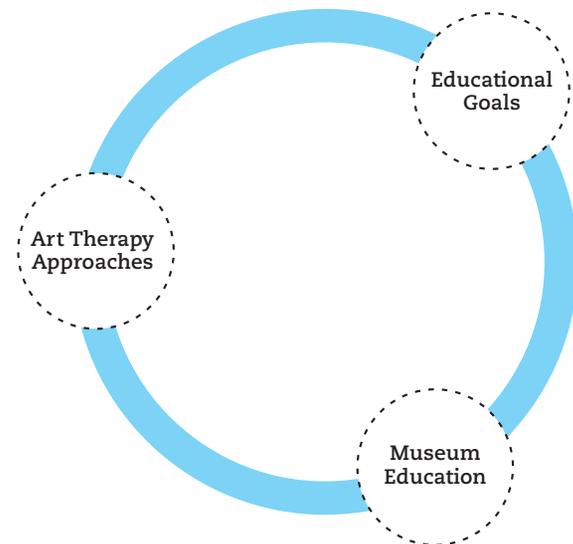
Getting There:

The Interdisciplinary Approach

We believe in an interdisciplinary approach that combines a firm background in behavioral principles with the goals and methods of socialization, literacy, museum practice, art therapy and education.

A well-rounded, multi-dimensional model is one that adapts to a variety of environments and offers practitioners the flexibility necessary to make smart programmatic decisions.

An important aspect of our interdisciplinary approach is parent feedback. As kids move between school, the home and community, we rely on parents and caretakers for insight into their children's special challenges. As a result of this feedback, we have been able to develop tools specifically tailored to the needs and concerns of families affected by autism.



2

Learning About Autism

Autism Defined

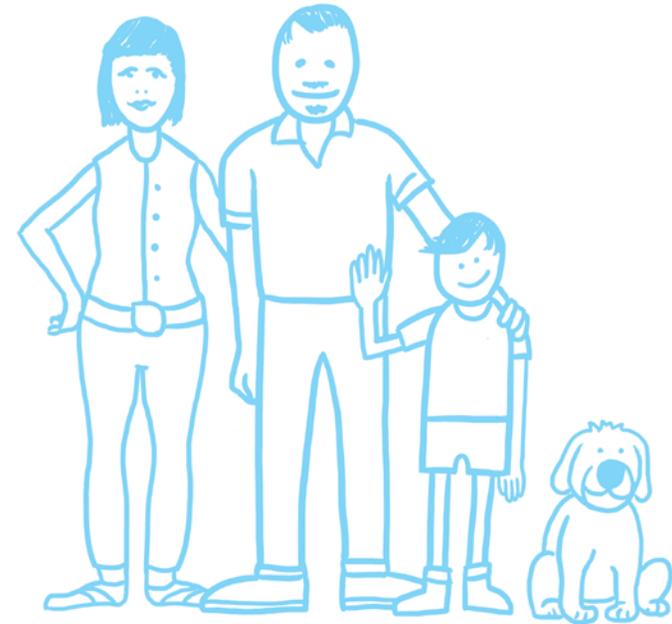
A Note to Educators

Behaviors

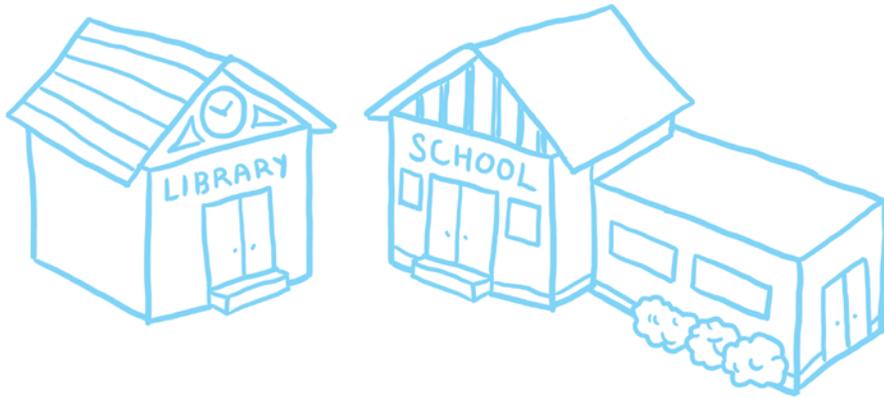
Autism [*defined*]

Autism is a complex developmental disability that typically appears during the first three years of life and affects a person's ability to communicate and interact with others. Autism is defined by a certain set of behaviors and is a "spectrum disorder" that affects individuals differently and to varying degrees...Autism is treatable. Children do not "outgrow" autism, but studies show that early diagnosis and intervention lead to significantly improved outcomes.

—Autism Society of America



Remember: Autism affects the entire family!



A Note to Educators

New spaces and unfamiliar people can cause anxiety in a child with autism. For an educator in the community, this behavior may be mistakenly interpreted as rudeness, shyness or unresponsiveness.

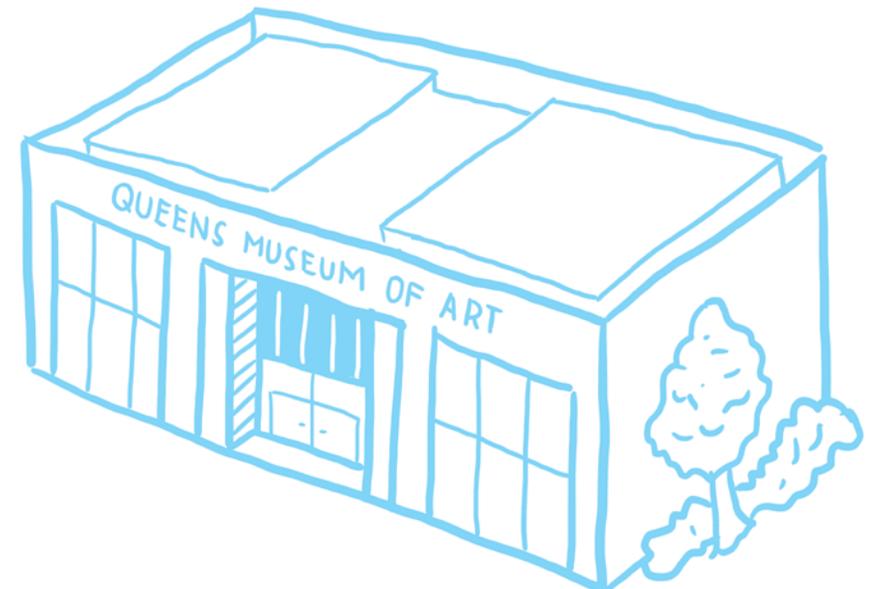
The educator may have difficulty engaging the child. This is an understandable response and a natural part of interacting with children with special needs for the first time. However, awareness of common coping behaviors is a way to dispel self-doubt and to start working through communication challenges. Sometimes, all the child needs is time to warm up and take in all of the new input flowing through his or her senses. Echoes, crowds, or loud noises often prompt anxiety and oftentimes the world can seem like a scary place for kids who have trouble communicating.

An educator might find that the child covers his or her ears or repeats out of context language, like that from a movie or TV show. These are common coping mechanisms.

Children might have trouble answering common “wh” questions like Who, What, When, Where, Why and How.

There are many ways in which children with autism respond to new experiences that might be challenging for the educator to understand and redirect verbally. Parents can feel the need to protect their child from crying or judgment from people who don’t understand their child’s behavior or learning style. All of this may lead a child to initially resist participation in group activities that feel unfamiliar.

As a result, educators may feel overwhelmed with the particularities of autism (especially if these have been reinforced by the media) and might be afraid of failing in their interactions with the kids. **The key to moving past this is asking, “What can I do to make your child more comfortable?”** Small steps can and should be made together. One need not be an expert in autism. The most important thing is to demonstrate an honest acceptance of the child, as he or she is today—a perfect new friend in the community.





Behaviors to Increase:

Key behaviors to increase within a session with the use of positive behavior strategies and visual supports.*

- 1. Appropriate communication:** using appropriate means to gain attention, request desired items/activities, and make related comments.
- 2. Appropriate play/leisure skills:** engaging in appropriate play with age-appropriate toys/activities, and engaging in play with peers.
- 3. Appropriate eye contact:** providing and maintaining appropriate eye contact when engaged in conversation.
- 4. Following directions:** following directions given by the instructor.
- 5. Appropriate behaviors during transitions:** appropriately transitioning from one activity/environment to another activity/environment with the absence of engaging in challenging behaviors (ex. crying, verbal protest).

*more on Visual Supports in Chapter 4



Behaviors to Decrease:

Behaviors you may encounter within a session. This list is by no means exhaustive and there are many strategies to assist with each specific behavior.

- 1. Negative attention seeking:** engaging in a behavior such as throwing self on the floor or spilling materials simply to gain the attention of others.
- 2. Verbal self-stimulatory behavior:** verbal outbursts, non-contextual sounds, verbal repetition of a movie or a TV show that he or she has seen in the past.
- 3. Physical self-stimulatory behavior:** rocking back and forth, flapping hands or flicking.
- 4. Task avoidance behavior/not following directions the first time:** non-responsiveness, walking away from instructor, looking away from the instructor, walking away from his/her seat during an activity/task, or not responding to instructor's question/directives.
- 5. Protest/tantrum behavior:** engaging in behaviors including crying, verbal protest, or dropping to the floor. The parent will manage this behavior; you may want to ask the parent how you can help.

3

Tools For Improvement

Positive Behavior Support

Socialization and Generalization

Scaffold Learning

Positive Behavior Support (PBS)

A process for understanding and resolving the problem behavior of children that is based on values and empirical research.

PBS offers an approach for developing an understanding of why the child engages in problem behavior and strategies for preventing the occurrence of problem behavior while teaching the child new skills. It also offers a holistic approach that considers all factors that impact on a child and the child's behavior. It can be used to address problem behaviors that range from aggression, tantrums, and property destruction to social withdrawal.

– From the *Technical Assistance Center on Social Emotional Intervention for Young Children (TACSEI)*

NOTE: We know behaviors can be caused by one of the following functions: Satisfying a Sensory Need, Escape Motivated, Attention Seeking, Access to Tangibles, or a Setting Event. Although it benefits you to become aware of what could cause a behavior, the most important thing to know is that you should not take those behaviors personally. The only behavior you can control is your own, and it is important to focus on the positive while redirecting the negative.

Examples of great PBS:

- 1 **The only behavior you can control is your own.**
- 2 **Use positive language.**
- 3 **“Catch” students doing something good!**
- 4 **Communicate expectations visually.**

Socialization

Socialization is the language of the community. For a student to become an active member of society after they have aged out of school, they have to be able to take the skills learned in school and apply them to community spaces like museums and libraries, a process we call generalization.

Generalization

Generalization is demonstrating a known skill across different environments with different people and is a major goal for all children with autism. Although early intervention begins within a restrictive, **one-to-one** learning environment with no outside distractions, a child with autism will ideally reach a point where he or she is capable of learning in the least restrictive environment. Once a child has mastered a skill, he or she moves to learning in a **dyad** setting with one other student present, followed by participation in **small group** instruction for a portion of the day. The student should be maintaining previously learned skills while learning new ones in **inclusion** settings with “typically” developing peers. The student faces the continuous challenge of making gains across environments and over time, by a process known as scaffold learning.

Scaffold Learning

The goal of scaffold learning is to become an independent, self-regulating learner and problem solver. Our model allows cultural institutions to play a key role in the goals of children with special needs.



Room to Grow provides the tools that help cultural institutions become a tier in the scaffold learning approach, as illustrated above.

4

Setting Up The Space

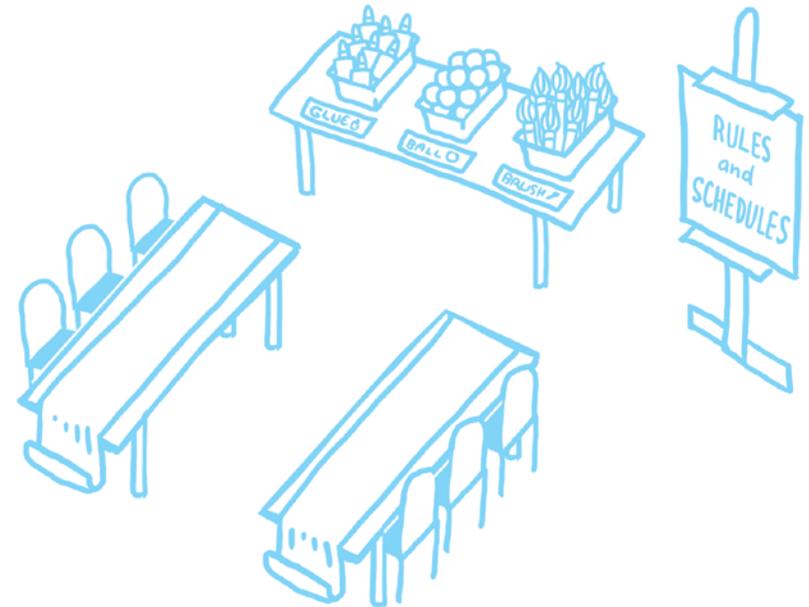
The Ideal Studio

Visual Supports

Visual Vocabulary

The Ideal Studio

Meeting rooms in libraries, classrooms and galleries can be transformed into a studio art space with these simple tips.



1

COVERING THE TABLES:
Transform the tables to be mess friendly with butcher paper. This allows for students to continue with their art when the paper is filled. It is a good space for capturing ideas, doodling and providing visual supports for students whomay need reminders.

2

MATERIALS BUFFET:
Sort the materials using baskets. This makes accessing the materials easier for a visual learner, which in turn allows for an increase in requesting and socialization techniques. Pairing the sorted baskets with a visual picture can ensure that a non-verbal student is able to request for an item he or she would like to use.

3

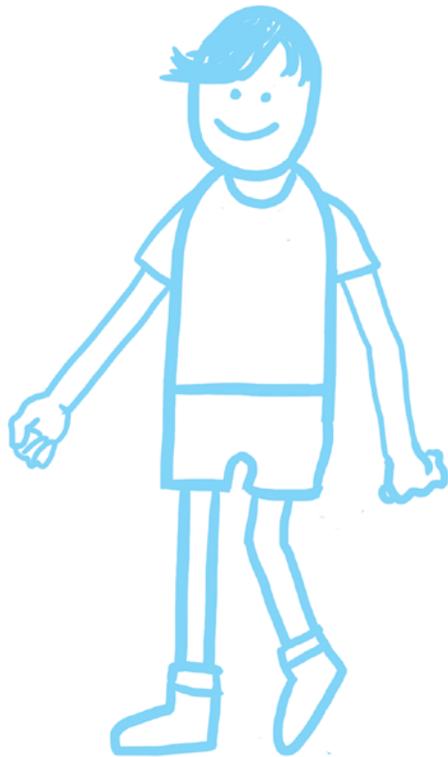
TABLE & CHAIR PLACEMENT:
Setting up the tables in 2 rows facing each other with the middle clear allows for the students to see each other. The leader and co-leader can the easily navigate from student to student, while bending down to gain eye contact. This also diminishes safety concerns because the leaders are always able to have a clear view of each of the students.

Visual Supports

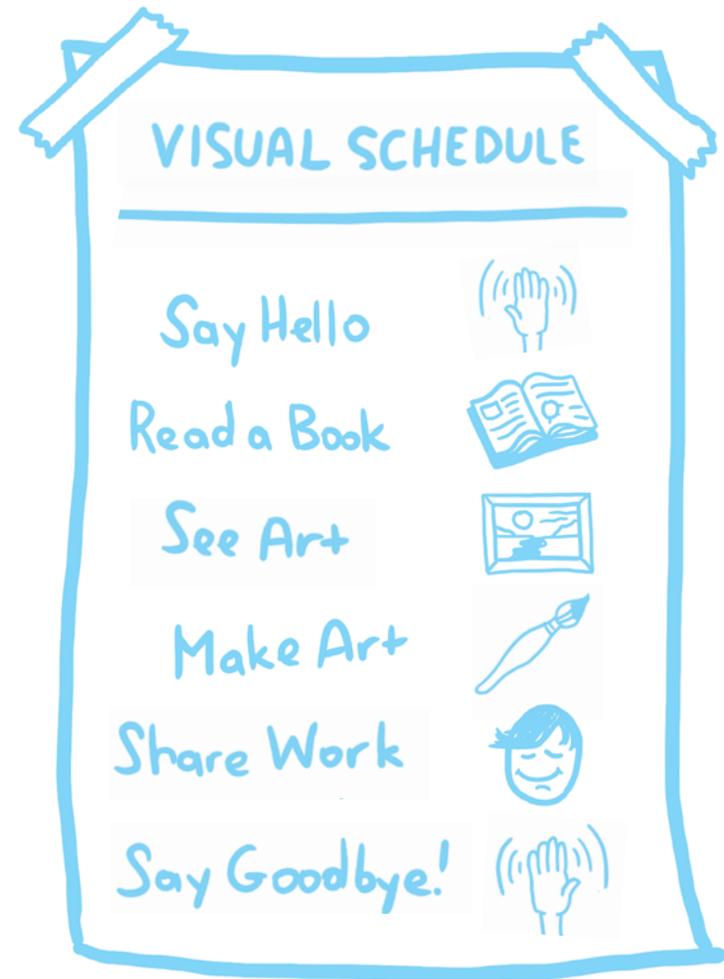
In her book *Thinking in Pictures*, Temple Grandin states, “One of the most profound mysteries of autism has been the remarkable ability of most people with autism to excel at visual spatial skills while performing so poorly at verbal skills.”

Rules

To support positive behavior, create a set of general rules for your institution. When creating your set of rules, the language should be positive, explaining exactly what you want the behavior to look like. For example, instead of “Don’t run”, say “Walk carefully and quietly.” This helps to remind students of the appropriate behavior that is expected. Review the rules in the beginning of each group and refer to them positively as a reminder. The rules should always be visible so that they may be easily referred to. Pair them with a visual cue when possible.



Example Rule:
“Walk carefully and quietly”

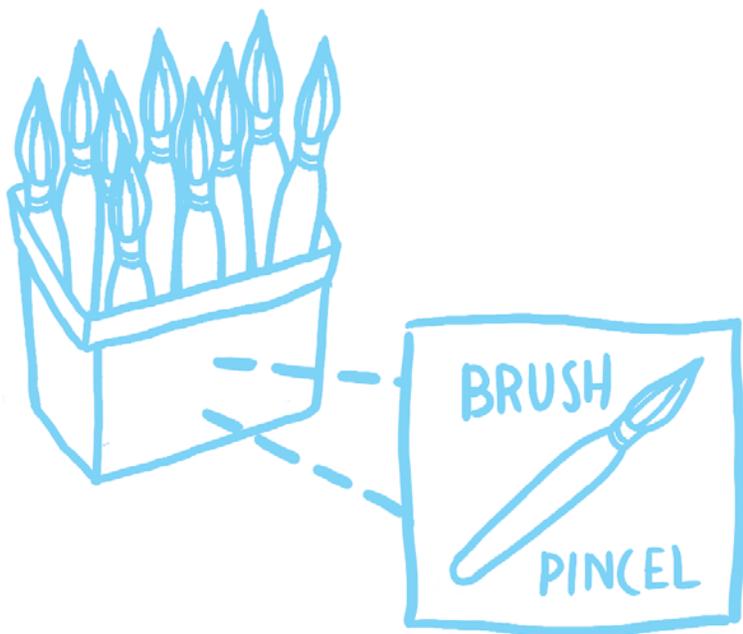


Visual Schedule

Create a schedule at the beginning of each session. Once a task is completed, a student should be asked to cross out that activity and review the remaining activities/tasks on the schedule. Students should be reminded of the schedule of events before and after each task/activity on the schedule is completed.

Visual Icons

Creating visual icons can be useful to non-verbal students who would like to make a request. Icons paired with words is a great tool towards Universal Design for Learning, helping to build receptive and expressive literacy skills.



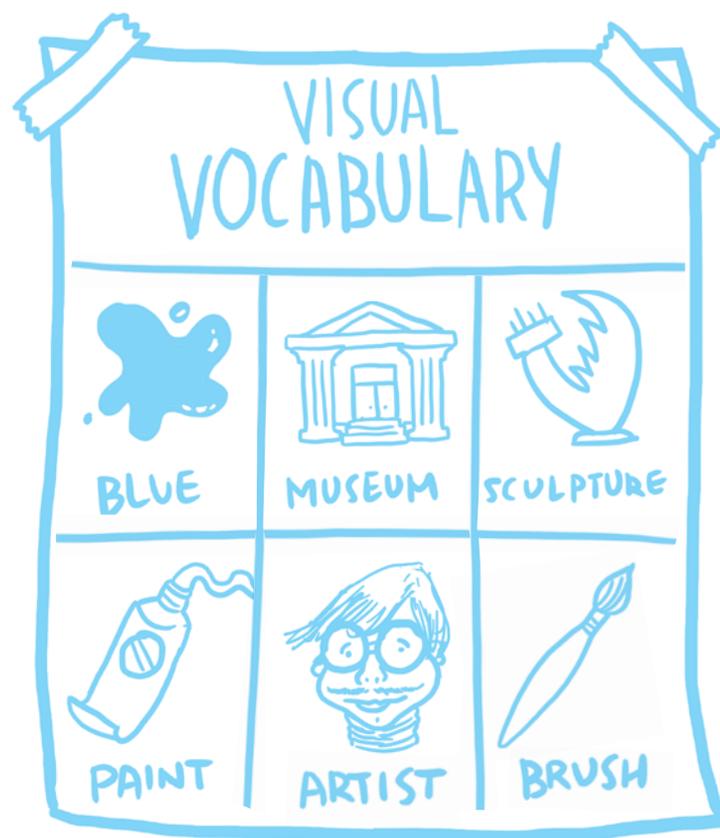
Communication Boards

Remembering that typically children with autism or learning disabilities are visual and tactile learners, use of communication boards can help students organize their requests. This is essential for non-verbal students or those with emerging language to communicate within the session. We have seen how communication boards have helped students to learn and generalize new words.

Visual Vocabulary:

(A TOOL WE DEVELOPED AND A FAVORED METHOD)

A Visual Vocabulary is used to bring new words and concepts to life. For example, here we have chosen pictures about the space and the community paired with pictures related to a possible theme of the day. This document can be a mix between concrete concepts (museum, library, books) and abstract ideas (love, disassemble, community, friendship). We also use the visual vocabulary to add a second language component. This enables all participants—children, educators, and parents—to communicate with each other.



5

The Session: Step-By-Step

Timeline Overview

Session Participants

Session Breakdown

The Session Goal:

Promoting socialization through art*, while providing a safe space for parents to become learning partners with their children.

**remember: it's about socialization...not just creating art!*

Session Timeline Overview

- 1 Arrival/Intro Activity
- 2 Hello Song/Greeting
- 3 Intro to Theme via Visual Vocabulary
- 4 Art Making
- 5 Clean Up
- 6 Round Up & Share

Session Participants

INSTRUCTORS: 2 co-educators from the host institution.

Group Leader: The leader is responsible for making sure the group is following the course outline and providing overall direction in a clear, straightforward manner.

Co-Leader: The co-leader is responsible for group cohesion, pacing and communicating with the leader. The co-leader should model appropriate behavior for students.

ROLE of the PARENTS: As the students' art partners, parents will support and prompt their child, as well as help managing challenging behavior with support of the co-leader.



Session Breakdown

Arrival/Intro Activity (Approx. 10 minutes)

Upon arrival, students do a short art project to become acclimated to the session. This is especially useful if there is a staggered arrival. The co-leader is responsible for taking attendance while the group leader gets the children acclimated to the space and hands out nametags.

Materials: (may vary by session theme)

1. Butcher paper on the table
2. Markers/ crayons
3. Paper
4. Art themed picture books
5. Photos
6. Attendance sheet
7. Labels for name tags

Hello Song/Greeting (3-5 minutes)

We recommend that there be a predictable opening to each session. Students often need prompting to greet each other and we find that a “hello song” or greeting game allows for students to interact with their peers and the parents that make up the “art group.”

Materials:

1. Hello song
2. Prop (something to pass for turn taking)

Introduction to the Theme via Visual Vocabulary

(5-10 minutes) Leaders review the schedule of the session with the group while introducing the theme and reinforcing the main idea of the session. Paired with a visual vocabulary, the instructor provides props for the students to engage with related to the theme of the session. Bring in tactile items or create an activity where children can play with a concept. This allows the students time to engage in a motor activity or sensory exploration related to the session theme.

Materials:

1. Visual Vocabulary
2. Book/Video
3. Schedule
4. Rules
5. Play activity

Art Making: (15-20 minutes)

Parents and students begin the art making process. Materials are laid out buffet-style and students are asked to come up and collect materials for their art making experience. Once the group appears to be close to finishing, or if time is running out, the group leader will announce a 5 minute warning and ask everyone to put the finishing touches on their art. In the meantime, leaders remove unused materials.

Clean Up: (2-3 minutes)

Students are responsible for cleaning up their area of the table. This teaches ownership of their space. Assign students a job, especially if they are moving around. For example: “Johnny I see you walking around. Can you pick up all of the glue bottles from the table for me?” Giving a clear direction keeps the students on task. To prompt this skill for students who appear to be having difficulty, hand them a basket and model putting the glue in the basket. When you announce that it is time to clean up, remind them that when they are done they will move on to a preferred activity such as checking out a book at the library or sharing their work with the group.

Round Up and Share: (10 minutes)

This reinforces the students’ self esteem in the work that they have done and strengthens waiting and attending skills. Pride is an abstract concept that can be paired with the finished work by asking students if they feel proud of their work and prompting them to respond.



6

Frequently Asked Questions

Q: Arrival time can be hectic, how can I help the children settle into a session?

A: When arrival times are staggered (as in family programs, or after lunch), have a short art project or activity for the students to engage in upon arrival. This will help create a routine, which is something that children with autism often need.

Q: How do I get kids to acknowledge one another or socialize during a group session?

A: Students often need prompting to greet each other. A greeting game or hello song provides a structured and predictable way for students to interact with their peers and the parents that make up the group.

Q: How do I inquire about the functioning level of the child without asking in front of him or her?

A: It is recommended that you limit registration to six families. This allows the educator to manage registration, to ask parents how to best support their child's communications needs, and to thoughtfully plan a curriculum that allows the child the greatest degree of independence. The following questions are helpful: "Tell me about your children"; "What do I need to know about your child to support success?"; "What is your child's communication style?" The course should have a designated age range. Students should be in their age range and activities should be age appropriate.

Q: How many kids should we register for a class?

A: Six families can equal up to 20 people in a room including children and parents. With 6 families you may have 6-9 children with autism and their siblings. Siblings can serve as excellent role models and helpers.

Q: What can I do to ensure a smoother transitions between activities?

A: To ensure for a smooth transition from activity to activity within the session, using a verbal countdown after a five minute warning can help. Redirect students to the next "fun" activity on the schedule, avoid repeated verbal reminders and engaging in protesting behavior. Focus on the fun, stay positive and your students will join you when they are ready.

Q: How do I control the use of materials so that students pay attention to instruction?

A: Model the appropriate way to use materials while demonstrating a variety of ways of making art. Avoid presenting an example at the start of the activity and allow students to interpret the activity according to their own style. The intention to create and participate is most important. Limit the art making to three steps, making one of the steps a problem-solving opportunity. It may be helpful to provide an

additional checklist for the actual project with pictures when necessary. Examples: “1. Draw your favorite animal, 2. Draw ‘it’s home,’ 3. Paint your picture.” Consider using video modeling if you have access to multimedia technology. Provide a scale of art making engagement by allowing students to cut out their own designs while allowing others to build up with smaller pre-cut pieces. Children with fine motor issues can become overwhelmed with a task that requires cutting or drawing with a fine tool. Adaptations may require a range of materials and tool choices. Entice students with materials when you are actually ready for them to be used. Consider curating distribution so that materials are in reach only when they are invited to use them, avoiding negative verbal redirection

Q: What is the best way to redirect children so that I can see the desired behavior in a group?

A: Visually pair the rules with the schedule. In this way, children understand exactly what the behavior looks like. Then “catch” the child doing something good and praise him or her. Use peers as models.

Q: Ugh! How can I make clean-up less stressful?

A: Cleaning up is an example of a daily life activity and provides an opportunity to gain important skills. Make clean-up specific by assigning tasks and demonstrating them. Praise the children and remind them of the final activity to come. Make that final activity fun—for example, you can end in a dance party or create a display “gallery.”

Q: Art making can be an isolating activity. How can art making be more social?

A: When creating art directives, use art making as an opportunity to for students to work together. Start your group with a conversation through art by pairing two students to one sheet of paper and asking them to have a conversation using only lines and images. This allows for shared storytelling regardless of the verbal abilities of the child. Make sure to turn students towards each other and prompt them to notice their friend’s work.

Q: Is it important to gain eye contact?

A: It is not imperative to gain eye contact from a child, but praise the child when you do. Use the art work as a connector.

Q: Can I guide a child’s hand to demonstrate how to make an artwork?

A: It is not advised to touch a child with autism that you do not know. Some children are averse to physical prompting and may respond

negatively to this restrictive style of instruction. Demonstrate a suggested technique with a parent, and allow them to try it with their child.

Q: How do I get parents involved?

A: Explain the parent’s important role as a learning partner and communicate to the parent that you will need his or her help to support their children. Encourage parents to make their own art and model for their child while allowing children to creatively problem solve on their own. Give parents a task.

Q: How do I manage the attention needs of the typically developing children in the group?

A: Design projects that challenge and inspire the entire family. Remember that siblings are children, too. They need attention, praise, roles and rules as well. Siblings can provide some of the best tips on connecting to your students with autism.

Q: How do I talk about images to strengthen students’ visual thinking skills?

A: There are various inquiry methods utilized in education, museum and art therapy practice. A simple line of questioning is the best beginning to the dialogue. Ask students “What do you see?” or “What’s happening in this picture?” This will draw narrative and help you understand what the child notices. You can simplify questions to more concrete inquiries such as “Find blue,” or “What colors do you see?” Validate the observations, to create an atmosphere of sharing and acceptance. Ask the child to demonstrate evidence of their observations. For example, “What do you see that makes you think that’s a dog.” Utilize the Visual Vocabulary to teach literacy skills and engage non-verbal children. Praise turn taking and appropriate behavior. Encourage children to look closer: “What else can we find?” “Is there anything that makes you wonder?” Avoid giving away the answers, and validate the process of dialogue and discovery.

Q: What are the best kinds of programs?

A: Most of our programs are educator and participant driven. We create programs around a librarian’s favorite book, an artist’s favorite medium or a teacher’s favorite topic. Start with what you do best! By allowing the students into your world, you will be more relaxed and your excitement will be contagious. Once you learn about the students, use what stews their interest to guide deeper engagement. Always remember to incorporate differentiated teaching for the inclusion of various learning styles.

7

Learning More...

Resources

About the Authors

Participating Institutions

Resources

To learn more about our programs visit the following links:

Website for Queens Museum or Art:

www.queensmuseum.org

Visit Queens Museum Blog for news from our Educators:

www.queensmuseum.org/blog

Adapting Story Time for Kids with Autism-Integrating arts and visual support in library programs

Adapting The Masala Bhangra Workout for Families Affected by Autism: Bollywood Stars in the Making- Teaching movement and fitness

Open Letter from an ArtAccess Parent- A reflection of a parent's experience in Museum Explorers Club and photography club for parents

Search Autism Initiatives in QMA in the Community Blog posts:

<http://community.queensmuseum.org/>

Photography Class for Children with Autism and their Families, in Spanish- Teaching community awareness through photography

Magic Tree House Series: An Intro to Chapter Books through Art-Utilizing the series of books by Mary Pope Osborne to teach emerging reading skills

Beautiful Oops! Making Accidental Art: Sensory-based Art Making-Utilizing the book, by Barney Saltzberg

About Autism:

Autism Society of America: www.autism-society.org

Autism Speaks: www.autismspeaks.org

Components of our Interdisciplinary Approach:

Art Therapy: American Art: Therapy Association: www.arttherapy.org

Behavioural Therapy: Technical Assistance Center on Social Emotional

Intervention for Young Children: www.challengingbehavior.org

Education: Universal Design for Teaching: www.udlcenter.org

Museum Education: Visual Thinking Strategies: www.vtshome.org

Books by David Carr:

A Place Not a Place: Reflection And Possibility in Museums And Libraries

The Promise of Cultural Institutions

Book by Dr. Temple Grandin:

Thinking in Pictures

Emergence: Labeled Autistic

About the Authors



Michelle López, Manager of ArtAccess Programs & Autism Initiatives at Queens Museum of Art, manages an award winning program that serves visitors with special needs. Since 2004, Michelle has served children and families affected by autism as an ABA Instructor, Counselor & Trainer and as an advocate for the arts through professional developments and art programming with both New York City and Long Island schools. Michelle has a M.A. in Creative Arts Therapy from Hofstra University.



Jennifer Candiano, Associate Coordinator of Autism Initiatives in the ArtAccess program of the Queens Museum of Art, brings her experience in teaching in ABA programs for children with autism to programs at the Queens Museum and the Queens Library. She is responsible for designing programs and training, as well as helping to maintain a relationship with families. Jennifer has a M.A. in Creative Arts Therapy from Hofstra University.

Participating Institutions

The Queens Museum of Art and the Queens Library have collaborated on a three year grant to create more “Inviting Institutions,” for families affected by autism. This partnership is made possible by the *Institute of Museum and Library Services*. The mission of IMLS is to inspire libraries and museums to advance innovation, lifelong learning, and cultural and civic engagement. IMLS provides leadership through research, policy development, and grant making. IMLS supports key issues of national concern.

Queens Library

The mission of the Queens Library is to provide quality services, resources, and lifelong learning opportunities through books and a variety of other formats to meet the informational, educational, cultural, and recreational needs and interests of its diverse and changing population. The Queens Library represents a fundamental public good in our democracy. It assures the right, the privilege and the ability of individuals to choose and pursue any direction of thought, study or action they wish.

Queens Museum of Art

The Queens Museum of Art is dedicated to presenting the highest quality visual arts and educational programming for people in the New York metropolitan area, and particularly for the residents of Queens, a uniquely diverse, ethnic, cultural and international community. The Museum fulfills its mission by designing and providing art exhibitions, public programs and educational experiences that promote the appreciation and enjoyment of art, support the creative efforts of artists, and enhance the quality of life through interpreting, collecting, and exhibiting art, architecture, and design.

ArtAccess

ArtAccess is a unique program of the Queens Museum of Art designed specifically for visitors with special needs. Since 1983, ArtAccess has grown into a nationally reproduced model program designed to allow audiences with diverse abilities to enjoy a personal connection to works of art. Exposure to the arts plays an essential role in the lives of all people by promoting self-expression and communication. ArtAccess reaffirms the Museum’s commitment to making its services accessible to all visitors, including those with varying physical, emotional and cognitive abilities.



Special Thanks To

Donnielle Rome, a champion for the arts in the lives of all people who inspired us to continue the great work she did in her term as manager of ArtAccess.

Pearl Rosen Golden and Kit Shapiro who set the tone for amazing ArtAccess programming as our predecessors.

Mitra Dejkameh, Education Team and entire staff at the Queens Museum of Art for the willingness to evolve and support the work of access. Thank you to Executive Director, Tom Finkelppearl, who allows for the creative autonomy of his staff.

Lauren Brandt Schloss, David Carr and Russell Granet for their mentorship along the process.

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