With arts integrated in education, teachers interconnect concepts across disciplines, artists make lessons come alive and students learn how to learn and to apply new ideas.
Letter from the National Executive Director

6 Stories of Impact

In these pages, you will hear from some of the many people making an impact through their involvement in inspiring students and expanding learning through the arts. Their efforts and commitment to Young Audiences Arts for Learning encourage students to think, learn, grow and achieve in new and creative ways that will stay with them for a lifetime.

Leadership: Stacie Sanders Evans has led Young Audiences of Maryland for the past decade. She established a strong direction early on by focusing on a triple bottom line of high quality programs, expansive student reach and financial sustainability.

Partnerships: Mary Mettenbrink, head of Young Audiences of Houston, is making sure area students have access to a complete arts education through efficient, effective and engaging consortiums like Houston Art Partners.

Next-gen leaders: Joseph Spilberg, with the Chicago affiliate of Young Audiences, is one of the highly motivated individuals pursuing professional development through the Young Audiences Emerging Leadership Institute, funded by the American Express Foundation.

Corporate philanthropy: Jill Simonson Luciano represents our Official Airline Partner, Southwest Airlines. Only through the generosity of such corporate partners can we further arts in education and make it part of every child’s education.

Board members: Diane de Vries Ashley is board president of our Miami affiliate. With her passion for the arts and extensive business experience, she exemplifies the meaningful impact board members make within every Young Audiences affiliate and at the national level.

Teaching artists: Roger Dillahunty blends dance and teaching with a methodology that engages multiple intelligences. His work with Young Audiences of Northern California touches on movement, music, cultural connections, life skills, and curriculum content.

Each of the half-dozen stories featured here introduces an individual, yet every person represents numerous counterparts. Together, their impact makes Young Audiences Arts for Learning a vital force in arts and education.

David A. Dik
National Executive Director
6

Arts partnerships extend learning and consequence
Mary Mettenbrink, Executive Director
Young Audiences of Houston

Southwest opens its heart to Young Audiences
Jill Simonson Luciano, Community Affairs & Grassroots Team
Southwest Airlines

Learning to lead in new and different ways
Joseph Spilberg, Research Program Manager, Chicago Arts Partnerships in Education

Benefiting from expertise, perspective of board leaders
Diane de Vries Ashley, Board President, Arts for Learning/Miami

Taking steps in the right direction
Roger Dillahunty, Teaching Artist, Young Audiences of Northern California

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**Affiliate Highlights**

*2014 Young Audiences Arts for Learning Program Numbers*

**Number of Programs**

79,367

**Number of Participants**

4,943,103

**Partnering Institutions**

8,984

**Artists**

4,567

**Educators**

75,898

**Partners**

- Public Schools: 73.6%
- Independent Schools: 7.3%
- Charter Schools: 1.8%
- Post Secondary: 0.6%
- Community Based: 16.7%
- Title 1 Schools: 35.7%

(of listed above)

**Community Settings**

- Urban: 51.6%
- Suburban: 33.7%
- Rural: 14.7%

**Program Components**

- Residencies: 31.1%
- Performances: 30.9%
- Workshops: 27.0%
- Professional Development: 11.0%

**Program Content**

- Music: 25.1%
- Theater: 20.6%
- Visual and Design Arts: 20.3%
- Dance: 19.9%
- Literary Arts: 10.5%
- Digital Media/Technology: 3.6%

**Program Integration**

- Literacy: 34.5%
- STEM: 29.5%
- History: 16.3%
- Environment: 12.3%
- Bullying: 4.8%
- Nutrition: 2.6%
Studies confirm that in schools where the arts are part of the basic curricula, improvement in learning can be dramatic. In more and more school districts, comprehensive arts-in-education programs are providing a strong basis to prepare our children to reach their full potential in the rapidly changing times ahead.

This year, our 30 Young Audiences affiliates reached over 5 million children in suburban, city and rural schools. They experienced programs like Arts for Learning Lessons, which is the Young Audiences arts-based literacy initiative. They might have participated in the MetLife Learning for Life multi-disciplinary arts residencies. Or they could have learned how to use new technologies in a Digital Photography residency that showcased their creative talents. Equally important, Young Audiences affiliates also reached classroom teachers, master teaching artists and administrators by sponsoring hundreds of hours of professional development workshops, helping them to work together to create arts infused lessons in all academic subjects.

Young Audiences’ 62nd year also included other exciting events. Our annual gala held at the Waldorf-Astoria last November honored Fiona and Stanley Druckenmiller for their outstanding support of the arts, education and medical research. The event raised over $1 million. Young Audiences Week, a network-wide celebration that took place March 16-22, was recognized by a Congressional Resolution and gained well-deserved media attention. And the 2014 Young Audiences National Conference, held at the U.S. Grant Hotel in San Diego April 24-26, attracted 200 participants and included keynote speeches by author Alfie Kohn and Cindy Marten, superintendent of public education for the San Diego Unified School District.

The accomplishments of the past year were made possible by the dedication and participation of the entire national board and by all the board and staff members of the Young Audiences Arts for Learning affiliate network. Without their help, and the support of hundreds of individual patrons, corporations and foundations, we would not succeed. We thank all of them for their support and look forward to the challenges and creative endeavors of the year ahead.

Letter from the Chairman and President

Young Audiences Arts for Learning is the nation’s source of arts-in-education programs for children, schools and communities. We know the arts are powerful tools that have the potential to teach and motivate young people and to unify the most diverse communities.

Corinne P. Greenberg
Chairman

Nathan W. Pearson, Jr.
President
INSPIRING
those who inspire others
This is where the story of Young Audiences begins. In Baltimore. In 1950. In an effort to introduce students to classical music through live performances. This was the genesis of what has since become a national network of 30 affiliates whose purpose is to inspire students and expand their learning through the arts, so they can lead healthy, fulfilling and productive lives.

Stacie Sanders Evans has been executive director at Young Audiences of Maryland for the past decade. Under her watch, the organization has grown substantially and increased impact while ensuring long-term financial sustainability.

Today, Young Audiences of Maryland plays a larger and more relevant role in the lives and education of students, artists and teachers statewide. In 2014, it partnered with 451 schools and community organizations in all of Maryland’s 24 counties, offering 697 assemblies to 187,898 students. In a more intensive integrated arts experience, 34,197 students created art with a professional artist through 7,308 residency sessions in 15 Maryland school districts. What makes all this possible? According to Stacie, it is the organization’s “emphasis on investing in and growing our teaching artist community.”

The Teaching Artist Institute debuted in 2007. “The day Pat Cruz, our education director, and I launched TAI was the day we changed the trajectory of our organization,” she says. This statewide program, offered in partnership with Arts Education in Maryland Schools Alliance and the Maryland State Arts Council, trains artists in the skills needed to partner with teachers of any subject, using their art form to creatively address the changing standards and curriculum to which teachers are held accountable.

“We realized, in order for our organization to have a greater impact on the lives and education of students, we had to do much more to help teaching artists understand the school environment, the drivers in education, the standards teachers are accountable for, how kids are assessed, what a lesson plan looks like, how to manage a classroom of creative learning, and how to partner with a teacher. No one was providing all this in the field,” she says.

Another initiative is helping educators and artists make the transition as Maryland school systems adopt Common Core State Standards. A range of Teacher Professional Development programs provide guidance on ways to combine the basics of reading and math with the arts. As a result, they are better prepared to cultivate in their students the creativity, imagination, global awareness, collaboration, and critical thinking skills necessary in the 21st century.

Stacie continues to lead the organization in new ways, focusing on partnerships with school districts to help teachers integrate arts into the classroom. “We believe we can have a larger impact and reach more students if we develop these district-level partnerships,” she says.

Partnerships underway with Harford County Public Schools’ Title I Office and with Baltimore City Public Schools Office of Early Learning could provide models that can be replicated in other districts. The Harford County SMART program, now in its third year, is providing weekly professional development in arts integration to teachers in all Title I schools.

The Baltimore City partnership is targeted to increasing school readiness. In the 2013-2014 school year, Young Audiences of Maryland, in partnership with the Wolf Trap Institute for Early Learning Through the Arts, worked with 50 pre-kindergarten and kindergarten teachers. They have reported significant improvement in the district’s high priority teaching practices and positive changes in students’ reading comprehension and interest in reading.

The impact made by Young Audiences of Maryland doesn’t happen by chance. It takes a strong leader like Stacie who, when she joined the organization 10 years ago, established three pillars of success: 1) high quality programs; 2) expansive student reach; and 3) financial sustainability. Stacie calls these her triple bottom line.

Inspired by Pat Cruz’s work with the artist community through TAI, Stacie recently added a fourth pillar – a strong Young Audiences community – encompassing staff, artists, educators, board members, and other interested parties. More than 300 of these community members helped the organization create its new five-year strategic plan.

“Our vision is for every student in Maryland to have the opportunity to imagine, create and realize their full potential through the arts,” Stacie says. “So we have much more to do to build a larger universe of people who know why arts integration is important, who want to get involved in some way, and who can contribute to us moving the needle in the right direction.”
partnerships extend learning and consequence
Houston Art Partners exists for a very good reason. It is the most efficient, most effective and most engaging way to make sure all students in 53 Houston-area school districts have access to a complete arts education.

Its creation five years ago came in response to a specific request from education administrators. The economic downturn was having a chilling effect on school budgets, with arts programs and positions being cut. There was more work for fewer hands within schools and school districts, with little capacity to identify and engage independent arts programs.

Young Audiences of Houston stepped up to the challenge, bringing together local nonprofit art organizations and education leaders in a collaboration able to deliver the level of access and efficiencies needed by area schools. Today, Young Audiences of Houston is the managing partner for Houston Arts Partners, which believes district-wide arts education reform is possible only if district leadership is informed of and deeply engaged in the process.

One of the first projects was the annual conference, created as a venue to create awareness for arts education, provide access and information about area arts and cultural institutions, and promote deeper connections between arts, education and curriculum professionals.

There were more than 400 attendees at the first Houston Arts Partners Conference, which confirmed the need for this type of event. This year, attendance for the fourth annual conference more than doubled, to 870. “With the tremendous growth we’ve experienced, we are now establishing more formalized governance and structures so we can take on new opportunities and elevate the status of arts education across the region,” says Mary Mettenbrink, executive director, Young Audiences of Houston.

A website was created — houston-artspartners.org — as a resource hub. The website supports the needs of all community stakeholders by providing centralized access to recent national research, including Houston arts education surveys and reports.

“When we kicked off the partnership, a preliminary survey revealed that of the 1.1 million children in the 53 school districts, only about 650,000 were participating or had some interaction with the arts,” she says. “One of our goals then and now is to determine how we can make sure all Houston children benefit from a rich arts education program.”

Thinking more inclusively, and with Houston Arts Partners as a model for community partnerships, Young Audiences of Houston is now looking deeper into opportunities within the Houston Independent School District. The objective is to work with the district and its top leaders to identify needs within the large urban school district.

“We provided seed funding to bring in a facilitator and assemble a Community Arts Team to delve into the issue of arts access,” Mary says. The team includes individuals from business, philanthropy, education, arts, university, and civic government.

A survey was conducted looking at attitudes towards arts education, the value to students and to the learning process, and barriers to access. Included in the survey were 12,000 teachers and principals at 209 K-8 schools in what is the seventh-largest public-school system in the nation and the largest in Texas. The results are being compiled, and a report will be issued to the community, with the goal of reporting annually on the landscape of arts access in the community.

“When you’re looking at partnerships and initiatives that can make a broad impact, you need to understand the local community and craft a response around the specific needs,” Mary says. “Even in our regional school districts, each is an individual partner and has individual needs. The benefit for everybody being part of the process is that we all learn from one another. And when you elevate those issues and bring awareness, it translates in a beneficial way for all children in all districts.”

For Mary, it’s about strength in numbers. “The more people who are talking about the arts, the more consistent the messaging, the more you are heard. You begin to reach those who make important decisions about the allocation of funds, the hiring of arts educators, or sending their children to a specific school. We’ve learned you can never communicate enough about the process and what’s happening within the community.”

Partnerships are a beneficial opportunity for Young Audiences of Houston because they are both aligned with the organization’s mission and demonstrate a new way of thinking. “Historically, our organization has been in the role of facilitating individual programs, partnering with individual schools and our own teaching artists,” Mary says.

“Now we’re in a larger role with more impact as we build consensus and move people together in a common direction that benefits us all.”

When we kicked off the partnership, a preliminary survey revealed that of the 1.1 million children in the 53 school districts, only about 650,000 were participating or had some interaction with the arts,” says Mary Mettenbrink, executive director, Young Audiences of Houston.
it’s rare to find one of the world’s most admired companies using love to measure success. Yet the stated vision of Southwest Airlines is to become the world’s most loved, most flown, and most profitable airline. Southwest, which even uses “LUV” as its trading symbol on the New York Stock Exchange, is generous in showing its love for causes that matter most in the communities it serves.

As the Official Airline Partner to Young Audiences Arts for Learning, Southwest contributes round-trip tickets to Young Audiences and its affiliates. These are used to bring teaching artists, classroom teachers, and staff members to professional development events around the country. In effect, Southwest is helping to strengthen the Young Audiences Arts for Learning Affiliate Network and the communities, schools, and children they serve.

“We are thrilled to have the opportunity to partner with Young Audiences in a way that enables its affiliate network to learn, discover, develop and grow,” says Jill Simonson Luciano, Southwest regional leader of community affairs and grassroots. “We know that when an organization has a large coast-to-coast network, it’s crucial for its stakeholders to gather together and learn best practices, share challenges and leave energized and focused. Many of these folks are the next generation of leaders.”

What resonates most for Southwest is Young Audiences’ commitment to the nation’s youth. “The organization is a fantastic example of a widespread movement that captures the talents, ambitions and drive our students – and educators – have to give. Young Audiences is one of the many nonprofit organizations we support that is changing the landscape of its communities. Now is a fabulous time to be part of the Young Audiences community because its mission and overall scope of work are best in class for arts education nonprofits.”

Creativity is at the heart of both Southwest and Young Audiences, which makes for a good fit between the two organizations. “Southwest is often singled out for the innovation and creativity displayed through many aspects of our business,” Jill says. “The work of Young Audiences in integrating the arts in education mirrors so many of our own attributes: bold, new thinking; fun in the workplace; teamwork; and discovery. We are always learning and growing at Southwest, just as students are who are enrolled in arts integrated education, regardless of grade level or curriculum.”

The relationship Southwest established with Young Audiences extends beyond the national office to many affiliates. In April 2013, for example, Young Audiences of Rochester helped Southwest celebrate its service launch at the Greater Rochester International Airport. “Young Audiences regularly presents Southwest with new and exciting ideas to keep our partnership activities fresh, and they have done a fantastic job of recognizing – and valuing – the contribution we offer,” Jill says.

On a personal level, Jill has had several Young Audiences experiences. While attending the National Conference last year in New York, she heard firsthand from teaching artists, affiliate leaders and their board members. She and Young Audiences staff also sat in on classes with teaching artists. “What was so telling for me, seeing the arts educators in action, is the patience, creativity and compassion they have for their students. Teaching is an art form in and of itself, and the support they receive from Young Audiences enables these talented educators to focus, inspire and, most of all, motivate their classrooms.”
Learning to lead
in new and different ways

What does the future of Young Audiences look like? The answer depends on those who lead the organization today – and those who will lead someday soon.

The emphasis on identifying and nurturing the next generation of leaders is best illustrated by the Young Audiences Emerging Leadership Institute funded through a grant from the American Express Foundation. The impact ELI is making is best described by one of its current participants.

“We've only had one meeting so far, and I'm already inspired by talking to peers in my cohort, learning about their work, getting a lot of new ideas, and hearing how they approach the issues in their organizations,” says Joseph Spilberg, research program manager at Chicago Arts Partnerships in Education (CAPE), the Chicago affiliate of Young Audiences.

After three years on staff at CAPE, Joseph feels he's mastered some things and now wants to dig deeper. He's ready to learn how to take more of a leadership role on initiatives – and even to initiate efforts of his own.

This past summer, he joined 13 other highly motivated individuals from Young Audiences affiliates in what will be an intensive, yearlong professional development journey. Through their participation in the ELI, they will strengthen their management skills and competencies, share best practices, collaborate with peers, and gain new perspectives.

In this way, Young Audiences hopes to create transformational leaders in the arts in education field.

Joseph could certainly become one of those transformational leaders considering his proven ability to continually transform himself. He holds a bachelor's degree in French and a master's in nonprofit management. Before joining CAPE, he worked as an arts administrator, music teacher and a professional musician – all at the same time. He plays many musical instruments, co-founded Intercultural Music Production, and was himself a teaching artist in the CAPE Supporting Communities through Arts Learning Environments, or SCALE, program.

These days, Joseph manages qualitative and quantitative research and evaluation of CAPE programs, working with staff on program design and implementation, fundraising efforts, organizational learning, and marketing.

Joseph Spilberg, Research Program Manager
Chicago Arts Partnerships in Education
“We use surveys, interviews and observations, along with big data – demographics, test scores, classroom grades – to get into the mechanics of our programs and the impact of this type of learning on students,” he says.

For Joseph, the invitation to participate in ELI was “perfect timing professionally.” The first session, Emerging Leadership Intensive Seminar, laid the foundational understanding of strategic management and leadership development across multiple disciplines. He says the session, led by Lori Roth, founder of Strategic Learning Associates, in collaboration with CAPE Executive Director Amy Rasmussen, “felt like what you might study if you went for an MBA at a business school.”

Participants will meet again in November at the Young Audiences Leadership Conference and, in April, at YA’s Annual National Conference in Kansas City. Peer learning teams will work on projects at these sessions, which will be supplemented by facilitated webinars throughout the year.

According to Joseph, half the value of the program is the content and half is meeting peers from other affiliates. “The best aspect of the program is the independent project, which gives us a chance to apply the content and lessons learned from others in a new initiative. I had already been thinking of ideas for the coming school year, so I’m leveraging my experience at the Emerging Leadership Institute to flesh out initiatives I had on the back burner.”

He also sees value in having time devoted to thinking instead of reacting. “Being in middle management, my desk is always piled high with papers, and I’m constantly involved with making things happen. At the Institute, time is specifically carved out to stop doing stuff, to take a step back and analyze what is or isn’t working, and to contemplate ways to elevate our thinking around our work,” he says.

“This can be a pivot point for a lot of us in our careers, to take time to reflect on what we’ve done so far, and to look forward to what we can contribute to our organizations.”
Diane de Vries Ashley, Board President, Arts for Learning/Miami
Director, Banco do Brasil Americas
Corporate finance professor, Florida International University

Benefiting from expertise, perspective of board leaders

By profession, Diane de Vries Ashley works in a world of numbers, banking and complex financial transactions. By vocation, she is passionate about the arts.

Diane's ability to meld left-brain analytical thinking with right-brain creativity gives her balance, which is appropriate considering her roots. Her mother was a noted sculptor; her father a lawyer. "I'm extremely happy with what some view as a huge dichotomy in thinking modes," she says.

Her career path echoes her opposing interests: climbing the corporate ladder in global banking with positions in New York, Miami and Sao Paulo, Brazil; consulting on wide-ranging financial issues; and becoming involved in a variety of nonprofit boards for arts and civic organizations. Further proof of flexible and agile thinking is her fluency in five languages.

Diane brings her rich background, expertise and wide network of contacts to her role as board president of Arts for Learning, the Miami affiliate of Young Audiences. She joined the board in February 2007 after what she calls the world's easiest pitch luncheon. "Within the first five minutes, we were discussing plans for the next year. I immediately had a sense I belonged here. It was an organization I could understand and support, and management knew what they were doing and how to make an impact."

In talking about the value of arts in education, Diane relates that people, even corporate funders, realize there's a component missing from the essential STEM disciplines of science, technology, engineering, and mathematics. "Most organizations view arts education as a strong number two funding possibility. If they're truly interested in the whole person, they understand the need for the arts in a full-fledged education."

Diane and the board regularly visit programs underway. "We go not to inspect, but to be an observer and to participate and interact with students," she says. This past summer, the board attended an exhibit by students participating in ArtWorks, an internship program for high school students. Launched with help from UBS and the Knight Foundation, ArtWorks students work in teams, learning essential career skills while making works of art.

"The students don't have to say a thing; you can see the impact on their faces," Diane says. "When given an opportunity to be exposed to the arts, to spend more time hands-on, and to be with people who can mentor them and move them forward in what could be a lifetime career or passion, it's deeply exciting."

For middle-school students interested in the visual arts, there is the Lewis Arts Studio. First piloted in 2009, the year-round program now includes a summer camp, Saturday sessions, alumni activities, and support for both portfolio development and auditions for magnet high schools. "Your jaw drops when you watch the students working together, problem-solving as a team, and becoming more sophisticated in their thinking and their craft."

To help South Florida's youngest learners thrive by age five, Arts for Learning offers a number of programs that encourage children to dance, sing, act, create, and play — during which time they progress in developmental milestones and school readiness skills. Artist residencies in visual and performing arts for preschools are targeted to those between 3 and 5 years old. The Baby ArtsPlay! Residency is for children from 3 months to 3 years and is a program of the national Wolf Trap Institute for Early Learning Through the Arts. In 2009, Arts for Learning became one of 17 affiliates of the Wolf Trap Institute, which was established under a grant from the Head Start Bureau of the U.S. Department of Health and Human Services.

What keeps Diane at the helm of Arts for Learning is a sense of continuing purpose. "Here you can make huge contributions with your thinking and perspective and discipline. Money helps, too, but it's not the be all and end all. I could stay here forever if they let me. It's hard to curb my enthusiasm."
hen Roger Dillahunty was a child, he loved dancing around the house while his mother and aunt played their vinyl records. He didn’t think about dancing as a career until much later. By then, he had taken a number of classes and was inspired by the renowned dancers Elvia and Cecilia Marta.

“It was like a dance bug had hit me. I had to dance,” Roger says. He also caught the teaching bug, and he’s been dancing and teaching dance ever since. He has taught in dance studios, in school assemblies and in classrooms.

“My dancing has taken me all over the world,” he says, mentioning workshops and master classes he’s taught in Romania and Alaska. He also did work for the Kennedy Center, choreographing a piece for children back in the ‘80s.

While his dance can be spontaneous, his teaching follows a methodology based on the theory of multiple intelligences. Roger engages children by appealing to different learning styles, including visual, verbal, spatial, and kinesthetic.

“I like to meet with the teacher beforehand so I can understand the dynamics of the class I’ll be teaching. Then I put my whole program together like a script, using their language and references to their curriculum, so the children can make better connections and not see dance as a foreign activity,” he says.

For about 25 years, Roger has been a teaching artist for Young Audiences of Northern California, which has provided arts in education programs to more than 20,000 Bay Area students annually since its start in 1958. Its mission is to create art experiences that inspire young people, expand learning and enliven communities.

Roger certainly does those three things – and then some. Most recently, he has been working with kindergarten and first grade classes at E.R. Taylor Elementary School in San Francisco. His lessons combine movement, music, cultural connections, life skills, and curriculum content. “It’s wonderful to see the lights come on as the children explore and express themselves. They don’t think about it; they just respond,” he says.

To an observer of his Basics of Modern and Jazz Dance class, it might just look like fun and exercise. But each activity has an objective. It could be spatial awareness, in which students become more aware of their bodies and how to differentiate between shared and personal space. It could be patterns, as students notice and then perform patterns of rhythm, learning about repetition and pace. Or it could be teamwork, with students working in pairs or trios to learn how cooperation plays a role in making shapes, sounds and movements.

Each session begins with an activity that’s part warm-up, part life skills reinforcement. Roger calls it a brain dance, layered with movement, patterns, rhythm, and shapes. It’s set to the song “Respect” by singer/songwriter and Wolf Trap Master Artist Gary Lapow: “R.E.S.P.E.C.T. I give it to you, you give it to me.” Roger first heard the song about 20 years ago. “For me, it was so powerful, I choreographed isolated movements for it involving knees, hips, wrists, shoulders. I’ve been using this opener for years, and the kids really love it.”

Roger sees dance and music as “synonymous, like two languages cursively connected,” both of which are contagious and curative.

He likens the arts to a key that “opens the latches of many doors, leading us on a path of self-exploration and discovery. It is my hope that everyone realizes their own unique voice, step through that door, and travel on a journey of self-empowerment, creativity and imagination.”
the right direction
Affiliate Highlights

Arts Council of Kern/Arts for Learning
Arts for Learning Connecticut
Arts for Learning Indiana
Arts for Learning/Miami
Arts for Learning, Woodruff Arts Center
Arts Partners
Big Thought
Center for Arts-Inspired Learning
Chicago Arts Partnerships in Education
COMPAS
Gateway to the Arts
Kansas City Young Audiences
Springboard
Think 360 Arts Complete Education
Young Audiences of Abilene
Young Audiences of Houston
Young Audiences of Louisiana
Young Audiences of Maryland
Young Audiences of Massachusetts
Young Audiences New Jersey and Eastern Pennsylvania
Young Audiences New York
Young Audiences of Northeast Texas
Young Audiences of Northern California
Young Audiences of Oregon and SW Washington
Young Audiences of Rochester
Young Audiences of San Diego
Young Audiences of Santa Cruz County
Young Audiences of Southeast Texas
Young Audiences of Virginia
Young Audiences of Western New York
Arts Council of Kern, Arts for Learning, Bakersfield, CA
The Arts Council of Kern had an exciting year and their Young Audiences programs were well received by the schools in their community. Thanks to a grant from Rabobank, the affiliate provided new arts in education programs to one of Bakersfield’s oldest schools which often lacks funds for arts programs. Children participated in several programs given by Kern’s teaching artists and were introduced to music, storytelling and dance. The Council plans to add new artists and ensembles to it roster so schools in Kern County receive programs in a variety of arts disciplines.

Arts for Learning Connecticut, Hamden, CT
Thanks to funding from MetLife, Arts for Learning Connecticut initiated the ArtsLab residency project at the Carrigan Intermediate School in West Haven. For eight weeks, students worked with teaching artist Craig Norton to learn how to use digital photography to illustrate the stories they wrote. To assess the impact of the eight-week project, the affiliate worked with the School of Education at Southern Connecticut State University to develop an assessment tool, which will also be used to evaluate other arts integrated residency programs sponsored by Arts for Learning Connecticut.

Arts for Learning Indiana, Indianapolis, Indiana
Arts for Learning launched three new initiatives with local community partners this year. The ArtForce program introduced 13 high school students to the arts and arts education as a potential college and career path. The students explored the day-to-day life of a teaching artist and became “youth teaching artists” by leading a visual arts workshop with younger children. The Arts for Summer Learning program served 93 lower elementary school students by improving their literacy skills through Arts for Learning Lessons. Inspiring Scholars, a partnership with Summer Advantage Inc., helped bridge summer learning loss through academic intervention and enrichment activities.

Arts for Learning/Miami, Miami, FL
Arts for Learning/Miami (A4L) provided 300 in-depth artist residencies at more than 40 schools, preschools, parks and community centers throughout Miami-Dade County. Through this work, A4L expanded its summer internship in the arts program to run year round, launched Baby ArtsPlay! programming for 0-3 year olds and their caregivers, and added an alumni component to its student studio program, the Lewis Arts Studio. A4L also piloted STEAM residencies in early learning centers. As a result of these efforts, A4L’s programming now reaches children and youth from infancy through high school graduation.

Arts for Learning, Woodruff Arts Center, Atlanta, GA
Young Audiences Woodruff Arts Center has changed its name to Arts for Learning to better reflect its mission to transform the lives and learning of young people through the arts. Now in its 30th year, the affiliate provided 1,400 performances, workshops and residencies to 200,000 students. Arts for Learning partnered with Fernbank Museum in Grow Up Great, a national initiative of PNC Bank to provide tools for inquiry-based learning for preschool students and teachers from Sheltering Arms Early Education and Family Centers. Over 100 students participated in Teen Slam, a partnership between Arts for Learning, Boys & Girls Clubs of Metro Atlanta and the Alliance Theatre. The popular program helps students sharpen their communications skills.

Arts Partners, Wichita, KS
Through research and analysis, Arts Partners built on their significant investment in STEM to STEAM learning through ongoing, multi-year research conducted by Wichita State University. Funding from Cargill, Spirit AeroSystems, and Young Audiences, Inc. paved the way for the collection of data that quantifies the impact of arts-integrated learning on attitudes towards STEM. Through partnership with the largest school district in the state, a significant federal grant provided new after-school programs for more than 5,500 students. School coordinators discovered the high value of Arts Partners teaching artists—and many lined up to be the first to book their programs for this school year.

Big Thought, Dallas, Texas
Big Thought’s programs provide youth with opportunities to imagine and experience learning in a non-traditional way. This year, the Teaching Artist Fellows program placed teaching artists in communities to broaden student access to and experiences in the arts. The affiliate launched the Little Free Libraries/Libros Libres project in partnership with the bc-Workshop and the Dallas Public Library to provide communities with reading engagement through neighborhood book shelters created by local artists, with the “take a book, leave a book” concept. This summer, Big Thought worked with Dallas Mayor Mike Rawlings’ office to implement the Dallas City of Learning initiative, which offered youngsters access to innovative learning activities throughout the city.

Center for Arts Inspired Learning, Cleveland, OH
Center for Arts-Inspired Learning (CAL) collaborated with numerous organizations throughout NE Ohio to bring 5,700 programs to 220,000 young people. For the third year, a partnership with the Cuyahoga County Library system brought performances, workshops and residencies to all 27 branches. Twenty pre-schools benefited from the Between the Lions residencies in an ongoing affiliation with the Invest in Children Universal Pre-K Program. Working with a consultant, the board and staff created evaluation tools and systems for all of CAL’s initiatives including ArtWorks, Juvenile Justice programming, and other programs. Development and planning continued in preparation for the opening of the Cleveland High School for Digital Arts in partnership with the Cleveland Metropolitan School District.

Chicago Arts Partnerships in Education (CAPE), Chicago, IL
Chicago Arts Partnerships in Education worked with 120 teachers, 80 artists and over 3,500 students in 50 Chicago Public Schools during the 2013-2014 school year. CAPE continued six long-running
programs and launched its newest program, STEAM Partnerships, which weaves visual arts, music, theater and dance into science, technology, engineering, and math classrooms in six Chicago high schools.

COMPAS, St. Paul, MN
COMPAS expanded on its 46 years of engaging Minnesotans in high-caliber, hands-on arts programs and increased creative opportunities for 55,000 children, youth and adults. This year’s highlights included introducing new residencies that integrate STEM (science, technology, engineering, and math) subjects with the arts and offering programs in new art disciplines. For example, third and fourth graders expanded lessons on pond life while creating sculptures; sixth graders mastered art and technology skills through creative, digital storytelling; and high school students composed music while exploring technology and the science of sound.

Gateway to the Arts, Pittsburgh, PA
Gateway to the Arts continued to fine-tune its programs to reflect the region’s changing needs. This year the affiliate increased the length of its arts residencies so sessions are five to forty days long thereby ensuring greater depth and effectiveness. Gateway also piloted an initiative to bring arts-in-education programs to rural school districts and this resulted in creating new partnerships with community arts organizations and welcoming new teaching artists to the roster. As western Pennsylvania’s Wolf Trap affiliate, Gateway piloted STEAM residencies in early childhood classrooms and plans to continue these programs next year.

Kansas City Young Audiences, Kansas City, MO
Kansas City Young Audiences (KCYA) is pleased to be co-hosting the 2015 Young Audiences National Conference with Arts Partners Wichita. The conference will raise KCYA’s profile which is integral to its new strategic plan and will complement a marketing campaign next year. Last November, KCYA had a successful benefit that featured six-time Tony Award winner Audra McDonald and the Kansas City Symphony. KCYA continues to be the largest non-profit arts education provider in the region serving 144,418 students. The affiliate’s Community School of the Arts hit a four-year high for enrollments and continues to give students an opportunity to study the arts in-depth.

Springboard, St. Louis, MO
Springboard delivered over 3,800 program sessions to more than 34,000 children in schools and community venues throughout the region. In partnership with the University of Missouri – St. Louis, the affiliate presented two well-attended professional development workshops featuring nationally known authors and speakers. Fresh leadership within the organization tapped into University resources to develop a new slate of Signature Programs, designed to dig deeper into learning experiences in a variety of curriculum areas. In response to community unrest and subsequent school closings in Ferguson, MO, Springboard partnered with Ferguson Library and other agencies to provide educational programming for displaced students.

Think 360 Arts Complete Education, Denver, CO
Think 360 Arts received a substantial contract through Colorado Creative Industries, a division of the state government, to provide arts education services across Colorado. These services include: professional development programs for educators and teaching artists, a new school grants program, and outreach efforts in arts education around the state. This year marked the 25th annual Institute for Creative Teaching, a summer professional development course for teachers. Upon completion of the course, one teacher wrote: “This class is a great way to open up your teaching to a higher level of thinking. By including art into the curriculum you can enhance the learning of all students. Using arts integration in your teaching is a good way to improve the classroom for all learners.”

Young Audiences of Abilene, Abilene, TX
2013 marked Young Audiences of Abilene’s 20th year as the city’s only non-profit, arts-in-education organization dedicated to bringing professional performing artists to the children of Abilene, Taylor County and Region 14. In addition to offering new five residency programs this year, the affiliate added the FLY Dance Company from Houston to its roster. During the school year, 12,000 children participated in theater, art, music, dance or literature programs. And this summer, 2,000 children attended free performances at the downtown Abilene Public Library thanks to a partnership the affiliate has enjoyed with the Library for 18 years.

Young Audiences of Houston, Houston, TX
Young Audiences of Houston presented over 4,000 community programs in schools, libraries, community centers and hospitals. In September, YA of Houston hosted the Houston Arts Partners conference for 870 participants at the Hobby Center. The affiliate is particularly proud of its Healing Arts program and thanks to generous support, YA provided year-round arts programming to children undergoing treatment and to their families at MD Anderson’s Children’s Cancer Center and Texas Children’s Hospital Cancer Center.

Young Audiences of Louisiana, New Orleans, LA
Young Audiences of Louisiana (YALA) opened its first charter school on August 9, 2013. Over 400 creative learners in grades K-3 enrolled and experienced a new style of learning that emphasizes academic excellence through arts integration. A $250,000 grant from the Walton Foundation supported planning and professional development. A second Young Audiences charter school was approved by the Louisiana Department of Education and is scheduled to open in 2015. YALA expanded its early childhood programming as well. Teaching artists implementing Wolf Trap professional development residencies underwent intensive professional development and piloted arts-integrated STEM residencies in 20 classrooms, serving 31 teachers and 452 students.
Young Audiences of Maryland, Baltimore, MD
In addition to presenting 697 performances and 252 residency programs, Young Audiences of Maryland (YAMD) provided opportunities to learn in and through the arts to 179,500 youth, educators, and artists in all of Maryland’s 24 school districts. YAMD also offered 8,300 hours of arts integration training to teachers so they can engage students through the arts. At this year’s Teaching Artist Institute, 23 artists worked with teachers to design Common Core-aligned arts programs for schools. Five of these artists created residency programs that also addressed STEM subjects. YAMD provided fifty 16-session literacy residencies to high-need Baltimore preschool classrooms through its partnership with Wolf Trap Institute.

Young Audiences of Massachusetts, Boston, MA
Young Audiences of Massachusetts’ teaching artists provided over 1,500 arts-in-education programs to 200,000 youngsters in schools, libraries, museums, hospitals, and homeless shelters. Through support provided by the Massachusetts Cultural Council, the Stones Live! program was implemented at seven high schools. This program uses the art of storytelling to help teenagers develop personal narratives about their lives that align with questions from the common application for college acceptance. For the past four years, the affiliate’s Expand- ing Horizons Through Music program, a pre-K music and literacy residency, has impacted over 150 homeless preschoolers by helping them build skills for reading readiness. The program also provides teachers with professional development in arts integration strategies.

Young Audiences New Jersey & Eastern Pennsylvania, Princeton, New Jersey
Young Audiences New Jersey & Eastern Pennsylvania (YANI/EP) provided programming to 711 schools serving 406,000 students. The affiliate’s Sandy Hurricane Relief initiative brought 12 affected schools arts residencies that focused on healing and visioning a bright future. After two successful years of NRG Creatively Green Family Arts Festivals, funder NRG Energy, agreed to expand the program nationally. Six YA affiliates will join YANI/EP in producing events that explore the intersection of art, sustainability and science. Celebrating New Jersey’s 350th anniversary, YANI/EP created YA Arts EdVenture, an art and history jubilee featuring performing artists, historical first-person interpreters and an interactive cultural village. Attended by 1,700 students and 312 teachers the open air event-honored New Jersey’s rich history of diversity, innovation and liberty.

Young Audiences New York, New York City, NY
Young Audiences New York (YANY) is excited to dive deep, strategically considering not only its reach, but its impact on the city’s children. The affiliate worked with their teaching artists to create a shared focus on principles of practice (life and learning skills) forming a common foundation underneath the diversity of opportunities YANY offers to children. Their work with New York City Department of Education’s Office of Post-Secondary Readiness has led them to explore the role of arts in education related to emergent research on “growth mindset.” YANY’s collaboration with Columbia University’s Teacher’s College enabled the staff and teaching artists to initiate new approaches for “Melody” music education for early elementary grades.

Young Audiences of Northeast Texas, Tyler, TX
Young Audiences of Northeast Texas’ 47 teaching artists presented 105 programs to 25,000 students and teachers in 57 schools in an 18 county region of northeast Texas. This year, a new program for students, the Northeast Texas Poetry in Schools contest, brought 25 new school partners into the Young Audiences family. The affiliate’s first arts integration school at Caldwell Elementary Arts Academy is in its third year of implementation. Master teaching artists present professional development workshops and classroom demonstration lessons which help teachers learn arts integration teaching strategies. A grant from the National Endowment for the Arts will help fund the continuation of the project next year.

Young Audiences of Northern California, San Francisco, CA
Young Audiences of Northern California partnered with Bay Area schools to bring arts experiences to more than 24,000 students this year. In addition to its school programs, the affiliate provided a vibrant calendar of public programs in such iconic San Francisco spaces as Union Square and The Presidio. The YA peer mentorship program fortified the artists who chose to participate, giving them the chance to examine the artistic and pedagogic practice of their peers and to apply lessons learned to their own practice in classrooms across the Bay Area. Looking forward, YA of Northern California will conduct meaningful assessment in arts education and deepen its partnerships with all the schools it serves.

Young Audiences of Oregon and SW Washington, Portland, OR
Young Audiences of Oregon & SW Washington celebrated its 55th year as the region’s largest and most comprehensive arts-in-education nonprofit. Workshops, residencies and performance programs reached 65,000 students. The affiliate completed the fourth year of its district-level partnership in the Beaverton School District delivering Arts for Learning Literacy Lessons to the students thanks to a federal Department of Education Investing in Innovation (i3) grant. The Teaching Artist Studio, a new professional development program was a success and will be expanded next year. As implementation partner for the Right Brain Initiative, the affiliate brought arts integration residencies and strategies to regional schools with quantifiable growth for the students served compared to their peers, especially for English language learners.

Young Audiences of Rochester, Rochester, New York
Young Audiences of Rochester, founded in 1962, is the premier provider of arts learning experiences in the Greater Rochester region. This year, YA’s 162
teaching artists provided 3,356 workshops and residencies and 275 performance programs to 118,959 students in 104 schools in 13 counties. The affiliate offers K-12th grade in-school, extended-day, after and out-of-school programs, summer residencies and programs for at-risk teens through its partnerships with: Wolf Trap Early Learning Through the Arts, the Rochester Summer Scholars Initiative, New Directions and The Cypher. The affiliate receives legislative support and recognition from Senator Charles Schumer, Congresswoman Louise Slaughter, Senator Joseph Robach and Rochester City Mayor Lovely A. Warren.

**Young Audiences of San Diego, San Diego, CA**
Young Audiences of San Diego served over 50,000 students in 120 schools. As 65% of San Diegans are from military families, the affiliate is very proud of the significant growth in funding it has received for its Military Family Arts Connection, a partnership with Lincoln Military Housing. The affiliate also completed the second year of its popular Teaching Arts Training program. In April, YA of San Diego hosted the 2014 Young Audiences National Conference at the U.S. Grant Hotel, a three-day meeting that attracted 200 arts-in-education professionals. Local artists were able to attend thanks to a grant from the City of San Diego Commission for Arts and Culture.

**Young Audiences of Santa Cruz County, Nogales, AZ**
Young Audiences of Santa Cruz County celebrated its 42nd anniversary this year and is proud of its long track record in bringing arts-in-education programs to all of the county’s schools. Although it has faced economic challenges and difficult changes in recent years, the affiliate is energized and optimistic about the future. The affiliate’s board and staff have forged strong collaborations with educators, artists, volunteers and community supporters. By working together they will ensure that a rich variety of arts-in-education experiences are a part of students’ lives.

**Young Audiences of Southeast TX, Beaumont, TX**
Young Audiences of Southeast Texas reaches over 26,000 children with arts-in-education programs each year. One of these was the Blue Shoe project with guitarist Michael Dyson who introduced the history of Blues music to 3,500 Port Arthur ISD students, teachers and community members. The program was held in an historic school auditorium that the school district had beautifully renovated after significant hurricane damage. The music program was a huge success and underscored the impact an interactive arts-in-education experience can have on an entire community.

**Young Audiences of Virginia, Norfolk, VA**
In June, thanks to the outstanding work of the board, staff and volunteers, Young Audiences of Virginia completed its one million dollar Batten Endowment Challenge. The endowment will ensure a strong financial future for the organization which serves over 140,000 students with performances, workshops and residency projects. The affiliate also completed the second year of a kindergarten readiness residency in which teaching artists worked with preschoolers on phonological awareness, motor skills and character respect. During the year, the YA staff and board collaborated with school districts and partners to redesign in-school programs and strengthen professional development opportunities for artists and teachers.

**Young Audiences of Western New York, Buffalo, NY**
Young Audiences of Western New York’s impact was broader and deeper in 2014. Collaborating with 22 area cultural organizations through the Arts Partners for Learning Initiative, the affiliate built capacity to connect young people to the arts in eight counties. Providing direct year round arts programs and services for teens outside of school, YA of Western New York changed the lives of 100 young people who had experienced difficulties in school or in their community.
Management’s Discussion of Young Audiences, Inc. Financial Statements

Young Audiences’ FY 2014 financial statements reflect the organization’s sound financial health and its long-standing commitment to provide the highest quality programs and services to Young Audiences affiliates while maintaining low administrative and fund-raising costs. Expenses for Affiliate Program Services were 83 per cent of YAI’s budget overall; administrative and fund-raising expenses were nine per cent and eight per cent respectively.

Several items are worth noting. Current accounting standards require that the full value of multiyear grants must be included as revenue in the fiscal year that grant notifications are made. However, substantial expenses for carrying out these grants may not be recorded in YAI’s financial statements until the year in which they are expended.

It should also be noted that YAI ended the year with an increase in net assets of $861,629 due in part to an extremely successful annual gala. In addition, YAI’s endowment investments performed exceedingly well in FY14.

If you would like additional information about YAI’s financial condition or the accounting rules that determine how multiyear revenues and expenses are recorded and verified, please contact the Young Audiences, Inc. national office in New York City or visit our website at www.youngaudiences.org

Young Audiences, Inc. Combined Statement of Revenue and Expenses

June 30, 2014 (with comparative amounts for 2013)

<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>SUPPORT AND REVENUES</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Earned Revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>School Sources &amp; Contracted Services</td>
<td>148,808</td>
<td>13,552,384</td>
<td>13,701,192</td>
<td>33%</td>
<td>12,987,193</td>
<td>29%</td>
</tr>
<tr>
<td>Investment Income</td>
<td>1,218,428</td>
<td>301,614</td>
<td>1,520,042</td>
<td>4%</td>
<td>965,704</td>
<td>2%</td>
</tr>
<tr>
<td>Affiliate Cooperative Funding Fees</td>
<td>269,662</td>
<td>—</td>
<td>269,662</td>
<td>1%</td>
<td>246,080</td>
<td>1%</td>
</tr>
<tr>
<td>Other Earned Income</td>
<td>80,146</td>
<td>387,631</td>
<td>467,777</td>
<td>1%</td>
<td>302,924</td>
<td>1%</td>
</tr>
<tr>
<td>Total Earned Revenue</td>
<td>1,717,044</td>
<td>14,241,629</td>
<td>15,958,673</td>
<td>37%</td>
<td>14,501,901</td>
<td>31%</td>
</tr>
<tr>
<td>Contributed Revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Individuals &amp; Board Members</td>
<td>144,481</td>
<td>4,304,125</td>
<td>4,448,606</td>
<td>10%</td>
<td>3,608,559</td>
<td>8%</td>
</tr>
<tr>
<td>Corporations &amp; Foundations</td>
<td>37,450</td>
<td>10,810,966</td>
<td>10,848,416</td>
<td>26%</td>
<td>13,226,604</td>
<td>29%</td>
</tr>
<tr>
<td>Government (Federal, State, County)</td>
<td>47,000</td>
<td>7,575,392</td>
<td>7,622,392</td>
<td>18%</td>
<td>10,486,881</td>
<td>23%</td>
</tr>
<tr>
<td>Special Events net of costs</td>
<td>889,507</td>
<td>1,824,113</td>
<td>2,713,620</td>
<td>7%</td>
<td>2,609,544</td>
<td>6%</td>
</tr>
<tr>
<td>Grants from Young Audiences, Inc.</td>
<td>172,105</td>
<td>172,105</td>
<td>0%</td>
<td>189,519</td>
<td>0%</td>
<td></td>
</tr>
<tr>
<td>Other Contributed Revenue</td>
<td>—</td>
<td>439,135</td>
<td>439,135</td>
<td>1%</td>
<td>1,140,810</td>
<td>2%</td>
</tr>
<tr>
<td>In-Kind Contributions</td>
<td>21,625</td>
<td>532,844</td>
<td>554,469</td>
<td>1%</td>
<td>512,514</td>
<td>1%</td>
</tr>
<tr>
<td>Total Contributed Revenue</td>
<td>1,140,063</td>
<td>25,688,680</td>
<td>26,828,743</td>
<td>63%</td>
<td>31,776,431</td>
<td>69%</td>
</tr>
<tr>
<td>Total Revenue</td>
<td>2,857,107</td>
<td>39,900,309</td>
<td>42,757,416</td>
<td>100%</td>
<td>46,276,332</td>
<td>100%</td>
</tr>
</tbody>
</table>

COSTS AND EXPENSES

<table>
<thead>
<tr>
<th></th>
<th>Total National</th>
<th>Total AFFiliates</th>
<th>Total Combined 2012-2013</th>
<th>% Rev/Exp 2012-2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Affiliate Program Services</td>
<td>1,648,135</td>
<td>31,077,830</td>
<td>32,725,965</td>
<td>79%</td>
</tr>
<tr>
<td>Management &amp; Fundraising</td>
<td>347,343</td>
<td>8,374,887</td>
<td>8,722,230</td>
<td>21%</td>
</tr>
<tr>
<td>Total costs and expenditures</td>
<td>1,995,478</td>
<td>39,452,716</td>
<td>41,448,194</td>
<td>100%</td>
</tr>
</tbody>
</table>

Excess of support and revenues over costs and expenses (under)

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>861,629</td>
<td>447,592</td>
<td>1,309,221</td>
<td>1,362,825</td>
</tr>
</tbody>
</table>

1 The total Affiliate Support & Revenues, Costs & Expenses are combined from reports submitted to National from the individual affiliates and have not been audited.
Young Audiences, Inc. Statement of Activities
Year Ending June 30, 2014 and 2013

<table>
<thead>
<tr>
<th></th>
<th>2014 Unrestricted</th>
<th>2014 Temporarily Restricted</th>
<th>2014 Permanently Restricted</th>
<th>2013 Total</th>
<th>2013 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenues and Support</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Affiliate cooperative funding fees</td>
<td>269,662</td>
<td></td>
<td></td>
<td>$269,662</td>
<td>$246,080</td>
</tr>
<tr>
<td>Annual gala</td>
<td>1,090,756</td>
<td></td>
<td></td>
<td>1,090,756</td>
<td>1,053,509</td>
</tr>
<tr>
<td>Less: direct expenses</td>
<td>(201,249)</td>
<td></td>
<td></td>
<td>(201,249)</td>
<td>(219,575)</td>
</tr>
<tr>
<td>Corporations and Foundations</td>
<td>12,450</td>
<td></td>
<td></td>
<td>25,000</td>
<td>37,450</td>
</tr>
<tr>
<td>Individuals and Board members</td>
<td>94,281</td>
<td></td>
<td></td>
<td>50,200</td>
<td>144,481</td>
</tr>
<tr>
<td>Government</td>
<td>47,000</td>
<td></td>
<td></td>
<td>47,000</td>
<td>7,500</td>
</tr>
<tr>
<td>Donated services</td>
<td>21,625</td>
<td></td>
<td></td>
<td>21,625</td>
<td>16,000</td>
</tr>
<tr>
<td>Program income</td>
<td>148,808</td>
<td></td>
<td></td>
<td>148,808</td>
<td>170,059</td>
</tr>
<tr>
<td>Conferences</td>
<td>79,920</td>
<td></td>
<td></td>
<td>79,920</td>
<td>120,610</td>
</tr>
<tr>
<td>Interest income</td>
<td></td>
<td></td>
<td></td>
<td>—</td>
<td>37</td>
</tr>
<tr>
<td>Miscellaneous income</td>
<td>226</td>
<td></td>
<td></td>
<td>226</td>
<td>473</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,516,479</td>
<td></td>
<td></td>
<td>72,000</td>
<td>1,638,879</td>
</tr>
<tr>
<td><strong>Net assets released from restrictions</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Satisfaction of program restrictions</td>
<td>329,844</td>
<td></td>
<td></td>
<td>(329,844)</td>
<td>—</td>
</tr>
<tr>
<td>Endowment appropriations and release from restrictions to operations</td>
<td>500,000</td>
<td></td>
<td></td>
<td>(418,390)</td>
<td>81,610</td>
</tr>
<tr>
<td><strong>Total Revenues and Support</strong></td>
<td>2,346,323</td>
<td></td>
<td></td>
<td>(676,234)</td>
<td>50,200</td>
</tr>
<tr>
<td><strong>Expenses</strong></td>
<td>1,648,135</td>
<td></td>
<td></td>
<td>1,648,135</td>
<td>1,798,750</td>
</tr>
<tr>
<td>Affiliate Program Services</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Supporting Services</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Management and general</td>
<td>185,458</td>
<td></td>
<td></td>
<td>185,458</td>
<td>192,995</td>
</tr>
<tr>
<td>Fundraising</td>
<td>161,885</td>
<td></td>
<td></td>
<td>161,885</td>
<td>182,799</td>
</tr>
<tr>
<td><strong>Total Supporting Services</strong></td>
<td>347,343</td>
<td></td>
<td></td>
<td>347,343</td>
<td>375,794</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>1,995,478</td>
<td></td>
<td></td>
<td>1,995,478</td>
<td>2,174,544</td>
</tr>
<tr>
<td><strong>Increase (Decrease) in Net assets Before non-operating activities</strong></td>
<td>350,845</td>
<td></td>
<td></td>
<td>(275,189)</td>
<td>(310,995)</td>
</tr>
<tr>
<td><strong>Non-Operating Activities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Appropriations to operations from board designated endowment</td>
<td>(81,610)</td>
<td></td>
<td></td>
<td>(81,610)</td>
<td></td>
</tr>
<tr>
<td>Investment income, net of foreign taxes and management fees $86,947 (2014) and $76,521 (2013)</td>
<td>5,021</td>
<td></td>
<td></td>
<td>40,621</td>
<td>45,642</td>
</tr>
<tr>
<td>Net realized and unrealized gains (losses)</td>
<td>128,006</td>
<td></td>
<td></td>
<td>1,043,780</td>
<td>1,172,786</td>
</tr>
<tr>
<td><strong>Total Non-Operating Activities</strong></td>
<td>52,417</td>
<td></td>
<td></td>
<td>1,084,401</td>
<td>1,136,818</td>
</tr>
<tr>
<td><strong>Increase (Decrease) in Net Assets</strong></td>
<td>403,262</td>
<td></td>
<td></td>
<td>50,200</td>
<td>861,629</td>
</tr>
<tr>
<td><strong>Net assets, beginning of year</strong></td>
<td>401,523</td>
<td></td>
<td></td>
<td>4,589,957</td>
<td>6,742,650</td>
</tr>
<tr>
<td><strong>Net Assets, End of Year</strong></td>
<td><strong>$804,785</strong></td>
<td><strong>$2,159,337</strong></td>
<td><strong>$4,640,157</strong></td>
<td><strong>$7,504,279</strong></td>
<td><strong>$6,742,650</strong></td>
</tr>
</tbody>
</table>

The complete annual audited financial statements and report of the N.Y. State Department of Charities are available upon request.
ENDOWMENT FUND

The Young Audiences Endowment Fund was created in 1981 to support Young Audiences’ work in establishing the arts as an integral part of every child’s education. Young Audiences gratefully acknowledges the following gifts and grants since the establishment of the Endowment Fund.

Benjamin and Elizabeth Abrams Foundation, Inc.
Richard A. Anderson
B. J. Adler
American Business Press
Bachmann Strauss Family Foundation
Baker Foundation
Frances Bast
Mrs. Richard J. Bates
Mr. and Mrs. Kenneth G. Beitz
Dr. Thomas P. Bergin
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