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JFK Center-VSA Webinar

4/30/13

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LISA>> Hello everyone and welcome to UDL 102: Universal Design for Learning in the Arts Classroom. I'm Lisa Damico, your moderator and Webinar organizer. Today's Webinar is part of a monthly Webinar series that comes of the Office of VSA and Accessibility at the John F. Kennedy Center for the Performing Arts that addresses topics related to arts, disability, and education. This is the second in a two part presentation on Universal Design for Learning.

If you would like to view live stream captioning of this Webinar, you can follow the link you see on this slide and also in the chat box of the control panel on the right side of the screen.

Before we get started, let's take a moment to ensure that everyone is ready and familiar with the GoToWebinar control panel. As I said, you should have a control panel on the right side of your screen.

If you need to leave the Webinar early, you can exit out of the program by clicking on the X in the upper right corner.

You want to make sure you that have selected telephone or mic and speakers to correspond with how you're connected to the Webinar.

You have the ability to submit questions using the chat pane located near the bottom of the control panel. Your questions will come directly to me and when we have a break in the presentation, I'll relay them to our presenter.

I want to emphasize that following the presentation I will send out a follow-up email with a link to the recording of today's presentation, a copy of Gordon's PowerPoint, a few handouts that Gordon has generously prepared, and a copy of the transcript. This means you don't need to worry about frantically taking notes as Gordon goes through the material.

I'd like to let you know about next month's Webinar, Careers for People with Disabilities in the Arts, that's coming up on Tuesday, May 21 from 3-4 PM. I am thrilled to have a panel featuring both administrators and artists with disabilities discussing their personal experiences and the career possibilities for people with disabilities in the arts. I hope you all will join us and everyone who registered for today's webinar will receive an email invitation from me inviting them to sign up for this.

And now I will turn it over to today's presenter, whom I'm very excited to have joining us today - Gordon Sasaki, an Educator at the Museum of Modern Art and Former VSA Teaching Artist.

GORDON >> First of all I want to welcome everybody. This is the second part of the UDL series. Well first of all let me introduce myself. My name is Gordon Sasaki, I'm both an artist and educator and a lot of the information I'm going to be presenting today is very much about hands on as opposed to theory as I think you guys got most of the theory last week. I'll do a quick recap on the theory, some of the basics. Just so in case you missed the last episode. And today's seminar or webinar is called UDL in the Arts Classroom.

So what we're going to be focusing on is strategies to create a more inclusive classroom using basic UDL principles and digital technology to aid in accessibility.

Now, what does that mean? I think the primary thing to consider about digital technology is that in itself it's really just basically, just think of it as another tool.

And I think one of the benefits of it is that it has a lot of adaptability and you'll hear me say that again and again in reference to a lot of different strategies and tools that we use today.

Just keep in mind that when something is digitized you can easily disseminate it, you can make it large, you can make it small, change its format. You can do a lot of different things just like this webinar is essentially a digital presentation.

In the name of transparency, I myself was very cognizant about creating a presentation that was as transparent as possible using the UDL tools and ideas that we'll be discussing. So I will be presenting and modeling these UDL principles. First of all, by presenting them in multiple formats just like how I'm speaking to you now, we have the audio portion, but we also have a printed portion. If you look at the very bottom of your screen, you'll see notes that I actually use for myself for the presentation and you'll be able to see my notes as well. I'll be talking about inclusive classroom strategies and I use images to support key points. So these are really kind of fundamental things to keep in mind as you yourself create presentations or work with different curriculum in students.

In terms of thinking about reverse engineering your curriculum or classroom environments, think about your goals. Like as I come into this presentation I thought about what do I want to accomplish? What do I want to leave you guys with? That really helps in terms of essentially thinking about game plan. So for me, I want to introduce concrete UDL ideas as well as hands-on things that I mentioned.

I want to hear and respond to your voices and I want to point you to where you can go for more information.

These are pretty, I think, achievable goals and I think achievable is important.

GORDON>> Here we have a poll question.

LISA >> Who is in attendance? So everyone should see on the screen "who is in attendance today?" Please select all that would apply. If you would identify yourself as arts administrator, teaching artist, teacher, parent or other.

I'm going to close it now. It looks like we have 41% who identify themselves as being arts administrators, 49% teaching artists, 20% teachers, 15% parents and 17% other.

Gordon, do you want to launch the second poll?

GORDON>> Sure. Go ahead.

LISA>>What are your students' needs? Please select all that apply. And we were somewhat limited by number of options so we tried to touch on some of the bigger themes. So we have ADHD, autism spectrum, intellectually impaired, sensory impaired (visual, hearing, etc.) or physically impaired.

Once again, I'll give you about 30 seconds to put in your votes.

All right, I'm going to close the poll.

We had 76% answered ADHD, 92% answered autism spectrum, 79% intellectually impaired, 74% sensory impaired and 74% physically impaired.

All right, Gordon.

GORDON>> Excellent. My point in terms of the poll question is getting to understand my audience. One of the challenges that the technology presents us with that I really can't see you, I don't know where you are, I don't know your situation. I don't even know your age. These limitations in the webinar require us to get more information in another means. I highly advise this for any population that you work with. The more you know about who you're working with, the easier it will be to teach them.

Obviously you'll be thrown into situations, especially the teaching artists, where may not have any background on the audience you're working with so the good thing is that if you being to work with UDL, chances are your presentations, your curriculum, will be much more inclusive to all audiences. So it's not disability specific, it really begins to incorporate many different ideas and trying to address as many different types of populations as possible.

The reality is, is that you're probably doing already like 75, 80% of it. But on the down side at the beginning there is a loss of preparation that's the reality of the situation.

The thing I have found is by being more prepared, by streamlining lesson plans, I become more efficient.

Number one, I'm actually saving time in the long run, but number 2 is that I'm able to reach more students with it. There's really no down side. The only thing is getting used to the different principles of it and their applications.

So a little background. What is UDL or universal design, I should say?

On the screen you see three photos of Ron Mace. Ron Mace had polio as a child. These are three photos of him at three different stages of life. He was born in 1941 and died in 1988.

I was fortunate to see him just before he passed away at a presentation at one of the VSA festivals in DC, he's a remarkable speaker.

He coined this term of universal design in the 1980s observing that the disability adaptation helped everyone.

One of the things that he was kind of focusing on was architecture. I mean, if you think about it, it makes perfect sense to design building from the planning all the way up to make it as user friendly to as many people as possible.

It seems like a given, but for example in most of our environments, a lot of buildings have stairs, they have steps, so that immediately eliminates anybody in a wheelchair or anybody who has physical impairments that may not be able to make it upstairs.

Here we have ideas like ramps and other ways to access different spaces.

This is a picture of Anne Meyer and David Rose, they're over at CAST. CAST is the acronym for Center for Applied Special Technologies. The URL is cast.org, it's very easy.

But I also give you that information later on. So I have a hand out. So don't worry about writing it down.

But they have taken this idea of universal design and created a framework that is UDL or universal design for learning.

What's interesting for me is that Ann Meyer is a clinical psychologist and David Rose is a neuropsychologist both out of the Harvard graduate school of education. One thing they see in art, in its specific application, is its real adaptability towards learning. Art has this natural ability to not be curriculum-bound or limited to one specific type of presentation or response. This is one of the real flexible things that art can do in terms of learning, especially if you're working with anybody with a disability.

On your screen you'll see a door knob. A traditional glass doorknob, very beautiful. The reason why I have chosen a doorknob is I think doorways are remarkable in design, primarily number one, it's an architectural reference so kind of referencing back to Ron Mace, but also the idea of the doorway as a barrier, but also as a passageway.

So this case we have a doorknob that aesthetically is pleasing, but yet at the same time if you don't have a hand or don't grasp with that hand, a hand, you really can't use it, can you?

This kind of traditional design needed to be retrofitted. We end up with doorknob two.

Very difficult in design but much more user friendly, more a lever design so you can use your elbow if you're carrying grocery bags or something, you can probably use your foot or knee. It's so much more universally accessible that even my dog can open the door. But that presents another issue, doesn't it? That's a whole different workshop.

But I think the point is that just simply from the beginning if we begin to start thinking about access, then the doorway does not become a barrier it becomes a transporter, transitional space.

Why do we need UDL?

We've all seen these, retrofitted spaces, not necessarily the most aesthetically pleasing designs. And also very expensive, much more easier to reconsider how the building is going to be used and its overall function and the type of people that we want to bring in to those spaces. And then build it from that point, rather than attempting to create something like this.

This is another funny one. You have a security camera, obscured by a monitor.

If you look around into your spaces into your public environment you will begin to see these things all the time. It is remarkable. Of course sometimes things have to be added on, but ultimately so many of them are just break downs in communication and thought processes. So it's kind of just thinking about the big picture and not just focusing on micromanagement.

If you think about the overall picture - what are goals, what are the ultimate things that you want your students to walk away with, then that definitely will give you a broader perspective.

When we talk traditional curriculum strategies, look at bell curve in front of you, in the middle zone where it says average, that's where traditional curriculum has focused on. Taking kind of the average chunk, of course the population is highest in the averages, this is the most amount of people or students who are being addressed with traditional curriculum. But when you look at the low ends to the left and the high ends to the right, so lower producing students, even the quote unquote gifted students are left out of traditional curriculum strategies. That seems to be a problem. UDL begins to address that.

Here we have pet scans of the working brain. On the left you see how the brain is firing in response to seeing words. On the right of the screen you see a different area of the brain responding to hearing words. I think what's important to notice in this particular comparison is not only are we dealing with two different parts of the brain when we talk about two different modes of representation or input, but the important thing is to consider that it takes both parts of the brain to create a network of comprehension and understanding. So by approaching different ways to access curriculum or information your students are much more likely to get an overall idea of what it is you're trying to communicate.

Basic principles to universal design of learning are to provide more means of representation. Representation is actually how you present the information. Just like now I'm speaking to you, I have some visual text. I also show you images.

The second principle is action or expression. That is how the students respond to the information you're giving them.

The last principle is engagement. Engagement is looking at it from the students' perspective, considering what is interesting to them, what is going to maintain their interest.

So these three principles are essentially the totality of universal design for learning. They're in no specific order, but there is overlap. There is interrelationships between them and as we go further you'll see one does feed the other.

So representation is the "what" of learning, also known as the recognition networks, they involve gathering, categorizing, and identifying information.

How do you address this? Present materials in multiple formats to accommodate different learning styles. Lisa and I were speaking just before the webinar started and I mentioned that I'm really terrible

with names, but I'm really good with faces. Part of that, well I blame part of that because I'm a visual artist; I've developed a much more keen sense of visual information. But just keep in mind that everybody takes in and retains information at different levels like all of us regardless of able or disability. So the more ways you can present information the better.

These are some of the ways that we can. We can use spoken word, we can write. We can text, we can use images. We can even use music. Music is a wonderful means of communication. Movement, of course, kinesthetic. Digital just like how I spoke earlier. So these are some basic ways just think about sensory input and really the only things that I have left out are smell and touch. And depending on the population and your environment that you're in, maybe you'll tap into those resources as well. But both are extremely -- I think all of these are extremely valuable potentially as a form of communication. It depends on your environment and you'll know best what is appropriate and what is not. So the actual application of these principles, as I mentioned, present materials in multiple and alternative formats.

This is a mural project that I sometimes use and it really begins with just verbal shout outs, especially for, again, your teaching artist. If you're going to an environment where you don't know the students, you don't know the community or the neighborhood that you're in. I find this an excellent project. What I do is I take a big piece of butcher paper on the wall I and say tell me about your community. I'm a visitor here, I'm a guest, tell me all the things you think are significant. And in this case I was working with a group of high school students, all with various disabilities. But you see it on the list they're basically shouting out things that are common to most communities.

You see museums, you see the mall. You see Starbucks. Humorous things. You see on the bottom left frogs. I'll actually come back to that, but we begin just by using verbal and written cues working independently, individually but also as kind of a group because there's that consensus everybody working together here.

Think about the environment that you work with. Think about the possibility this may not always be possible like creating access by using alternative spaces. This is a situation where we're using a cafeteria between periods to use it as a larger space for larger work. It's much more accessible. It creates a different kind of work space.

Sometimes even just the simple arrangement of desks within the class room can be a means of creating access, especially for students who have physical disabilities. Arranging the chairs in a circle, much more inviting. There's a lot of different ways to think about how does this environment restrict or encourage learning? It can mean something as simple as that.

Action or expression is the "how" of learning. As I mentioned earlier, how did the students express what they are attempting to grapple with? Your strategic networks enable organizing and expressing ideas. Whenever possible try to allow for multiple means of expression.

In other words, use flexible approaches while maintaining your goals. So again, reflecting back on your goals thinking how is this student going to show me that they understand what we're dealing with here.

Here is an example of students using movement. You can see the Matisse painting in the background called "The Dance." And students replicating that kind of ring around the rosie. It's very clear that they understand and are engaging with that kind of movement, with that image. The thing I like most about this is that there's no less than three generations of people in this slide.

I'll offer broader, more open interpretations. Here we have two students working with an image of Henry Rousseau, "The Sleeping Gypsy." You can see it on the top right image. On the left we have a student who's interpreted this lion as a hippopotamus and on the right we have an interpretation of the moon by Harrison.

Two very, very different images, but what we're looking at, we were looking at interpretations of that painting by Rousseau. Both equally valid and both show a clear engagement with that image.

Allow for as many opportunities for choice as possible. Sometimes choice is simply that - giving students a lot of different materials and allowing them to make decisions to make the choices between all of that different material, so you can imbed choice within the lessons easily.

Another way to think about choice is by limiting choice. So here we have image of students working with a specific size of color paper and just a glue stick. Look how varied the responses are. The student on the top right are all students with disabilities. The student on the top right is ADHD and is working extremely rapidly, grabbing each square at a time, gluing it, pushing it down, with almost no regard to placement, he just wants to cover the whole sheet and he eventually did.

When you look at the other three students how they're methodically working, considering color and relationship and placement - very difference ways of approaching this same project.

Build on strengths and previous concepts. Also notice scaffolding. So going back to our mural, from this list of words that we had created as a group and also individually, we go back to more of a personal or individual development level where students are grabbing words from that list and developing images, translating them.

Here we have the frog on bottom right that I mentioned earlier. But then immediately above that frog we see a black shape with a brown line through it or next to it I should say. This particular shape was actually created by a student with a visual impairment. Legally blind, but still able to connect and express themself through this visual form. One is no less valid than the other, it's just a means of engagement. So clearly you can see high contrast black and brown image on this white sheet being much more easily visible by somebody with a visual impairment. It has soft fuzzy edges so it's very clear this student is working at a different level than the one who drew this frog.

Engagement as the "why" of learning. These affective networks maintain interest or motivation. I mentioned them briefly earlier. Consider how relevance, materials and duration affect student performance and learning. So you're looking at it from the students' perspective. Place yourself in your students' position and think about what interests me? What going to keep me motivated?

This is the eventual mural that we created. We started with the words, we went to individual images and then we come back together as a group again and we start pasting images on this canvas or surface. The final piece was about six feet by 15 feet so it's a large piece and you can see how students put everything together. We worked in committees. Some students wanted to paint backgrounds, some students wanted to cut. Some people wanted to glue. There are various kinds of responsibilities and we all worked together as a team. I stressed this throughout the project. Some of the taller students were able to reach the top, especially for those who are in wheelchairs and everybody was very happy to help each other. And to me, this is a perfect metaphor for a healthy community.

Vary modes of student engagement. This student we saw this drawing a little bit earlier in the presentation. Her drawing of the hippopotamus but what I didn't show you just prior to the making of this art work, that was her on the left. She was having a bad day, I think we can all relate to that. She was having a break down, she's non-verbal autistic and her teachers' idea was to give her a time out and set her in the corner. So I went up to her and I was trying to encourage her to participate, but she wouldn't have anything of it. She just sat there and basically cried. So I took out my camera or my phone and snapped this picture of her and I said look how silly you look. I turned the phone around she looked at it and started laughing immediately. We had a good laugh. She stood up and she was fine and then she created this remarkable drawing. Think about how you can connect or communicate. We have a lot of things at our disposal; sometimes it's being spontaneous and trying to work with it.

This is a workshop of autistic students working with their parents building sculptures, using basically rubber balloons. Now one of the things I liked about this project is number one, sometimes sound, especially loud sound, can be very problematic when working with an autistic population. I haven't necessarily found this to be a problem providing that you inform students what's going to happen like when I introduce this project, the first thing that I do is inflate a balloon to the point of blowing up. I pump it up a little bit more and I say "you stop?" and I keep going and then it blows up and then everybody has a laugh because it's not as bad as they expected. Sometimes it's a little jarring and startling and then we begin. Using simple techniques of twisting these together we create these remarkable sculptural forms. It doesn't require talent or ability. One thing that I really like about it is that it ephemeral, it's going to be gone in a couple of hours. In fact we ended up popping most of them at the end in play time.

We begin working individually and then we start combining these sculptural shapes together as a whole creating this larger mass form, the sculptural shape. It's very colorful and has sensory qualities, it squeaks, it -- you can make music with the balloons. So it's very tactile. There are a lot of things that are very exciting about working with the balloons. Naturally, a lot of kids were familiar with balloon hats so immediately they started making hats or head shapes and things like that.

Discuss with your students the work. This kind of unwrapping is really important. I can't stress enough. It is as important as the process of making the art because it informs the work. It gives them an opportunity to reflect back and think about the process of making the work.

Sometimes when you ask artists well where did that come from? They say “well gee, I don't know, it just came,” like it was some kind of divine inspiration. If you begin to sit down and talk with students, you'll see that a lot times they'll begin to express things in ways, in different ways, than they did in the visual work so it gives them an opportunity to express themselves in a different format.

This is a very simple UDL checklist. In it you see the three principles – representation, expression and action and engagement. If you use this, this is in your hand outs. If you use this as a simple checklist, against your lesson plans, you can check any one of these boxes, even just one in each category, then your lesson plan will be much, much more accessible to everyone.

So this is a sample of a multi-modal exercise that I do. We start with a bio poem. We create a simple haiku poem. A haiku poem has five syllables in the first line, seven syllables in the second and five in the last one. So the format is 5, 7, 5 in terms syllables. Just a simple three line poem.

I asked everyone to write their name vertically on the left side of the paper. Using the first three letters we create a three line poem. So for example, my name is Gordon. Take the first three letters G-O-R, you can create a simple poem.

My first line is go to the fish store. Five syllables.

Catch me a big tuna. Seven syllables.

Run and don't be late. Five syllables.

That's a very simple way to introduce literacy as well as art at this level. You can do it verbally, you can do it in written form; it depends on your situation and time frame as well.

So from that we translate. I ask them to explore movement in place or through space. It gives them the opportunity to give get up, move, move around, loosen up. Then we begin to explore that deeper. So I ask them to use the movement and create something that's inspired by the haiku. From that we can combine individual movements into larger ensemble compositions; we can share those and talk about them.

These are some students interpreting my poem. You can see them becoming big tunas. If you look at the student in the wheelchair, he's rocking his head back and forth emulating a fish.

So from that we begin to experiment with sound. I give them different sound making devices. We practice making a lot of different sounds. I ask them to have sound conversations with partner. That's when they're just making noises. Then we look at how we can make sounds inspired by our bio poem.

These are some of the instruments I have used. Instruments that don't necessarily require quote unquote talent or ability.

We have chopsticks on the left and kazoos on the right. Both very, very easy to use. Sometimes I'll demo different ways to use them. But again a lot of it is just playing, experimenting. Messing around. Students

might not be keen on putting something in their mouth so maybe a percussion instrument might be more appropriate. So thus I have given them choice as well as offer them different options.

Reflect on your work. In other words these are questions that I think about. What did I observe from this process? How did people express themselves? What kind of learning is taking place here? Can all students participate? If not, how can I alter the process to improve inclusion?

This is something we all do and you guys are probably all familiar with and these questions vary depending who you are and your own situation. The important thing to keep in mind is reflecting back. We ask the students do exactly the same thing when we discuss the work they have just created.

This is Book Builder by CAST. This is on their website; it's an online tool to create digital books. It's free. And it's a wonderful tool. I want to introduce it to you today. Here I have something that I put up called "The Self-Portrait and Vincent Van Gogh."

Here we're going to the external site. You can see some of the books that I have on my site.

I click read and I put this up in preparation for this workshop, it was very fast, and you can do this pretty easily depending on what you want to accomplish and how you want to disseminate the information. I'm showing you this tool simply as a tool, as an addendum or addition to the quiver of things you have available to you as teaching artist or administrator. It's a wonderful tool in terms of literacy and visual information, here we have a self-portrait of Van Gogh. If you scroll down. If I click on Vincent Van Gogh's name and I move up just under text help and I click this, see if you can hear this.

Vincent Willem Van Gogh (Dutch, 20 March 1853 - 29 July 1890) was a Dutch impressionist painter whose work notable for rough beauty, emotional honesty and bold color, had a far-reaching influence on 20th century art.

>> I hope you guys could hear that. I had the volume all the way cranked up. You also have these coaches on the bottom left. In this case I put Miguel and Bot. And you can have them do anything you want. You can assign them responsibilities.

BOT >> Hi UDL friends, let me show you how fun and easy working with book builder can be.

GORDON >> You can also introduce audio files.

>> Starry, starry night [MUSIC]

>> Okay, so that's book builder. There are a lot of things you can do in book builder in terms of the application. Just to give you kind of a quick idea of its potential. I have an adaptive tools resource kit. It's a four to five page handout that shows a lot of ditch tools in terms of fiscal instruments you can use with your students if you ever need them. Gives you a web link and a little bit of a description. Lastly I have the UDL online resources.

This is the beginning to where you can start to get more information on UDL. Of course right at the top you see UDL center and cast.org. Really good resources to get more in depth on the subject.

So with that, I will turn it over to Lisa and Q&A.

LISA >> Alright, wonderful. We have about eight minutes left, now is the time to enter in any questions you have into the chat box at the bottom of the control panel and I will share them with Gordon.

I'll take it back to my screen. All right and we have one question that has just come in.

Gordon, have you done any outdoor murals with a large group of kids?

>> Yes, I have. Quite a few. I'm not sure what more information I can give you on that. Can you be maybe more specific?

>> This comes from Tammy. Tammy would you like to actually speak? I can take your mute off and you can ask Gordon directly. So I'll take your mute off now.

TAMMY >> Hello?

LISA >> Yes. Great.

GORDON >> Hi, Tammy.

TAMMY >> I do have a question. I'm in Iowa City, Iowa. And I have been given an opportunity to do a mural outdoors on a city building, a REC center outbuilding with a group of lower socioeconomic kids. So my constraint is making sure all the kids get an opportunity to be part of it, I think that's what's really important. So I really enjoyed the part of today's webinar where you talked about collaborating where everyone can have a different way of being involved. Some kids no matter how hard we try might not be able to visit the site and come there and actually paint. My question is do you mind being a resource to talk to later about such a project for a community?

GORDON >> Not at all. Actually, first of all, congratulations. I think it's going to be a really exciting project.

>> Thanks.

GORDON>> I have my email available to you guys. You will get it from Lisa so we can continue this conversation. I realize things will come up maybe after the fact so we can continue at a later point, no problem.

TAMMY>> Okay.

LISA>> I just cut Tammy off. For our next question, this comes from Sally. "My husband is a caregiver for a man of 50 who has been quadriplegic for about 25 years, a former artist, a wheelchair user and has some use of one hand, but does not grasp too well. I'm an artist and helped him to use acrylic paint on canvas. Do you have suggestions how to encourage his painting more?"

GORDON >> I worked with a lot of complete quadriplegics and on the hand out the first sheet, I think, on the slide there was mouth sticks. Of course, not everybody is interested in holding a brush in their mouth, but there's an international organization of mouth painters and they have shows all around the world the work is amazing. I will recommend looking online and taking a look at some of the work. I mean, obviously networking and connecting with these people seems like the next thing to do. Depending how much movement that individual has on -- in their hand, seems the mouth might be a more advantageous way to go. It really depends without knowing more about the individual.

LISA >> Okay. One last question, do you ever work in with occupational therapists? If so how do you connect to them?

GORDON>> I worked in rehab centers and worked with OT. It depends; it's a matter deciding what our common goals are. Different organizations have different agendas. OT oftentimes stresses vocation. Sometimes it's just they're interested in coordination and mechanics and things like that whereas we're more interested in art. Can you combine the two? Absolutely. It's a matter of sitting down with the therapist and deciding with way you want to take the program.

LISA>> All right. So with that, we are going to wrap up our webinar. I would like to thank you all for joining us, thank you to Gordon for such a wonderful presentation today.

I would like to ask you to remain on the webinar a few moments longer and complete a short evaluation that will open when you close the window.

As I said before, a transcript of the webinar will be sent out as well as a copy of Gordon's presentation, we'll send out his email address and link to a recording of today's presentation.

If you have any questions or comments, please don't hesitate to contact me, Lisa Damico at LVDAMICO@kennedy-center.org or at 202-416-8868.

Thank you and I hope you'll join us again next month. Goodbye.

GORDON >> Thank you.