

# BODY OF PROOF



Young  
Audiences  
Arts for  
Learning

*Beyond anecdotes or intuition, evidence – in the form of a growing body of research, evaluation, and documentation – is proving the value of arts integrated education to encourage students to think, learn, grow, and achieve in new and creative ways.*



## Proof points

### Arts integrated programming

Generations of children have been inspired by experiences with Young Audiences, dating back to 1950 in Baltimore. We began by introducing classical music to students through performances. Today, our national affiliate network uses arts integrated instruction to engage students in learning while expanding their horizons and options in life.

Is it working? Does an arts integrated curriculum raise student achievement in other subject areas? Can the arts help students develop such 21st century skills as critical thinking, collaboration, and creative problem-solving? Are we moving the needle?

Read on for proof points confirming the answer: Yes!

**Proof of concept:** *Arts for Learning curriculum*

The six-unit Arts for Learning (A4L) curriculum is producing reliable gains in student literacy learning. WestEd, our research partner, has conducted formative evaluations and analyzed reports on A4L curriculum effectiveness in nine states over consecutive school years from 2006 through 2012. Additionally, WestEd completed a rigorous, cluster-randomized trial on the impact of the A4L program in Beaverton, the third

largest school district in Oregon, as part of a five-year Investing in Innovation grant program.

**Proof positive:** *Chicago Arts Partnerships in Education (CAPE)*

At CAPE, the customary artist's portfolio takes on new life as a valuable research tool. Physical portfolios are used in the classroom to assess the impact of arts integrated projects on student achievement and academic performance. Another type of portfolio, by and for teachers and artists, provides an online platform to document the creation, implementation, and results of projects. The results of both work to inform participants about specific projects and contribute to the greater dialogue surrounding arts integrated education.

The growing body of research confirms what we always knew in our hearts and minds:

- *Student learning linked to the arts results in academic and social benefits.*
- *Students learn best when experiencing diverse means of instruction.*
- *Students involved in arts programs have a greater sense of ownership in their school communities, with higher levels of engagement, improved behavior, and lower levels of absenteeism.*

In these pages we present proof points and personal stories validating the arts in helping students learn and grow as individuals. Just as important, we show how arts integration can be measured and tracked as well as any other curriculum subject.

A handwritten signature in blue ink, appearing to read "David A. Dik". The signature is fluid and cursive, written on a white background.

**David A. Dik**  
*National Executive Director*

# inside

YOUNG AUDIENCES INC. ANNUAL REPORT 2016

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## PROOF OF CONCEPT

### Based on the science of learning

*Arts for Learning curriculum proven effective*

Years of formative evaluations and randomized trials prove the value of the Arts for Learning curriculum. Bringing the research to life are personal stories of impact from teachers, a program director, an artist, and a parent and her son.

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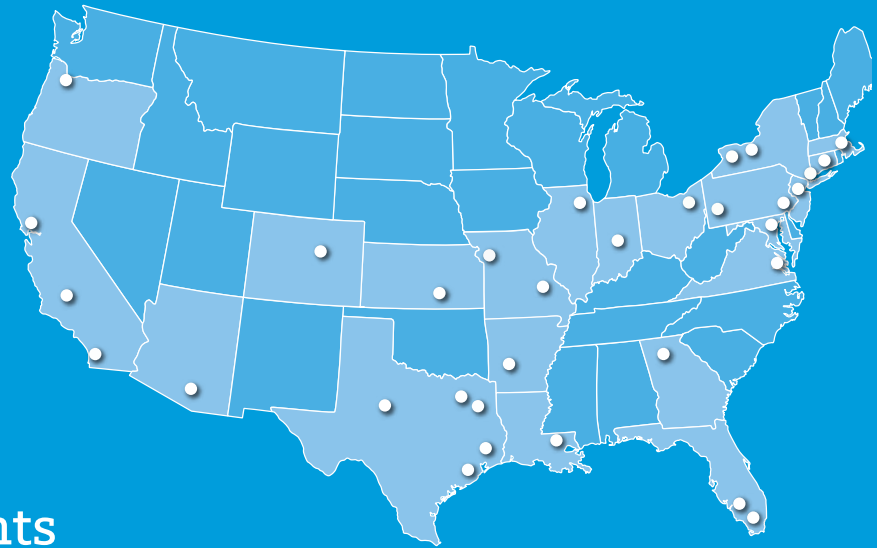
## PROOF POSITIVE

### Portfolios become valuable research tools

*Making an impact on students, teachers, policies, methodologies*

Chicago Arts Partnerships in Education (CAPE) employs a distinctive portfolio practice that has become a valuable research tool for assessment and documentation, with both physical student portfolios and an online platform by and for teachers and artists.

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# Affiliate Highlights

2016 Young Audiences Arts for Learning Program Numbers

## Number of Programs

97,491

5,064,106

Number of Participants

3,559

Artists

6,635

Partnering Institutions

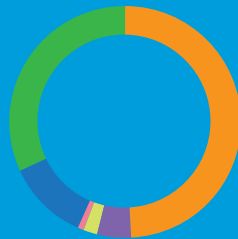
63,438

Educators

## Partners

Public Schools	73%
Independent Schools	7%
Charter Schools	3%
Post Secondary	1%
Community Based	17%
Title 1 Schools	47%

(of listed above)



## Community Settings

Urban	54%
Suburban	30%
Rural	16%



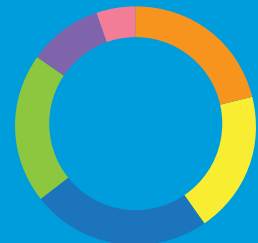
## Program Components

Residencies	62%
Performances	17%
Workshops	16%
Professional Development	5%



## Program Content

Music	21%
Theater	24%
Dance	19%
Visual and Design Arts	20%
Literary Arts	10%
Digital Media/Technology	5%



## Program Integration

40%

Literacy

20%

History

19%

STEM

13%

Character Education

5%

Nutrition

3%

Environment



## Letter *from the* Chairman and President

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Founded 64 years ago, Young Audiences Arts for Learning continues to move forward as the nation's leading source of arts-in-education programs. We know that the arts are powerful tools that have the potential to teach and motivate youngsters, and studies confirm that in schools where the arts are part of the basic curricula, improvement in learning can be dramatic. Today, Young Audiences' services include comprehensive curriculum integration projects, professional development for teachers and artists, and thousands of residencies, workshops and performances in all arts disciplines.

2016 was an eventful year for Young Audiences Arts for Learning. We welcomed two new affiliates to the network. Arkansas Learning through the Arts, based in Hot Springs Village, is our first affiliate in that state. Young Audiences of Southwest Florida, our second affiliate in the sunshine state, is serving children and schools in Naples and Collier counties. The 2016 national conference held at the Eden Roc Hotel in Miami Beach, April 14-16, attracted over 150 participants and featured a keynote address by Alberto M. Carvalho, superintendent of the Miami-Dade County Public Schools. Continuing programs included the fifth year of the Emerging Leaders Institute sponsored by The American Express Foundation and for a second year, Jones Soda funded a ten-week digital photography residency for fifth grade students in Cleveland, Ohio.

Young Audiences' programs are reaching increasing numbers of young people outside of the regular school day. Thanks to support from JCPenney Cares and The Starr Foundation, Young Audiences and Big Thought, our Dallas-based affiliate, hosted a Professional Learning Institute for administrative, program and education staff members. The focus of the three-day seminar was on expanding out-of-school time program models for affiliate communities that wish to reach overlooked and under-served populations, including military families and their children.

These are just some of the accomplishments that reflect the healthy growth of our national network. With each new school session, Young Audiences Arts for Learning's affiliates will continue to pursue strategies that make them indispens-

able role players in the education of their communities' children. Whether they work with a single teacher and teaching artist to create an arts integrated program that fits the needs of one class or work at the district level to create programs for an entire school system, Young Audiences is dedicated to getting results and designing programs that improve teaching and learning.

We are deeply grateful to the growing number of supporters who so generously contribute to Young Audiences Arts for Learning. On behalf of the entire board and national staff, we thank you for making our work possible.



A handwritten signature in cursive script, reading "Corinne P. Greenberg".

Corinne P. Greenberg  
*Chairman*



A handwritten signature in cursive script, reading "Nathan W. Pearson, Jr.".

Nathan W. Pearson, Jr.  
*President*



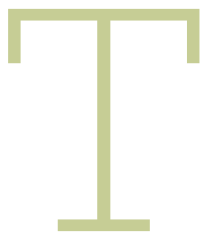




# Proof OF Concept

*Based on the science of learning Arts for Learning curriculum proven effective*

Everyone wants students to succeed in the classroom.  
The question is: What is the best way  
to achieve this goal?



o answer this question, the national Young Audiences organization partnered in 2005 with learning scientist Dr. John D. Bransford, internationally renowned for his work in human cognition and technology, and with regional Young Audiences affiliates. The result became the groundbreaking literacy curriculum known as

Arts for Learning (A4L), rooted in pedagogical theory from “How People Learn: Brain, Mind, Experience, and School.” A4L blends the creativity and discipline of the arts with learning science to provide students opportunities to excel in the classroom through activities that tap different skill sets and learning styles. Each of the six A4L units focuses on a particular art form and is built around one or more central texts.

To gauge A4L effectiveness, the national nonprofit research agency WestEd conducted several formative evaluations of the curriculum in nine states over six consecutive school years, from 2006 through 2012. Findings revealed significant gains in developing key literacy skills across student groups, including English language learners, students with special needs, and those who perform below grade level. These gains also appeared across such varied contexts as classrooms, extended learning time, and after-school applications.

Further research by WestEd focused on the A4L Lessons Project implemented in the Beaverton School District, in Oregon, as part of an Investing in Innovation (i3) development grant from the U.S. Department of Education. WestEd conducted a cluster-randomized trial over three academic years, from 2011 through 2014, with pre- and post-learning testing and statistical measurement of numbers of students and teachers, comparing results from control and treatment groups.

- During the 2010-2015 period of the Beaverton i3 grant, A4L lessons reached 23,796 students. The pairing of literacy learning and the arts increased in-school arts engagement hours by 25 per cent. Young Audiences of Oregon and SW Washington built a cohort of 15 teaching artists versed in A4L units who worked with classroom teachers to co-design and co-facilitate arts integrated lessons.
- Results revealed a reliable, positive impact on the literacy and life skills of many students, especially those students in Grade 4, where scores were significantly higher for those who participated in A4L versus the control group. The significant impact also held true for economically disadvantaged students and English language learners.
- By 2015, all Beaverton School District teachers in grades 3-5 were trained in A4L. More than 300 classrooms in 33 elementary schools integrated the arts in their curriculum during the school year. Teachers responded positively to the A4L Lessons Project, which aligned with Common Core State Standards in English Language Arts for the grades involved.
- Data collected from a number of sources, including teacher surveys and focus groups, consistently found the majority

of classroom teachers reported high levels of student engagement during instruction time. With A4L, students were motivated to create, revise, inquire, and reflect.

What became clear within the first three years of implementing A4L in the Beaverton School District was just how fully integrated the techniques and methods were in classroom teaching. A4L became much more than a separate supplemental literacy unit; art exercises and elements from A4L were being used in science and social studies. Some teachers moved ahead in their arts integration teaching practice by customizing the units, replacing suggested A4L texts with history and fiction reading selections.

Bringing this research to life are personal stories from those who have been involved in A4L and felt its impact.



JUDY TROTTER

“The more children experience arts integrated learning, **the more they get out of the lessons.**”

### Teachers see the connection between the arts and learning

Judy Trotter was involved in the 2011-2014 implementation of an A4L grant through the Professional Development for Arts Educators program (PDAE) of the U.S. Department of Education. As a teacher on special assignment with the Fine Arts Department of Charleston County School District, South Carolina, Judy worked with 73 teachers in four schools reaching 900 students annually, or a total of 2,700 students over the three-year project.

“I worked primarily with teachers in the third through fifth grades, who typically are the least likely in elementary school to incorporate arts into their classroom.” While there is a lot of singing and movement in early childhood classrooms, teachers become more hesitant in the older grades because of behavior issues, Judy says. “If teachers are not comfortable with something, they are not going to incorporate it into their curriculum. In today’s standards-driven environment, there is a lot of pressure to achieve test scores, and teachers don’t want to be perceived as losing classroom control if the kids are making noise and moving around.”

She was able to make headway with teachers because she had walked in their shoes. Judy was from their community. She was a classroom teacher for 25 years, and she had been in Charleston County for 20 years. “I didn’t just present professional development, I lived it. And I could tell stories about how art made a difference in a child’s life, or turned a child around, or opened doors for students – even from tough Title 1 schools – who now have scholarships to college.”

Judy’s goal in modeling the teacher’s role in A4L was for them to see how the art forms could be used and incorporated throughout the curriculum. “The more children experience arts integrated learning, the more they get out of the lessons. In working with one little girl to identify story elements in ‘The Three Little Pigs,’ as part of Unit 1, I could see in her eyes that



she understood the concept of symbolism we were after. Once a child has learned this, it's something she has for the rest of her life," Judy says.

"Even though I'm no longer there, I still bump into teachers who tell me they're still using the plays or other arts in their lessons. They're taking what they've learned and applying them in social studies, science, and other areas. My hope is that the experience has forever changed their way of teaching, and they pass it on to the next teacher who comes along."

### **Tapping A4L resources with tablet technology**

Jenny James is involved in a PDAE grant project aimed at providing teachers in four Title 1 schools in Jefferson Parish with tools, strategies, and instructional methods for aligning arts integrated lessons with educational standards. At the heart of the project is a digital platform accessed through tablet technology as a way to increase teacher effectiveness and enhance student learning through the arts.

Jenny, director of Education and Programs for Young Audiences of Louisiana, remembers how it used to be. "Back in the old days, teachers who wanted to present A4L had to have their CD ready and come equipped with enlarged, printed, and laminated lessons to post on the walls. That was the level of

technology in the classroom."

Today it's a whole new world. "The Arts4Learning.org website works very well on the iPad, bringing a wealth of information to your fingertips," Jenny says. "The ability to project images, access sound files and movie clips, and retrieve additional examples for lessons has been a great help to our teachers. The technology is a time-saver and tremendously useful because all the work that has been done is accessible on the website."

The PDAE grant also allowed a substantial increase in the presence of teaching artists in the classroom, aligning with the A4L co-teaching model. Not only do teaching artists bring expertise in music or dance or painting, they also helped classroom teachers become more comfortable with the digital platform.

"For classroom teachers who weren't as familiar with iPad technology, teaching artists were able to support them along the way by modeling how and when to use it during that first semester," Jenny says. "The teaching artist would use the iPad to project images and play clips, and so even teachers who might have been reluctant were able to see the benefits of using the technology."

This co-teaching model has boosted both the success of A4L and teacher buy-in. "While teachers had heard about the benefits of arts integration and believed it theoretically, they found it daunting to be sent off after a one-day workshop with a massive curriculum and told to just do it. But when they knew an expert would be coming into their classroom on a regular basis to support them, it made it easier to dive in."

Now teachers are seeing significant results, with gains in literacy, interpersonal skills, and engagement. Jenny reports hearing stories of English language learners who never spoke in class now raising their hands to answer questions. Another teacher said, "Of course we see the benefits. Our children are excited about learning, and anytime you have excitement about learning, then learning is going to take place."



## Experienced teacher finds A4L training rewarding

Jen Lawson was a 14-year veteran of elementary school teaching by the time she encountered her initial training in the A4L curriculum. Her school, Hillside Elementary in Roswell, Georgia, was among those chosen to pilot the A4L program, and she joined several colleagues in the first training session held at Woodruff Arts Center in Atlanta.

During the training, the teachers became students, walking through each unit and participating in the different learning exercises to get a good grasp on how things were done. “Reading the manual was helpful, but I’m a visual person, so it helped to see what things looked like,” Jen says. “We were given guidance on the structure and steps we needed to follow, but we also were shown additional things to make the lessons our own.”

Word Whip, a word-association exercise, is one of several learning strategies Jen latched onto from A4L to incorporate in different areas of her classroom curriculum. “I started using Word Whip in fifth-grade math, and it was remarkable to see how vocabulary would increase by the end of the lesson,” she says. “I also use it in science, social studies, and writing lessons because it engages students and gives them a better connection to the subject. And if they’re stuck on finding a word related to the topic, there’s always a safe word they can use.”

Jen looked to the teacher training as an opportunity to integrate herself into the A4L program, which she distinguishes as a deeper involvement than just presenting the lessons. When the teaching artist would do Word Whip or a theater technique called Statues, Jen was right there alongside the students, so she could be active in the program with them.

At first she thought it would be challenging to incorporate A4L into the state requirements for teaching in the classroom, but her concern was short-lived. A4L is aligned with the Common Core State Standards for reading, writing, speaking and



listening, and language. “Once they told us, and showed us, how A4L lessons matched up with standards we were already responsible for teaching, it was easier to do – and easier to let go of some of my automatic routines.”

Jen says A4L was an eye-opener for her that definitely changed the way she teaches, even after 14 years in the classroom. She may not use the strategies and techniques every day, but they’re always in the back of her mind. “As a teacher, I can say A4L was a little out of the box for me, but it was definitely

rewarding.” And she continues to ask herself, “What can I do to bring a little A4L into what I’m teaching?”

## Artists and teachers learning together and from one another

When professional teaching artists step into the classroom, they make a tremendous impression and long-lasting impact on students. When they collaborate with classroom teachers to co-teach arts integrated lessons, they learn from each other and enrich the overall educational environment.

The partnership between art and education, artist and teacher, begins well before ever setting foot in the classroom. In addition to offering numerous professional development opportunities, the national Young Audiences organization held two professional learning seminars in 2015 specifically for the A4L curriculum. The seminars, in Atlanta and Houston, brought together educators, teaching artists, school administrators, and other organizational leaders nationwide.

What was most valuable to Jimmie Woody, a resident teaching artist at the Center for Arts-Inspired Learning in Cleveland, Ohio, was the opportunity to learn from one another. “We were all sharing ideas about how we engage students and the different ways that work. We knew we could borrow and embellish and make them our own,” he says. When he presented his digital project to the group, Jimmie fielded a lot of questions about the camera he used, editing techniques, lighting, and how he achieved such a professional look. His answers gave the participants options, keeping it simple for those less tech savvy and providing advanced versions for the tech hungry.

“It was great hearing everyone’s perspective and learning how different artists do things,” Jimmie says. “I’m in theater arts, digital media, and film, so I was interested in how other visual artists and literary artists approach these same lessons. Now I can use some of their ideas to engage students in different ways. Even though I’m a professional artist, I still consider myself a student. I’m still learning and growing.”

In the classroom, Jimmie aims to engage students “in the best way, so they feel good about themselves. Writing and delivering a whole monologue or standing on stage and singing their hearts out can be confidence boosters that students carry with them their whole lives.” Through the co-teaching model, he collaborates with and engages the classroom teacher. “I don’t want to come in as some outsider and have the teacher take a back seat. Teacher involvement is key, because if students see the teacher isn’t interested and engaged, they won’t be either.”

One teacher at Watterson-Lake School told him, “I can’t be



JIMMIE WOODY

**“We were all sharing ideas about how we engage students and the different ways that work.**

We knew we could borrow and embellish and make them our own.”



you.” To which he replied, “No, and I can’t be you.” He doesn’t expect teachers to have his boundless energy or theatrical presence, but they have other strengths and know their students well. If they carry the techniques he demonstrates into other subjects, there’s a greater chance students who learn differently will benefit.

### **A mother’s perspective**

Jack Taylor was a third-grader when he first experienced A4L lessons, in the 2015-2016 school year at Cedar Mill Elementary School in Oregon’s Beaverton School District. His mother, Amy Wilde-Taylor, didn’t think her sports-oriented, soccer-playing son would relate to Unit 5: Words in Motion!, which explores poetry, dance, and the rhythm of language to express ideas, feelings, and images. She need not have worried.

“When the Arts for Learning curriculum was implemented, I noticed Jack’s enthusiasm for these lessons. He remembered the specific terms he was learning. He would stand up during dinner just to show us examples of space, movement, and shape. He voluntarily demonstrated the concepts by moving his body and dancing around,” Amy says. “He was happy about what he was learning and looked forward to the next day at school.”

A4L is producing such reliable gains in literacy, learning, and life skills that the Beaverton School District is continuing to fund the program in its classrooms. This is how Jack’s third-grade class, led by teacher Tiffany Marshall, came to work with the Young Audiences teaching artist Elizabeth Burden, in spring 2016, to learn about poetry and how to choreograph their own dances to their writing. While the students were having fun, they were also developing their skills in critical thinking, collaboration, and creative problem-solving.

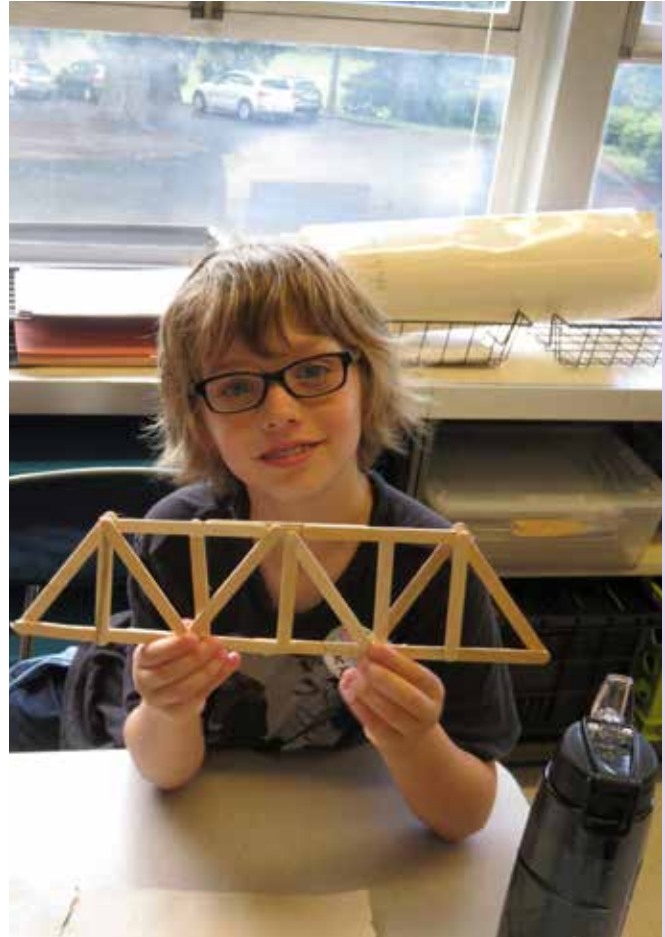
“In my old school, we didn’t have dance. I was very grumpy there because we were just sitting at our desks all day,” Jack says. “I was very excited about Arts for Learning because we get more movement time, and it makes school really fun.”

Amy, who was a teacher and now volunteers with math class twice a week, noticed a change in behaviors when the students began writing poems and choreographing dances. “I was impressed with how well the students worked together and how supportive they were of each other. In math class, some students show impatience or frustration with peers who work slowly. But when the students performed their poems, they were not critical of one another. They were more patient and even

whispered to each other what to do next. There was nothing but cooperation when each group performed.”

Amy realizes how special it is to engage her son and his peers in this way. “In their math groups, everyone is in their shell and quiet. It’s hard to draw them out. Then to see them so enthused about performing was a kind of miracle.”

Another miracle is hearing a 9-year-old say: “This school is really cool,” as Jack says of Cedar Mill. Even more important is the fact that Jack is eager for his next A4L experience. “The dancing made class a bit more fun and something to look forward to. It would be cool to do more dance next year, with more things to do and maybe make it a bit more challenging.”



## **ARTS** for **Learning** CURRICULUM

**Unit 1:**  
Character Clues in  
Action! Theatre and  
The Three Little Pigs

**Unit 2:**  
Graphic Story  
Adventures, Graphic  
novels, and My  
Father’s Dragon

**Unit 3:**  
Everyday Heroes  
Collage, and Roberto  
Clemente: Pride of the  
Pittsburgh Pirates

**Unit 4:**  
Planting a Community  
Music, and Seedfolks

**Unit 5:**  
Words in Motion!  
Poetry, dance, and the  
rhythm of language

**Unit 6:**  
Authors and Actors  
Theater, writing, and  
personal narratives







PROOF

# Positive

## **Portfolios become valuable research tools**

*Making an impact on students, teachers,  
policies, methodologies*



### PORTFOLIOS

are used in many ways by different groups of people. There are investment portfolios, artist portfolios, career portfolios, patent portfolios. The common thread among them is serving as a central collection point for things of value.

At Chicago Arts Partnerships in Education (CAPE), portfolios take on new meaning. Not only do portfolios document classroom work, they are part of an analytical strategy that feeds into a larger research process. At CAPE, portfolios are both a product and a process.

CAPE's mission is to increase students' academic success, critical thinking, and creativity through research-based, arts driven education. It partners professional teaching artists with classroom teachers in Chicago Public Schools to deeply engage students in learning by weaving together the arts and other academic subjects into integrated learning experiences.

Over the past 13 years, portfolios have become a valuable tool in the CAPE research process. Physical portfolios are used in the classroom to assess the impact of arts integrated projects on students' growth and development. A second type of portfolio – an online platform – provides a shared space for teachers and artists to document the creation, implementation, and impact of projects.

## Physical portfolios of student work

Based on input from teachers, artists, and other stakeholders, CAPE developed a strategic plan in 2003 that set a goal to research the impact of the organization's arts integration model. To support this research mission and to develop new research methodologies, CAPE has been awarded three Arts in Education Model Development and Dissemination (AEMDD) grants by the U.S. Department of Education. In 2010, the four-year Partnership for Arts Integration Research (PAIR) project was completed, providing insights on the impact of arts integration on academic performance in grades four through six. Specifically, PAIR examined the effects of arts integration against standardized test scores and demonstrated a clear relationship between arts in schools and improved scores.

Throughout the project, student artifacts were collected in physical portfolios to enable teachers and teaching artists to produce documentation that captured the essence of arts and arts integrated learning in the context of their teaching practices. PAIR lead researchers, Drs. Lawrence Scripp and Gail Burnaford, used surveys, interviews, and performance assessment instruments to document and rate multiple aspects of individual teacher and student performance. Using a quasi-experimental design and a statistical regression analysis, the researchers determined that the data unequivocally pointed to correlations between teacher participation in arts integrated professional development, lesson design and implementation, student learning outcomes, and academic test results.

"One of the greatest predictors of student performance on the Illinois Standards Achievement Test was how they did on their portfolio conference interview," says CAPE Education Director Scott Silkema. "So you start to see how a portfolio becomes part of a pool of data sources that can demonstrate cause and effect. You can measure changes in students' ability to articulate their learning, relate that to standardized test scores, and see the impact on closing the achievement gap."

Two particular areas worth noting relate to achievement gains by students who started PAIR with low scores on the Illinois Standards Achievement Test (ISAT):

- They increased academic achievement with more consistency than students in the control schools, who didn't have arts integrated instruction.
- They lessened the gap between their ISAT scores and those of high-achieving students by 22 percent, significantly higher than the 14 percent gains made by their counterparts in control schools.

PAIR findings have gained a wider audience through the peer-reviewed publication of "Embracing the Burden of Proof," by Dr. Scripp and Laura Paradis, in the *Journal for Learning through the Arts*, in 2014. Additionally, this article is available on ArtsEd-Search.org, an online clearinghouse created by the Arts Education Partnership to summarize high quality research studies on the impacts of arts education and implications for educational policy and practice.

According to CAPE Research Program Manager Joseph Spilberg, "The portfolio is part of a much larger practice in teaching and learning. Portfolios have become an evolving program practice and an evolving research practice."

The next evolution of student portfolios was a four-year research-based collaborative initiative called the International Baccalaureate Teaching Arts Project (IB-TAP). CAPE worked with six *International Baccalaureate Middle Years Programme* schools to develop and implement arts integrated curriculum in grades six through eight based in the internationally benchmarked IB structure. Students' existing IB developmental workbooks were adapted to add arts integrated components that further illuminated student learning and development. IB-TAP, completed in 2013, demonstrated how arts integration portfolios could be adapted to fit multiple education scenarios and showed diverse strategies for documenting student learning.

In 2011, CAPE again used portfolios as a foundational element in a four-year partnership with the Fine and Performing Arts Magnet Cluster Program within Chicago Public Schools Office of Academic Enhancement. The Portfolio Design Project piloted a collaborative process for creating portfolios of

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**"THE PORTFOLIO IS PART OF A MUCH LARGER PRACTICE IN TEACHING AND LEARNING. PORTFOLIOS HAVE BECOME AN EVOLVING PROGRAM PRACTICE AND AN EVOLVING RESEARCH PRACTICE."**



Joseph Spilberg

individual students' work in the visual arts, music, and literacy. The portfolios – which included still images, sound, video, and text – were organized around

a common structure so they could be systemically analyzed and summarized, with results included in composite measures of student learning.

The goal was for these results to be used by principals and district administrators in school planning and decision making processes, which increasingly require data-driven decisions.

The portfolios were planned by Magnet Cluster Lead Teachers (arts leaders in their schools), classroom teachers, and teaching artists to capture student thinking and art-making as it happened so as to generate new ideas and new art works. The portfolios then became a place for knowledge gained through current work and also for potential knowledge to be used in future work. In effect, the portfolio became a vehicle to capture the trajectory of a student's learning and development. Teachers could analyze student portfolios for greater understanding of the individual, cumulative student learning, and greater understanding of cross-classroom learning by comparing portfolios across classrooms, grades, and schools.

According to the principal investigators for the Portfolio Design Project, Dr. Scripp and Dr. Louanne Smolin, there was a chain of evidence linking teacher and student data to program outcomes. Teacher participation in professional development for the program led to increased teacher outcomes, with an ability to collaborate and design









portfolio-based, arts integrated curriculum. This led to increased student arts outcomes, in terms of the quality of art portfolios, knowledge of arts processes, and the ability to reflect on artwork. And this then led to increased student academic outcomes, with improvement in standardized test scores.

### Online portfolio platform for teachers and artists

Research is an essential component of the collaborative efforts by teachers and teaching artists to develop an arts integrated curriculum. “Our teachers and artists are researchers in their own right, as they look at and examine their practice. To support their inquiry, document their work, and capture every step along the way, we have established an online portfolio platform based on a structure that is easily shared and scalable,” says CAPE Executive Director Amy Rasmussen.

Each portfolio provides a road map for the process used by teachers and artists to develop, implement, and assess the initiative. Questions and definitions outlined in the portfolios include such elements as the following:

- What is the context of your school, school neighborhood, or classroom that led you to do this project? Briefly describe the planning process as teacher/teaching artist collaborators.
- Describe your big idea and area of inquiry. Which educational standards will be addressed?
- For each portion of the project – beginning, middle, end – what were you hoping students would learn? What did they actually learn? What surprised you during each part of the project?
- What information did you gather that informed how you will go forward with this and future projects?
- How do you capture the trajectory of your students’ learning? What was your approach to assessment?

The answers to these questions are supplemented by artifacts from the classroom, which can be still images, videos, student work samples,



Scott Sikkema

questionnaires, written journal entry, or artwork.

Upon conclusion of each project, teachers and artists reflect on their work using The CAPE Artist/Researcher Model. Created in 2014, this model puts forth understanding of what CAPE learners become as a result of engaging in arts integration. The Artist/Researcher concepts go beyond the academic, social, emotional, or artistic components of learning by establishing five distinguishing characteristics of teachers, artists, and students as CAPE learners.

The CAPE Artist/Researchers conduct investigations through art and collaboration in order to gain new understandings of the world. They are:

1. **Reflective questioners** who begin learning through a questioning process, revisit questions throughout the art and academic process, and, through reflection, generate new questions at the end of a project.
2. **Critical collaborators** who wonder, grapple, and invent while partnering with other artists-researchers.
3. **Role-shifters.** During their collaboration, students become artists, artists become teachers, and teachers become students as their roles shift to bring them new perspectives and abilities.
4. **Integrative innovators** who work and think across multiple artistic and academic disciplines to

### “THE ARTIST/RESEARCHER MONIKER DECLARES ‘THE CONTINUUM OF MAKING ART IS MAKING RESEARCH IS MAKING PEDAGOGY IS MY PRACTICE...’”

### “OUR TEACHERS AND ARTISTS ARE RESEARCHERS IN THEIR OWN RIGHT, AS THEY LOOK AT AND EXAMINE THEIR PRACTICE.”



Amy Rasmussen.

develop new ideas and create original work.

5. **Social engagers** who use their art as a tool for public dialogue and interaction.

The CAPE Artist/Researcher Model is a perception of identity that establishes a continuum of practice for students, teachers, artists, and partners. As CAPE Education Director Scott Sikkema says, “The Artist/Researcher moniker declares ‘the continuum of making art is making research is making pedagogy is my practice; it is who I become and who I am.’ For some, the concept seems obvious and the artist-researcher doesn’t require any shift in terms of what they themselves do. The shift comes in how they understand their collaborators – classroom teachers, artists, students, CAPE staff— and what we all want to become together.”

As an essential component of CAPE programming, research has become a tool to inform participants of project outcomes and to further contribute to the national and international dialogue around arts education and arts integration. For CAPE’s work, portfolios will continue to be a central focus of the work of the CAPE partners, providing both an alternate form of assessment that demonstrates student learning while also generating student artistic and academic investigations and art-making.

The use of portfolios – both as physical collections of student work, and as online platforms by and for teachers and artists – is proving valuable for assessing student impact and for documenting the journey of developing arts integrated programs.



# Affiliate Highlights

# 2016

- Alliance Arts for Learning Institute
- Arkansas Learning Through the Arts
- Arts for Learning Connecticut
- Arts for Learning Indiana
- Arts for Learning Miami
- Arts for Learning San Diego
- Arts Partners
- Big Thought
- Center for Arts-Inspired Learning
- Chicago Arts Partnerships in Education
- Kansas City Young Audiences
- Pittsburgh Cultural Trust
- Springboard to Learning
- Think 360 Arts for Learning
- Young Audiences of Abilene
- Young Audiences of Houston
- Young Audiences of Louisiana
- Young Audiences of Maryland
- Young Audiences of Massachusetts
- Young Audiences New Jersey & Eastern Pennsylvania
- Young Audiences New York
- Young Audiences of Northeast Texas
- Young Audiences of Northern California
- Young Audiences of Oregon & SW Washington
- Young Audiences of Rochester
- Young Audiences of Santa Cruz County
- Young Audiences of Southeast Texas
- Young Audiences of Southwest Florida
- Young Audiences of Virginia
- Young Audiences of Western New York

### **Alliance Arts for Learning Institute, Atlanta, GA**

The Alliance Arts for Learning Institute (AA4LI) is the educational branch of the Alliance Theatre that delivers professional learning for educators and arts integrated classroom instruction for students. The Institute's programs support school curricula, are aligned with Georgia Standards of Excellence and Georgia Early Learning and Development Standards. The Institute also provides professional learning for teachers, collaborative classroom instruction with teachers and teaching artists and student participation as an audience member at an Alliance Theatre production.

### **Arkansas Learning Through the Arts, Hot Springs Village, AR**

Arkansas Learning Through the Arts (ALTTA) joined the Young Audiences Arts for Learning network this year. 2015-16 was ALTTA's third year of operation during which its teaching artists delivered 273 one-hour sessions in workshops and residencies reaching nearly 2,000 students. Of note was a four-day poetry slam residency at the lock-down Juvenile Detention Center in Alexander. Over a hundred teens participated in the poetry residency and by the fourth day had written their own original works. Forty-six actually performed poetry based upon their life experiences and aspirations. ALTTA also partnered with the local Symphony Guild to develop curriculum materials and provide teacher training for the Hot Springs Children's Concert presented by the Arkansas Symphony to nearly 3,000 students.

### **Arts for Learning Connecticut, Hamden, CT**

Arts for Learning Connecticut (AFLCT) embarked on its first project based learning Summer STEAM camp at a community center in an urban housing authority. The participating students were immersed in projects with the theme of Envisioning the City of the Future. Students worked with AFLCT's visual arts team on planning, visualizing and constructing their cities. Using three-dimensional building, digital IPAD drawing, city digital muscscapes and visual art techniques students worked collaboratively in teams with the AFLCT artists in creating cities and learning essential STEAM concepts that were new to them, such as measuring, engineering design and technology.

### **Arts for Learning Indiana, Indianapolis, IN**

Arts for Learning Indiana expanded its Fresh StART Indy program through Neighborhood Stories, a project that encourages the sharing and collection of stories in underserved communities throughout Indianapolis. Visual artist Emily Kennerk designed a "Reader's Chair," a transportable, oversized armchair, to serve as the centerpiece of project-related community reading events. Indiana Furniture, in consultation with Mayer Fabrics, constructed the chair, which includes two cut-outs for puppeteers to interact with the reader. Arts for Learning Indiana has also partnered with Author Solutions to publish five books based on the "Neighborhood Stories" written and illustrated by children and families who participated in workshops at Indianapolis Public School 15 Thomas D. Gregg Elementary, Shepherd Community Center, and the East 10th United Methodist Children and Youth Center.

### **Arts for Learning Miami, FL**

Arts for Learning (A4L) launched comprehensive after-school services reaching 120 students in Opa Locka. A4L also expanded its paid summer internship program to be year-round. The All Kids Included Saturday program which serves children with and without disabilities added an additional new site and expanded its summer camp offering. A4L also partnered with Broward County Public Schools to provide early childhood programs. In April, A4L proudly hosted the national Young Audiences Arts for Learning Conference at the Eden Roc Hotel.

### **Arts for Learning San Diego, CA**

Arts for Learning San Diego entered its ninth year of partnership with National School District, located in the city's most diverse and lowest income neighborhood. The affiliate's Arts for All program serves all ten elementary schools in the district--6,000 students and 255 classroom teachers--and by the time a student graduates from sixth grade, that youngster will have received classes in dance, theatre, poetry, visual art, music, and ballroom dancing. The National School District puts into practice a belief that students need the arts throughout the day--before, during, and after school--and Arts for Learning San Diego is a key provider for this visionary district.

### **Arts Partners, Wichita, KS**

Arts Partners presented more performances, workshops and artist residencies to schools than any other year in its history. Roster artists provided programs to ten schools participating in the Wichita Public Schools' Fine Arts Afterschool program, supported by a 21st Century Community Learning Centers grant, and programs to five additional schools thanks to a Magnet School Assistance Program grant. The life and legacy of native Kansan Gordon Parks inspired Arts Partners artists to design new programs exploring his many creative talents. Fifteen new programs were developed for area schools thanks to a partnership with the Ulrich Museum of Art at Wichita State University and support from the Kansas Health Foundation.

### **Big Thought, Dallas, TX**

Big Thought launched a new brand and website through a partnership with Fossil Group. The affiliate's vision statement is: "Big Thought brings relentless optimism, innovation and imagination to the biggest problem facing education today: the opportunity gap." Big Thought manages a network of partners to support both in-school and out-of-school time learning opportunities and is committed to sharing its expertise locally, nationally and internationally. Additionally, Big Thought manages the Dallas City of Learning program, a partnership with the City of Dallas and the Dallas ISD. The program, which ensures that all students have access to learning opportunities during the summer months, received the 2016 National Summer Learning Association Founder's Award.

### **Center for Arts Inspired Learning, Cleveland, OH**

The Center for Arts-Inspired Learning (CAL) engaged Northeast Ohio students in 6,675 programs--5,724 of these were long-term residencies that allowed CAL to have a deeper impact with richer experiences and curricular connections. The second year of CAL's partnership with Jones Soda introduced students to digital photography skills and placed two winning images on nationally-distributed soda bottles. With NEA support, CAL created a residency that taught middle-schoolers American history through American musicals. An afterschool program used the arts to break down

language barriers and provided a welcome place for learning to Nepalese refugee students and their families. And CAL's Find Your Voice film residencies in 11 schools in the Cleveland Metropolitan School District used digital storytelling to explore social issues that impact student lives and concluded with a film festival for a standing-room only audience.

### **Chicago Arts Partnerships in Education**

Chicago Arts Partnerships in Education (CAPE) engages students, inspires teachers, and demonstrates impact by partnering with 80 teaching artists and 200 classroom teachers to integrate the arts into the curriculum at 81 Chicago public schools reaching 4,000 students. Teams of teachers and teaching artists worked together throughout the year to plan and co-teach projects that wove visual art, music, theater, dance, and digital media into units on math, science, language arts, history, and humanities. CAPE is collaborating with evaluators from the University of Illinois at Chicago to more deeply research CAPE's impact on in-school and after-school programs.

### **Kansas City Young Audiences, Kansas City, MO**

Kansas City Young Audiences (KCYA) purchased and is renovating a building in midtown Kansas City--the first permanent home in the organization's 55-year history. The new location will raise public awareness and establish KCYA as an arts leader and hub of creativity in the heart of the city. KCYA also began phase two of an innovative collaboration with the KC STEM Alliance to integrate the arts into the Launch STEM curriculum. By pairing a KCYA teaching artist with a classroom teacher in a STEAM (science, technology, engineering, Arts and math) collaboration, Kansas City Young Audiences can strengthen its position as a classroom resource to help educators reach their goals.

### **Pittsburgh Cultural Trust, Pittsburgh, PA**

The Teaching Arts Education Initiative (TAEI) is a collaboration between the Pittsburgh Cultural Trust, the Greater Pittsburgh Arts Council, and Pittsburgh Filmmakers/

Pittsburgh Center for the Arts that launched in 2015. This initiative provides targeted professional development in the areas of artistic, teaching and business practices designed to meet the educational needs of teaching artists. A wide range of key stakeholders and diverse experts in the arts education community not only deliver high quality workshops, but also create opportunities for new collaborations. To date, TAEI has served over 300 teaching artists in its area.

### **Springboard to Learning, St. Louis, MO**

Springboard's The Art of Story program provided arts-integrated learning experiences to special education classrooms serving students with multiple disabilities. Each class received five hours of instruction through a one-week storytelling and story-writing residency. Learning standards were taught and demonstrated through storytelling providing many opportunities for engagement, representation, and expression. Language was layered on top of sensory experience and physical activity, allowing learners to store, access, and exhibit understanding of information in multiple modalities. Students connected with stories as active listeners, writers, performers and collaborators, exploring a wide variety of options for learning, retelling, creating, and presenting narratives.

### **Think 360 Arts, Denver, CO**

Think 360 Arts is celebrating 54 years of cultivating creativity through artists in schools and teacher professional development in arts integration. In November, Think 360 Arts acquired The Harmony Project, a Colorado non-profit dedicated to enhancing the teaching and learning process in underserved schools by partnering professional artists with classroom teachers. In June the affiliate held the 26th annual Institute for Creative Teaching, a week-long class for educators that focuses on arts education and integration strategies. Workshop presenters helped the participants to learn about sensory-based arts that engage students with disabilities. One of the most moving presentations was by dancer and choreographer Jennifer Johnson-Lowe, who performed with three dancers with physical and emotional disabilities.

### **Young Audiences of Abilene, TX**

The number of youngsters experiencing Young Audiences of Abilene's (YAA) programming through performances, residencies and workshops increased by 20 per cent. The affiliate's partnership with the National Center for Children's Illustrated Literature continued with YAA-sponsored programming in schools inspired by pieces of children's literature illustrated by artists whose original work is exhibited at the NC-CIL. The artists included Alice and Martin Provensen, Jon J. Muth, and Mark Teague, who was the featured illustrator at the 2016 Children's Art and Literacy Festival in June. YAA organized the festival's dramatic readings and costume characters inspired by Mark Teague's work. The festival included opportunities for youngsters to write and illustrate their own storybooks, create digital characters, and make storybook sculptures.

### **Young Audiences of Houston, TX**

All of Young Audiences of Houston's performance, workshop and residency programs strive to serve students from every background and the affiliate is particularly proud of two new programs. The affiliate's after-school programs extend arts-in-education experiences past the standard school day and help bolster core curriculum classroom instruction. The new Arts Promise program was designed to reach children in Houston's low-performing middle schools. Both affiliate programs help to reduce dropout rates and offer children additional opportunities to enhance their creativity and critical thinking skills, improve their confidence and over-all academic performance.

### **Young Audiences of Louisiana, New Orleans, LA**

Young Audiences of Louisiana completed the second year of the US Department of Education PDAE grant funded Arts-Integrated Professional Development project in partnership with Young Audiences, Inc. and Jefferson Parish Public Schools. This comprehensive project served 53 teachers and 1,325 students through annual institutes and embedded professional development residencies using Arts for Learning Lessons as the foundation. Now in its fourth year, the Young Audiences Charter School has exceeded enrollment targets with 700 creative learners engaged in arts integrated learning daily.



### **Young Audiences of Maryland, Baltimore, MD**

Young Audiences of Maryland (YAMD) partnered with 490 schools and community-based organizations to provide opportunities to learn in and through the arts to over 191,000 youth in all 24 Maryland school districts. YAMD provided 16-session literacy residencies to 56 high-need Baltimore City early learning classrooms through its partnership with the Wolf Trap Institute and expanded its Summer Arts and Learning Academy to four sites, providing a five-week, full-day, arts-integrated summer program to 800 Baltimore City students in grades K-5. Through a district-level partnership with Prince George's County Public Schools, YAMD piloted "Growing Up Green," an arts-integrated, kindergarten-level environmental literacy program that will expand to 20 new schools next year.

### **Young Audiences of Massachusetts, Boston, MA**

Young Audiences of Massachusetts welcomed two new board members, five new artists, and honored four others as trustee emeriti. Arts learning programs were brought to 154 towns reaching 145,000 students. Additionally, the affiliate reached 135 homeless pre-school students with the Expanding Horizons Through Music year-long residency and 160 children in hospital schools with its Healing Arts residency. New partnerships were formed with the Sarah Greenwood School and West End House in Boston's underserved neighborhoods. Thanks to a grant from Edvestors, the affiliate will offer year-long residencies in music and dance. The Friday Arts residency with 12 teaching artists was expanded to include dance and music.

### **Young Audiences New Jersey and Eastern Pennsylvania, Princeton, NJ**

Young Audiences New Jersey and Eastern Pennsylvania (YANJEP) received a Leadership Award from the Cultural Access Network Project, a program of New Jersey Theatre Alliance and New Jersey State Council on the Arts. YANJEP was honored for its ongoing commitment to removing barriers that prevent students with disabilities from fully participating in the arts. Also, YANJEP provided professional development for teaching artists combined

with a residency for students at the Bancroft School, a hospital and education facility for children who are medically fragile and technologically dependent. With teaching artist Marilyn Keating and collaborating teachers, students created stop-motion animated films to tell personal stories.

### **Young Audiences New York, New York City, NY**

The affiliate expanded its LINK NYC program to provide 35 high school students with digital media skill building and access to viable career paths. Through the Community Creation Labs program, elementary and middle school students in three neighborhoods teamed up with parents and local businesses for arts-based service learning. Guided by YA artists, the students responded to the question: What can we create together to improve our neighborhood? Solutions ranged from dance performances addressing the roots of violence to community art walks. In partnership with Columbia University's Teacher's College, the affiliate created a new professional development and certification program which will begin with inaugural group of ten teaching artists next year.

### **Young Audiences of Northeast Texas, Tyler, TX**

Established in 1997, Young Audiences of Northeast Texas (YANET) provides opportunities for students, teachers, schools, families, and communities to engage in the arts together. YANET's roster of teaching artists give performances, workshops, residencies, and teacher professional development in all art disciplines. The affiliate works with schools to develop customized residencies that use the arts to illuminate and deepen the impact of the core curriculum, while simultaneously developing an appreciation for the importance of the arts themselves. YANET and the Tyler Independent School District are members of the John F. Kennedy Center's Partners in Education Program which enables them to create professional development programs for teachers on how to integrate the arts into the curriculum.

### **Young Audiences of Northern California, San Francisco, CA**

Young Audiences of Northern California's teaching artist Eddie Madril led a residency

called Native American Dance and Culture for third grade classes at Buri Buri Elementary School in South San Francisco. For six weeks, Eddie taught four classes with his special blend of American Indian dance, music, cultural history, art and American Indian sign language. The residency culminated with the students performing a special program for the entire school. Teachers praised Eddie's residency. They said it had a significant impact on their students, who had the opportunity to create, to think and take chances and not be afraid to ask questions during his classes. Next year, Eddie will return and work with the new third grade classes at Buri Buri.

### **Young Audiences of Oregon and SW Washington, Portland, OR**

What happens when you combine 150 high school singers, an experimental rock band, and an extraordinary teacher for a year-long Young Audiences residency? Young Audiences of Oregon & SW Washington (YAOW) learned the answer: a life-affirming expression of community and creativity. In connecting professional musician and composer Luke Wyland with Camas High School Choir and its Director Ethan Chesin, YAOW sparked a musical partnership that produced an acclaimed, original song cycle for choir and band that toured the Northwest. YAOW enhanced the collaboration by creating a Business of Music curriculum engaging students in recording, graphic design, curation and other professional pathways in the music industry.

### **Young Audiences of Rochester, New York**

Young Audiences of Rochester continues to influence greater Rochester's arts education scene in creative ways. From the expansion of TruArt Dance Company, an after-school, teen-led creative entrepreneurship initiative, to providing arts enrichment programs for the Rochester City school district, numerous charter schools, and City of Rochester Recreation Centers, the affiliate continues to diversify and work with new community arts partners. Now serving 15 counties with arts programs, the affiliate is proud of its achievements and is looking forward to celebrating its 55th anniversary in 2017.

### **Young Audiences of Santa Cruz County, AZ**

Since 1972, Young Audiences of Santa Cruz County has been providing music, dance, theatre and fine arts programs for students and families of Santa Cruz County. Based in Nogales, the Young Audiences of Santa Cruz County continues to ensure that all children have an opportunity to experience an arts-infused curriculum from kindergarten to high school.

### **Young Audiences of Southeast Texas, Beaumont, TX**

Young Audiences of Southeast Texas had a rewarding year bringing the arts to children in the tri-county area it serves. The affiliate was honored by the Arts Council as the Outstanding Arts Organization of the year. As one of many organizations in the area, the award affirmed the importance Young Audiences of Southeast Texas' work and programs for schools and students. The affiliate is also proud of their arts programs focusing on literacy. In partnership with Rotary Club and Vidor ISD, YA held a four-week summer camp for elementary students who needed help with reading. The camp program used the visual arts, song and play acting to help children increase their skills and spark a love for books and reading.

### **Young Audiences of Southwest Florida, Naples, FL**

Although it is only two years old, Young Audiences of Southwest Florida is already making an impact on the schools it serves in Naples and Collier County. At East Naples Middle School, the affiliate provided a theater program which introduced students to dramatic literature, acting, theater design and theater production. The project culminated with a production written and staged by the students for an audience of over 300 at the Sugden Theater. For the coming school year, the affiliate is organizing a new orchestra program based on the El Sistema model for 100 students in the Golden Gate Middle School Orchestra program and 50 high school mentors. The Champions for Learning organization is providing \$35,000 for instruments for the program.

### **Young Audiences of Virginia, Norfolk, VA**

Young Audiences Arts for Learning Virginia launched new initiatives and professional development services, strengthened programs focusing on hometown heroes and artists, offered mindfulness training for students, parents and educators, and enriched district-wide learning within the classroom through the arts. Several new after-school residences using theater and dance to reinforce literacy skills were developed thanks to partnerships with 21st Century Community Learning Centers. And collaborations with professional dancers and visual artists resulted in new programs focusing on the physics of movement with visual art and ballet. The affiliate also created nutrition programs to help promote healthy-living habits for young students.

### **Young Audiences of Western New York, Buffalo, NY**

Western New York continued expanding its juvenile justice programs and is now working with detained youth and young people who are living away from home all year. With at least 500 contact hours each year, working with Erie County Social Services and hearing from family courts, the affiliate is seeing an impact on recidivism. And area youth are building more successful lives. This past spring, several of these young people were employed in Young Audiences' ArtWorks youth development program.

## Management's Discussion of Young Audiences, Inc. Financial Statements

Young Audiences' FY2016 financial statements reflect the organization's strong financial management and long-standing commitment to provide the highest quality programs and services to Young Audiences affiliates while maintaining low overhead costs. Expenses for Affiliate Program Services were 75 percent of YAI's overall budget; administrative and fundraising expenses were 15 percent and 10 percent respectively.

Several items are worth noting. Generally accepted accounting principles require that the full value of multiyear grants be included as revenue in the fiscal year that the 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.

YAI ended the year with a decrease in net assets of \$806,556 due in part to investment in infrastructure and program development. In addition, YAI's annual gala netted less than budgeted. Market conditions also affected YAI's investments, resulting in a substantial decrease in performance from the prior fiscal year. To cover shortfalls in FY16, YAI drew on cash reserves accumulated from prior years' surpluses.

If you would like additional information about YAI's financial condition or the accounting rules that determine how multi-year 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](http://www.youngaudiences.org).

## Young Audiences, Inc. Combined Statement of Revenue and Expenses

June 30, 2016 (with comparative amounts for 2015)

	Total National 2015-2016	Total Affiliates 2015-2016	Total Combined 2015-2016	% Rev/Exp 2014-2015	Total Combined 2014-2015	% Rev/Exp 2014-2015
<b>SUPPORT AND REVENUES</b>						
<b>Earned Revenue</b>						
School Sources & Contracted Income	122,020	14,494,376	14,616,396	38%	14,636,439	38%
Investment Income	(77,525)	164,654	87,129	0%	378,325	1%
Affiliate Cooperative Funding Fees	326,315		326,315	1%	309,117	1%
Other Earned Income	46,784	273,892	320,676	1%	357,204	1%
<b>Total Earned Revenue</b>	<b>417,594</b>	<b>14,932,922</b>	<b>15,350,516</b>	<b>40%</b>	<b>15,681,085</b>	<b>40%</b>
<b>Contributed Revenue</b>						
Individuals & Board Members	30,438	2,571,879	2,602,317	7%	2,897,148	7%
Corporations & Foundations	229,086	11,007,094	11,236,180	29%	10,862,022	28%
Government (Federal, State, County)	3,161	6,778,228	6,781,389	18%	6,232,759	16%
Special Events (net of costs)	486,189	1,244,472	1,730,661	5%	2,155,175	6%
Grants from Young Audiences Inc.		160,500	160,500	0%	262,269	1%
Other Contributed Revenue		238,892	238,892	1%	843,254	2%
In-Kind Contributions	26,197	261,284	287,481		31,022	0%
<b>Total Contributed Revenue</b>	<b>775,071</b>	<b>22,262,350</b>	<b>23,037,421</b>	<b>59%</b>	<b>23,283,649</b>	<b>60%</b>
<b>Total Revenue</b>	<b>1,192,665</b>	<b>37,195,271</b>	<b>38,387,936</b>	<b>99%</b>	<b>38,964,734</b>	<b>100%</b>
<b>COSTS AND EXPENSES</b>						
Affiliate Program Services	1,504,837	31,977,067	33,481,904	88%	32,725,965	79%
Management & Fundraising	494,384	3,923,509	4,417,893	12%	8,722,230	21%
<b>Total Costs and Expenditures</b>	<b>1,999,221</b>	<b>35,900,575</b>	<b>37,899,797</b>	<b>100%</b>	<b>41,448,195</b>	<b>100%</b>
<b>Excess of support and revenues over costs and expenses (under)</b>	<b>(806,556)</b>	<b>1,294,696</b>	<b>488,140</b>		<b>(2,483,461)</b>	

<sup>1</sup> 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, 2016 and 2015

	2016			2015	
	Unrestricted	Temporarily Restricted	Permanently Restricted	Total	Total
<b>Revenues and Support</b>					
Individuals and Board members	\$30,438			\$30,438	\$44,008
Corporations and Foundations	124,086	105,000		229,086	372,058
Government	3,161			3,161	46,033
Annual gala	750,411			750,411	601,085
Less: Direct expenses	(264,222)			(264,222)	(257,775)
Donated services	26,197			26,197	31,022
Affiliate cooperating funding fees	326,315			326,315	309,117
Contracted services	122,020			122,020	157,332
Conferences	46,784			46,784	63,935
	1,165,190	105,000	-	1,270,190	1,366,815
Net assets released from restrictions					
Satisfaction of program restrictions	87,000	(87,000)		-	-
Endowment appropriations and release from restrictions to operations	450,080	(450,080)			451,840
Appropriation from Board Designated Fund to operations	399,920			399,920	
Total Revenues and Support	2,102,190	(432,080)	-	1,670,110	1,818,655
<b>Expenses</b>					
Affiliate Program Services	1,504,837	-	-	1,504,837	1,730,664
Supporting Services					
Management and general	299,015			299,015	310,199
Fundraising	195,369			195,369	121,468
Total Supporting Services	494,384		-	494,384	431,667
Total Expenses	1,999,221	-	-	1,999,221	2,162,331
Increase (Decrease) in net assets before non-operating activities					
	102,969	(432,080)		(329,111)	(343,676)
Non-Operating Activities					
Appropriations to operations from board designated endowment	(399,920)			(399,920)	(451,840)
Investment income, net of foreign taxes and management fees \$86,897 (2015) and \$86,947 (2014)	353	4,704		5,057	3,336
Net realized and unrealized gains (losses) on investments	(5,781)	(76,801)		(82,582)	115,796
Total Non-Operating Activities	(405,348)	(72,097)		(477,445)	(332,708)
Increase (Decrease) in Net Assets	(302,379)	(504,177)	-	(806,556)	(676,384)
Net assets, beginning of year	435,533	1,852,205	4,640,157	6,927,895	7,604,279
<b>Net Assets, End of Year</b>	<b>\$133,154</b>	<b>\$1,348,028</b>	<b>\$4,640,157</b>	<b>\$6,121,339</b>	<b>\$6,927,895</b>

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.*

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B. J. Adler

American Business Press

Bachmann Strauss Family Foundation

Baker Foundation

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Mrs. Richard J. Bates

Mr. and Mrs. Kenneth G. Beitz

Dr. Thomas P. Bergin

Mrs. William J. Bernbach

T. Roland Berner\*

Thomas R. Berner

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