

# LEARNING TO SUCCEED IN THE PROCESS



Young  
Audiences  
Arts for  
Learning  
Celebrating 60 Years



As you might expect of any 60-year-old, our looks have changed a bit over the years. We started out as simply “Young Audiences”, an organization that brought classical music concerts to school kids in Baltimore. Now we are Young Audiences Arts for Learning, with 30 affiliates offering programs that introduce almost every conceivable art form into curricula and communities for five million children nationwide each year.

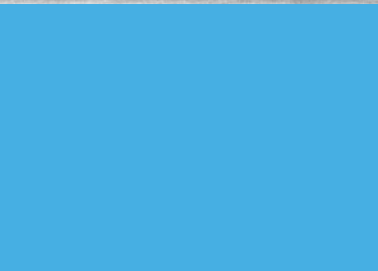
So, we've grown. But in some very basic ways, we remain the same.

We still believe in the absolute necessity for the arts in education. Integrating arts experiences of exceptional quality into the learning and lives of our children is still at the very core of what we do. Our relentless advocacy of these principles has earned us the recognition of Presidents from Nixon to Obama and a preeminent place in the ongoing debate over the direction of American education.

This debate is taking place during a time in which tremendous ferment is roiling not just education, but technology, communications, politics, employment and economies all around the world. The pace of change is searing. Knowledge is, as ever, a vital commodity. Yet it has an ever-shorter shelf life.

What can prepare our children for a world moving so fast that the knowledge they acquire in school may already be obsolete by the time they graduate? Their path to meaningful, successful lives lies not only in *what* they learn, but in *how* they learn it. Learning is not a discrete event or single body of information. It is an ongoing, continual process.













If today's students can expect to have ten jobs or more in a working career, then mastering this process of learning the next new thing is essential. And nothing will help children do this more effectively than arts-integrated learning.

The continual learning process we advocate is just as applicable to our own organization's success as to our students'. Sixty years' experience has taught us that our success comes not only from *what* we do, but from *how* we do it. As the trends in American education have cut deeply into the resources for arts in schools, we have been challenged to step into the breach. To do this, we have had to walk our talk: think creatively, sharpen our professionalism around our goals, adapt, collaborate, exploit the latest technologies so as to integrate all manner of arts into the education of more children in more venues than ever before. It is by these means that we can help children learn to learn, and *in the process*, learn to succeed.

Let's look at the components in the learning process that lead to creating successful, continual learners and see how beautifully the arts fit in.





# Engagement

The plain fact is that students will not put forth the effort to succeed if their education seems irrelevant to their lives. Thirty per cent or even more of students drop out of school because they feel no engagement in the learning process. Education has to be made more available, more meaningful, more motivating.

The first step in the process, then, is to create a space that truly engages students on some level--emotional, aesthetic, physical and/or intellectual. All the anecdotal evidence of our long experience, all the studies that both we and independent scientists have conducted, confirm that the arts have a unique ability to touch us all profoundly, personally, in ways that are difficult to replicate through other means.

This is why Young Audiences started out as a provider of, at first, classical music concerts and then, later, a wide range of programs featuring all genres of music, dance, visual arts and theater. Giving children the opportunity to have high quality arts

experiences was and is an indispensable tool to creating engagement.

Over the years, arts education has been confronted by an increased emphasis in school systems on standardized testing in a few core subjects. This trend has had two unfortunate results. It usually has come at the expense of school arts programs, thereby depriving students of the deep aesthetic and personal connection which the arts have to offer. It has also had the perverse effect of undermining enthusiasm for learning in those very core subjects for which the arts were being sacrificed.

Young Audiences has responded by developing programs that fully integrate arts experiences into the school curriculum. This allows us to use the bond that the arts so effectively establish with students to enhance their receptivity to other school subjects. It also allows us to move students along to the next important step in the continual learning process--active participation.

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**“Their path to meaningful, successful lives lies not only in what they learn, but in how they learn it.”**









# Participation

Engagement is a prerequisite for successful learning. But it isn't sufficient. Students must actively participate in their education to succeed and our arts-integrated programs help them do it.

From an initial exclusive focus on concerts and demonstrations, which emphasize the art and the artist, we have broadened our efforts to include residencies and workshops. These programs position students at the center of their learning with hands-on participation. We have produced books and videos that train artists to maximize the effectiveness of their programs. We have developed major partnership programs with cultural organizations, and inaugurated *Arts Partners*, a comprehensive arts-in-education program linking schools and community cultural resources with the K-12 curriculum.

Today, we are involved in integrating arts experiences of all kinds into the full educational process, collaborating with entire school systems. Recognizing that the arts have an enriching role to play in children's lives beyond the scope of the classroom, we extend our programs after school in libraries,

community centers, hospitals, juvenile detention centers and at camps during summer.

All our programs focus intently on using the arts to draw students into active participation in the process. Every Young Audiences service now incorporates four signature elements meant to give artists, teachers and students guideposts to successful participation: experiencing art, understanding art, creating art and connecting art to other learning.

The message here is that art is open and expressive, but it is not random. When one is staging a play, there are marks to hit. The actors and director and stagehands and ticket takers have to communicate and collaborate to produce the desired effect. Educators and leading business people agree that students and workers must have these and other, similar, twenty-first century skills: the ability to think creatively about unfamiliar problems and put them into a manageable context, to be a creative problem solver who is literate across numerous platforms and technologies, to be self-directed, collaborative and productive. They must also master the next component—resilience.

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# Resilience

After students have been given the opportunity to experience the arts, have learned to tap the deep well of their inner lives and draw on the strength and meaning there to become active participants, the hard part begins. The learning process, like life itself, inevitably involves periodic setbacks and frustration. Research shows that, in particular, children from difficult family environments are prone to lack of self-control and disbelief in their ability to succeed. But in case after case, participation in the arts has a track record of helping children develop self-esteem, become more patient and resilient. Instead of giving up at the first sign of difficulty, they learn to work the problem: try, fail, back up and revise until they succeed.

In one of our most exciting and successful signature programs, *Arts for Learning Lessons*, students work back and forth in an integrated fashion between literacy instruction and arts-based activities, strengthening their creative and critical thinking skills and using each activity to leverage learning in the next. As students work their way through cycles of creation, reflection and revision, their teachers

gradually withdraw from a top-down teaching role into one of guidance. Students increasingly rely on their own self-monitoring and the feedback from their peers to revise their work. Testing results verify not only measurable gains in understanding, but striking improvements in self-confidence and discipline.

Another program, *MetLife Learning for Life*, comprises intensive workshops and performance opportunities that foster student engagement, nurture creativity, aid in the development of learning and life skills, and inspire exploration to solve challenging problems. Arts-based residencies rooted in disciplines as varied as digital game design, composition, dance, visual art and playwriting focus on issues that are relevant to young people today, such as the environment, nutrition, and the media.

Programs like these empower students to believe in themselves, to take greater control over their learning and lives, to overcome frustration and bounce back. Resilience gives them the strength to undertake the next step—diligence.

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# Diligence

Succeeding, achieving excellence, is a byproduct of a number of factors; often not ones we might most expect. Having a high I.Q., for instance, doesn't necessarily lead to excellence. Nor does having innate talent. It turns out that the old quote from Thomas Edison, that genius is one per cent inspiration and 99 per cent perspiration, is very close to the truth.

In his book, *Outliers*, Malcolm Gladwell makes the case that what separates successful people from the crowd, even talents as outstanding as Mozart or Bill Gates, is the amount of time they spent learning their craft. Not their natural brilliance, but hours of practice. In researching the formative backgrounds of numerous and widely different successful people, Gladwell arrives at the "magic number" of 10,000 hours for achieving excellence, whether they be devoted to programming computers or playing piano. Most of us will never spend that much

time on any task. To do so seems like some kind of cruel punishment. But, as Gladwell notes, "Hard work is a prison sentence only if it does not have meaning."

Conversely, if you are excited by, and deeply connected to, what you are doing, you don't perceive the work as a burden. This is the great advantage of arts-based learning. Very few people have the tolerance for boredom to stick at rote learning for endless hours on end. But to reiterate and refine something you love, to discover and delight in its every nuance until it feels like second nature, is pleasurable and deeply satisfying. Each hard-won accomplishment brings greater confidence that you really can achieve whatever you set your sights on. Each new level attained increases your ambition to reach out for something even greater. This determination to keep growing leads to the next step—collaboration.

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**"Hard work is a prison sentence only if it does not have meaning." Malcolm Gladwell, *Outliers***



# Collaboration

Most of us who have seen improvisational theater think of it as clever, light entertainment. But it is based on a single tenet that has everything to do with learning to succeed in the process. In improv, whatever one actor suggests on stage, the other doesn't say, "no." "No." shuts down the possibilities. "No." precludes discovery. Instead, the right answer is, "Yes, and —." "Yes, and —" opens the door to new input and allows the premise to grow.

Being open and collaborative is crucial in what author Thomas Friedman calls a flat world, where instantaneous communication and rising levels of education mean that no person or group of people has a lock on knowledge. It is indisputable that the arts — theatre, music, film, art—promote a student's ability and desire to collaborate and include. They promote empathy and social integration. Students who learn through the arts gain skills in listening, team building and communication.

"Yes, and —" has likewise played a major role in the transformation of Young

Audiences. We have moved from being an organization centered in New York with satellite chapters to being a national office supporting the particular needs of each affiliate in our coalition. We have launched a highly interactive, new website that presents the best work of all our affiliates, featuring an on-line case study portfolio, examples of what good teaching looks like, and a strong social media component. Our goal is to establish our site as the go-to destination for information and research about the field of arts in education. Through this site, as well as in print and person-to-person, Young Audiences will document and disseminate best practices from within and without the network and add our voice to all important public policy debates.

The need to decide how and with whom to collaborate most effectively, to determine which practices are best to promote, brings us to the final component in the continual learning process — assessment.

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# Assessment

Artists rarely present their first efforts. Reflection and revision drive their process as much as creativity. These are the habits cultivated in students by *Arts for Learning Lessons* and the many other Young Audiences programs that promote the continual learning process. Knowing how to assess helps students understand where they are in relation to the goals they have set for themselves. Developing skill in self-correction and judgment encourages them to understand, to improve and to “own” their learning.

We, too, at Young Audiences need always be prepared to weed out ideas that don’t work so that we can grow the ones that do. That is why we have long been committed to a regime of rigorous, scientific assessment of our programs’ effectiveness, both internally

and through the agency of the national education research organization WestEd. In fact, we were recognized in The President’s Committee on Arts and Humanities report for our performance criteria and processes in evaluating teaching artists.

Many Young Audiences residencies end with a presentation to the school or even to the whole community. It’s not easy for students to put their work out there for the world to assess—possibly, to reject—especially if they have put their whole hearts into it. But it’s amazing how young people step up when given the chance and the skills. We’re determined to spend the next 60 years helping all our kids step up. And find success in the process.

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# 2012

## National



This year has brought exciting progress on a number of fronts, from signature programs to new and old affiliations to professional development. In all these areas, our outreach is burnishing our credentials as the nexus for collaboration and best practices in arts in education.

### **Arts for Learning Lessons (A4L)**

Arts for Learning Lessons, with substantial support from the Starr Foundation, is gathering momentum to become a groundbreaking, nationally accepted arts-integrated curriculum model. Already, A4L has reached more than 40,000 students nationwide in over 100 school districts.

In June we completed the second year of a five-year Investing in Innovation (i3) grant for this program, awarded by the U.S. Department of Education to a partnership of the Beaverton School District in Oregon; the University of Washington; Young Audiences, Inc.; Young Audiences of Oregon and SW Washington and our evaluation partner, WestEd.

We have also just completed the first year of a three-year grant from the U.S. Department of Education's Professional Development for Arts Educators Program

(PDAE). This one is in partnership with the Charleston County School District in South Carolina, which is outside of our affiliate network. Here, too, WestEd will independently conduct an exacting evaluation of the program so as to enable its replication nationwide.

In both Oregon and South Carolina, we have spent significant time providing in-depth professional development for teachers and teaching artists as well as revising and adapting each A4L unit in response to feedback from teachers and administrators.

### **MetLife Learning for Life**

This year, supported by funding from the MetLife Foundation, 14 Young Audiences affiliates sponsored *Learning for Life* residencies for more than 3,450 students in 31 schools. These in-depth, creative problem-solving residencies are specially designed for

middle school students and are led by Young Audiences teaching artists in partnership with classroom teachers. The residencies include disciplines such as composition, dance, visual art and playwriting to study issues of interest to today's youth.

### **Professional Development**

To further support and strengthen the A4L initiative, Young Audiences held a three-day National A4L Professional Development Institute at Roanoke College in January. Thirteen attendees, representing ten affiliates plus the Charleston County School District, were exposed to the new Unit 6 and adjoining Residencies, affiliate assessment, research and program planning and overviews of the revisions, and adaptations to Units 1-5 and Between the Lions residencies. Among those attending were three highly qualified



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individuals representing the inaugural A4L National Professional Development team. This team will serve as a resource to the affiliates in local implementation and professional development, especially as we plan for future expansion.

## **A new Initiative in Digital Design**

Partnering with the Laguna College of Art and Design, we also received this year a \$50,000 grant from the National Endowment for the Arts to develop a program which, under the guidance of classroom teachers and multidisciplinary artists, will teach middle and high school students how to build digital games from start to finish. Young Audiences staff from affiliate sites in Northeast Ohio, Wichita and Indiana received intensive professional development at Laguna College of Art and Design,

then returned to their respective sites to collaborate with a local team of teaching artists, classroom teachers and digital media specialists for field testing. Ultimately, we will combine visual and literary arts and music with technical, engineering and software skills to develop a program that can support students in school-to-work and college readiness across the Young Audiences national network.

## **Growing from within...**

The 2012 Young Audiences Arts for Learning National Conference in Baltimore, “Building Creative Connections: the Science of Learning and the Arts,” brought together the largest attendance we’ve ever had: more than 250 individuals, including affiliate staff; national and local board members; teaching artists; and partner teachers and administrators.

With the assistance of the American Express Foundation, we held our second annual Leadership Institute in Chicago. Partnering with Chicago Arts Partnerships in Education (CAPE), the Leadership Institute provides intensive professional learning opportunities for aspiring leaders within the Young Audiences network to advance their professional growth and the success of the institution at large.

## **... And Partnering**

Young Audiences is now working alongside the National Coalition for Core Arts Standards, partnering with NCCAS to pilot the new standards in locations across the network. We are also cooperating on an online platform that will showcase the new standards and provide assessment and support materials for classroom teachers and teaching artists.



The occasion of Young Audiences Arts for Learning's 60th anniversary presents an ideal opportunity both to celebrate our past achievements and to focus on our present and future opportunities. Young Audiences began in 1952 as a provider of classical music programs for children in schools. Today, Young Audiences is the nation's largest arts-in-education organization. In many communities, Young Audiences is regarded as the single most important resource for bringing arts learning experiences to students, teachers, schools and school districts.

The 2011-12 fiscal year was one of educational, as well as structural, growth. The combined total revenue for the network reached \$40 million. Young Audiences affiliate operations remain strong and the network continues to meet the challenges of the weak economy; shifts in philanthropic giving; and changes in federal, state and local government funding. We deeply appreciate the generosity of the many individuals, foundations and corporations that made contributions to Young Audiences this year. These gifts and grants underwrite thousands of new and continuing arts experiences, after-school and summer programs, conferences, teacher professional development and artist training. In the National and Affiliates highlights sections of this report, you will read about the positive and measurable impact Young Audiences' arts-in-education programs have on teaching and learning.

A highlight of the year was our annual benefit, held at the Waldorf=Astoria on November 17. We honored a very special man — Paul Guenther, Chairman Emeritus of The New York Philharmonic — for his commitment to the arts. Over 500 patrons

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gathered for a dinner that raised over \$750,000 for Young Audiences programs. Our gratitude to co-chairs Mrs. Michel P. Fribourg, Mrs. John L. Weinberg, Lady Maughan and Business Chairman Sir Deryck Maughan for their leadership in organizing this successful event. We would also like to thank the Manhattan School of Music Jazz Trio for their wonderful performance and the gala's Junior Committee for hosting the night's lively after-party.

There were some significant changes to our board this year. In the fall we welcomed Henry Christensen III as our newest trustee. He is a partner in the law firm of McDermott Will & Emery LLP and heads the firm's private client practice in New York, as well as its international private client practice in London. Mr. Christensen serves on the Audit and Education

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committees. And it is with sadness that we note the passing of two steadfast friends: famed actress Celeste Holm, who served on the Young Audiences Advisory Committee from the 1970s onward; and national board member Martin E. Segal, a member of the board since 1979. Mr. Segal had a distinguished career: he was the former chairman of Lincoln Center for the Performing Arts and the founder and chairman emeritus of The Segal Company. Ms. Holm and Mr. Segal will be greatly missed by all their Young Audiences friends.

As we mark this special milestone in our organization's history, we are confident that

*“As we mark this special milestone in our organization's history, we are confident that our affiliates will continue to inspire young people and expand their learning through the arts.”*

our affiliates will continue to inspire young people and expand their learning through the arts. On behalf of the entire Young Audiences family, we thank you all for the first sixty years and for sixty years to come.



A handwritten signature in blue ink that reads "Corinne P. Greenberg".

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**Corinne P. Greenberg**  
Chairman



A handwritten signature in blue ink that reads "Nathan W. Pearson, Jr.".

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**Nathan W. Pearson, Jr.**  
President



In 1952, Harry S. Truman was president, Jonas Salk developed the polio vaccine, the New York Yankees won the World Series and Young Audiences, Inc. was born. Much has changed since 1952, but one thing remains the same —Young Audiences Arts for Learning is still committed to providing the highest quality arts-in-education opportunities for children, schools and communities across the country. Then and now, Young Audiences believes that the arts are a unifying and humanizing force in the world and that they must be an integral part of our educational process.

Our 60th anniversary year had a number of highlights: Mayor Bloomberg’s speech praising Young Audiences at our November benefit; the success of the 2012 National Conference which, hosted by Young Audiences of Maryland, drew a record-attendance of over 250 delegates; President Obama’s letter commending our accomplishments during Young Audiences Week, March 12-16; and the launch of the new Young Audiences web site [www.youngaudiences.org](http://www.youngaudiences.org) in August.

I believe the network’s greatest strength is in the high quality and variety of our offerings, which are constantly evolving to respond to the needs and demands of schools and communities throughout the nation. This year, Young Audiences’ 4,669 artists presented 88,590 programs, workshops and residencies to 5.1 million students. Our 30 affiliates worked with over 38,000 teachers and partnered with over 8,200 institutions nationwide to ensure that all programs align with Common Core Standards, enabling students to graduate from school

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ready for college and careers.

It is particularly impressive to note the way our affiliates learn from one another and share their best ideas to extend the reach and influence of all Young Audiences’ endeavors. Through our new web site, conferences, teleconferences, webinars and publications, we disseminate the latest research and information about the effectiveness of Young Audiences partnerships as well as the most important issues in the field of arts in education.

I will continue to work with affiliates to develop major arts-in-education grants and meet jointly with local funders. Young

Audiences has enjoyed considerable success in obtaining grants from the U. S. Department of Education for Arts for Learning Lessons and for the Professional Development for Art Educators Program. Grants of such importance and magnitude establish a solid base from which we can pursue other large scale funding opportunities in partnership with Young Audiences affiliates.

As I reflect on this year's accomplishments, I am proud that the organization continues to maintain the high standards our founders espoused 60 years ago. My thanks go out to the national board and the affiliate network. Without their vision and continued commitment, I would not have so much success to report. I hope that as you read this report, you will join me in recognizing Young Audiences Arts for Learning's solid progress in adding to sixty years of achievement.

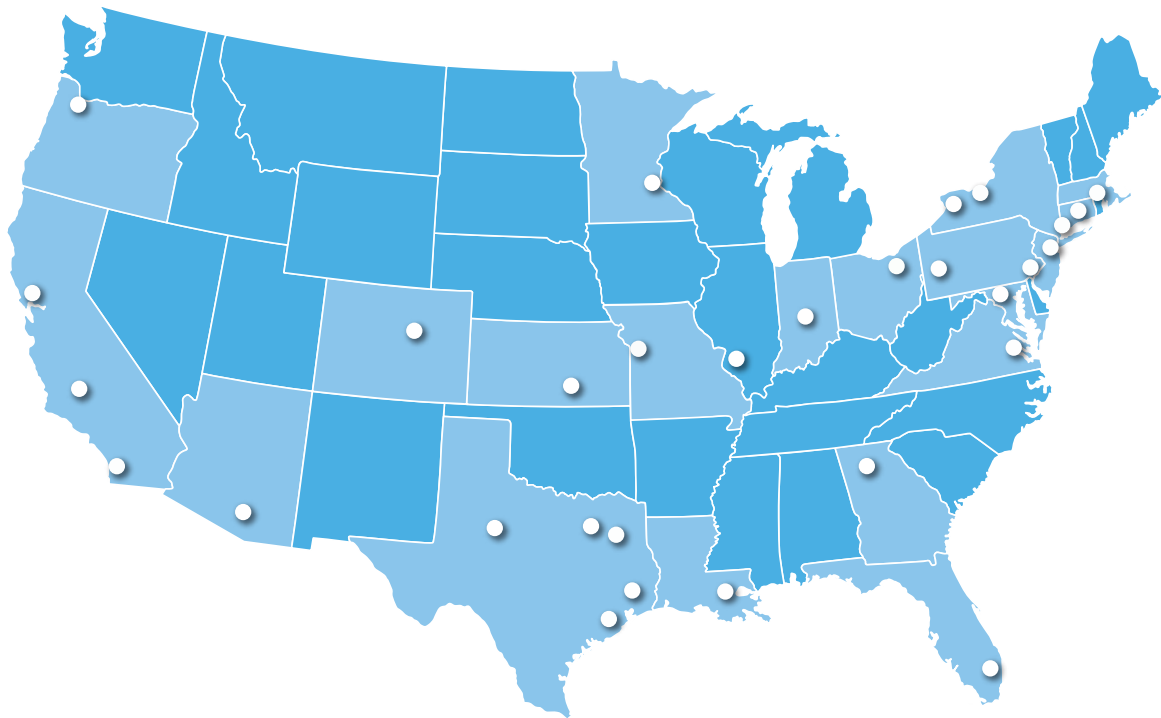


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**David A. Dik**  
*National Executive Director*





# Affiliate Highlights

## 2011-2012 Young Audiences Arts for Learning Program Numbers

### OVERVIEW

Number of Programs	88,590
Number of Participants	5,149,618
Partnering Institutions	8,193
Artists	4,669
Educators	38,048

### PROGRAM CATEGORIES

Performance	19.1%
Workshop	45.2%
Residency	29.6%
Professional Development	6.1%

### PARTNERS

Public Schools	70.3%
Independent Schools	9.5%
Charter Schools	2.5%
Post Secondary	0.6%
Community Based	17.1%
Title I Schools (of listed above)	42.2%

### PROGRAM CONTENT

Music	18.5%
Theater	28.4%
Dance	24.5%
Visual and Design Arts	20.8%
Literary Arts	6.4%
Digital Media/Technology	1.4%

### COMMUNITY SETTINGS

Rural	12.6%
Suburban	49.2%
Urban	38.2%

### PROGRAM INTEGRATION

STEM	16.8%
Literacy	35.3%
History	27.0%
Bullying	7.1%
Environment	2.0%
Nutrition	2.2%
Other	9.6%

**Young Audiences of Abilene** offered its fine arts residency school program for the tenth year and continued after-school dance residencies on three campuses. It also created and successfully implemented *Common Ground*, a new residency for middle school ESL students. YAA collaborated with the National Center for Children's Illustrated Literature to enhance school tours during the Fred Marcellino and Dan Yaccarino exhibits. Finally, it completed the 16th year of partnership with the Abilene Public Library for the Summer Performance Series.

**The Arts Council of Kern** welcomed new executive director Michael Millar; moved to a new office at the Access Center; added four new members to its board; and attracted new funders, including the California Council of the Humanities, Kern Community Foundation, The California Endowment, Ra-bobank and The Gas Company. Also the City of Arvin hired the Arts Council to plan the art for its five-acre park, Garden in the Sun. In the coming year, the Council will finish this project with students and apprentice artists creating murals and mosaic benches.

**Arts for Learning/Miami** successfully restructured, improving the strength of its programs, finances and board of directors. It celebrated a new partnership with the Miami Children's Initiative. It helped advance a best practice from the YA network by securing a \$75,000 award from UBS to pilot *ArtWorks*. *ArtWorks*, originally from Young Audiences of Northeast Ohio, is an arts-based internship program for high school students. Arts for Learning /Miami is proud to have replicated this wonder-

ful program—a great example of how the affiliates in the YA network learn from and share with one another for the benefit of children across the nation.

**Arts Partners** launched a new website that is easily accessible to teachers throughout the area, featuring a searchable database of programs, artists and arts organizations. Schools invested a record amount of money for Arts Partners services. Several new suburban schools requested programs. With the support of Spirit AeroSystems, Arts Partners continued its expansion of STEM to STEAM Learning by developing six new residencies that connect science, technology, engineering and math with the arts for elementary, middle and high school students. Arts Partners also successfully inaugurated Baby Artsplay!® and Artsplay!® classes for parents and their children in the spring.

**Big Thought** developed project-based, career-focused programming designed for the academic and developmental needs of middle school students. The organization developed a new web site, [www.creatingquality.org](http://www.creatingquality.org), to share curriculum, best practices, and research among arts and education practitioners. This year, The Wallace Foundation and RAND released their findings on Big Thought's summer programs, which offer evidence-based practices that communities can use to erase summer learning loss.

**COMPAS** powers imaginations, learning and life with the arts. COMPAS powered over 55,000 imaginations through 128 performances, 600 workshops, and 2,680 residency hours in and out of schools. It also gave additional programs in health and senior care settings, thanks to a grant from the NEA for

Arts Camps for Seniors. *ArtWorks* employed young people in creating landscape design, mosaics, art bikes and theatre during the summer. COMPAS also began a new artist training and mentor program for roster artists, thanks to funding from The Huss Foundation.

**Young Audiences of Connecticut** increased programming 20% this year. A new partnership with the Housing Authority in Bridgeport resulted in after-school residency programs in dance, spoken word, and visual arts at three community sites, supported by the Housing Authority and Variety the Children's Charity of New York. YACT provided residencies for children with autism in collaboration with the Institute for Professional Practices. It also put on a visual art show supported by CVS Caremark Foundation. The affiliate partnered with the CT Association of Mental Illness to sponsor an exhibit called VOICES at the CT Legislative Offices. Children and young adults with mental illness from across the state contributed to the show.

**Young Audiences of Eastern Pennsylvania** doubled the number of programs offered to schools in the seven most eastern counties of Pennsylvania to 323. The partnership with Young Audiences New Jersey continued to expand marketing efforts and support services to schools. YAEP was awarded a major contract with Philadelphia's EAT.RIGHT. NOW Nutrition Education Program to provide nutrition education to public school students. This program is funded through the USDA's Supplemental Nutrition Assistance Program. Artist Jill Jayne, YA's own "rock star nutritionist", performed her production



*Jump With Jill: Note to Health* at 150 Philadelphia public schools.

### **Gateway to the Arts'**

partnerships with the Office of Child Development's Family Support Centers and Pittsburgh Public Schools Early Childhood Education program continued, providing residencies in 30 Centers and 85 classrooms. Gateway also began developing mini-residencies for the Early Intervention classrooms. Thanks to a NEA grant, Gateway welcomed Imani Winds to Carnegie Mellon University to coach graduate ensembles on developing quality outreach programs. The Family Performance Series expanded through a partnership with the Three Rivers Arts Festival, at which venue Gateway showcased 65 performing and teaching artists through performance programs, art-making activities and a StoryTime tent, reaching over 8,000 family members over two weekends.

### **Young Audiences of Houston**

hosted its first annual Houston Arts Partners conference for 400 attendees. This marked the start of its city-wide initiative to support arts education efforts through advocacy, research, professional development and quality of services. In partnership with the area's 20 largest arts organizations and 53 school districts, Houston is becoming an epicenter for collaboration to support student achievement. An endorsement by Houston's mayor and an increase in the affiliate's Endowment fund to support capacity building for the organization catalyzed fiscal and programmatic growth this year.

### **Young Audiences of Indiana**

created a 50th Anniversary Arts for Learning prize to mark the

culmination of its yearlong celebrations. The prize, a \$1,000 credit for use toward new YA programs, was conceived both to give back to the community and to advocate for the creation of new teaching models and lesson plans that are developed by effectively using YA professional teaching artists. YA of Indiana's program committee adjudicated and selected the best proposals based on depth of arts integration and most effective use of teaching artists. It selected five Indiana schools and announced their awards at the board's annual meeting in June.

### **Kansas City Young**

**Audiences (KCYA)** used its 50th anniversary as a golden opportunity to begin a fundraising campaign, raise community awareness of arts education and update its branding. KCYA successfully engaged the Kansas City community with a sold-out 50th anniversary event featuring Tony Award winner Idina Menzel and the Kansas City Symphony. KCYA worked with Blue Cross Blue Shield of Kansas City to provide arts programming with healthy lifestyle themes to inner city students and continued its strategic partnerships with the YMCA; Boys & Girls Club; and Synergy Services, an organization that provides support to homeless youth.

### **Young Audiences of**

**Louisiana's** programs reached over 80,000 children and adults in public, private and charter schools throughout the state. The affiliate's after school program received an exemplary rating from the Louisiana Department of Education and YA was the lead presenter at the 21st Century Communities Learning Centers conference held in New Orleans this spring. Adam Shankman,

choreographer and film director, invited the affiliate's student dance company to perform at the Dizzy Feet Foundation's Celebration of Dance gala in Los Angeles, where the students received a standing ovation. And, in partnership with NOLA YouthWorks, the affiliate provided job training in the arts and entertainment field for 450 teenagers.

### **Young Audiences of**

**Maryland** provided 5,484 opportunities to learn in, through and about the arts to more than 200,000 Maryland youth, educators, and artists. The affiliate joined forces with Wolf Trap to expand its reach in early learning settings and is now the sponsoring organization for the Wolf Trap Early Learning Through the Arts Initiative in Maryland. Its Teaching Artist Institute created a new seminar aimed at helping artists design professional development programs for teachers. The affiliate hosted the 2012 YA National conference, *Building Creative Connections: The Science of Learning and the Arts* in partnership with Johns Hopkins University's Brain Science Institute; over 250 people attended.

### **Young Audiences of**

**Massachusetts** presented 1,350 performances, workshops and professional development opportunities to youth in over 330 schools, museums, hospitals and shelters. Partnering with the Massachusetts Cultural Council and Arts | Learning, the affiliate launched *Parents Unite for the Arts*, an initiative to establish a statewide, parent-powered arts education advocacy network. Highlights from their Healing Arts for Kids initiative include: *Expanding Horizons Through Music*, a music and pre-reading readiness program for preschoolers

given at an education center for the homeless; and *Together We Can Fly*, a residency uniting typically-functioning public elementary students with chronically disabled students from a hospital school, enabling them to learn together through visual arts and creative movement.

### **Young Audiences New**

**Jersey** reached nearly one-third of the 1.3 million students in the Garden State in 2012. The roster of 322 artists performed and conducted arts residencies, teacher professional development and family arts events in over 600 schools. YANJ's fundraising efforts provided yearlong, in-depth arts programs to 82,000 children in challenged communities through its Adopt-A-School Program, Target Arts Education Scholarship Awards and the Cone Classical Music Grants. Through a major grant from NRG Energy, Inc., YANJ is developing a new family arts experience called *The Creatively Green Family Arts Festival*. Five festivals will link art, science and sustainability to create community awareness and action. The New Jersey State Council on the Arts recognized YANJ with a Major Service Organization Award.

**Young Audiences New York** took major steps forward this year, most notably with its Arts Partner school model, which enabled it to double the number of children it reached with arts programs. Other major achievements included the success of the annual benefit, which raised over \$537,000; a generous second-year grant from Bloomberg Philanthropies; and an alliance with the American Place Theater, which will enable the affiliate to maximize resources and provide even more arts-in-education programs to

schools throughout the city's five boroughs.

### **Young Audiences Northeast**

**Ohio's** 120 teaching artists presented 6,300 arts experiences to 241,000 children in Cleveland and 18 surrounding counties. As a result of YANEO's efforts, President Obama designated March 12 – 16 National Young Audiences Week. The week was celebrated in Northeast Ohio with performances, student exhibits and a special arts festival at Cleveland City Hall. *Art-Works*, the affiliate's arts-based youth development program, was expanded to a year-round program. Forty after-school and 150 summer teen apprentices were hired to learn job skills as they explored the arts and career opportunities. *Arts for Learning* enjoyed overwhelming success in ESL schools in Cleveland and Painesville.

### **Young Audiences of**

**Northeast Texas** expanded its MetLife *Learning for Life* dance residency into two additional middle school campuses. One hundred fifty girls from three Title I schools participated in the *Creating Balance through Dance* residency, which culminated in a public performance. Three new elementary schools became Young Audiences partners, bringing the power of learning through the arts to an additional 1,200 students. YA's Arts Integration Professional Development series continued this year with poet Glennis Redmond. Her "Poetry off the Page" workshop taught 125 teachers how to incorporate active arts learning into their poetry instruction.

**Young Audiences of Northern California** reached 50,000 children in the San Francisco Bay Area with assemblies, residencies, and workshops. One particularly successful program,

funded by the California Arts Council, provided two yearlong artist residencies at a high-poverty school in San Jose. In addition to offering arts-focused, student-centered programming, YANC has been involved in a statewide initiative to restore arts curricula in California's public schools. *Create CA*, a collaborative effort involving educators, arts providers, policy-makers, and the Arts Council, will produce a new "Blueprint for Creative Schools," slated to be released by the end of 2012.

### **Young Audiences of Oregon and SW Washington**

engaged and inspired over 82,000 young people through 215 performances and 210 residencies at over 300 sites. The *Arts for Learning Lessons and Residencies* program was fully implemented throughout the Beaverton school district, thanks to the Investing in Innovation (i3) grant received last year from the U.S. Department of Education. The annual *Run for the Arts* program raised \$800,000 for arts programming in 81 schools. The affiliate also initiated new classroom teacher professional development opportunities and restructured its development and arts programming departments.

### **Young Audiences of**

**Rochester** celebrated its 50th anniversary by completing a merger with ArtPeace to widen the scope and impact of arts learning for young people and adults in urban, suburban and rural settings in greater Rochester. YA/ArtPeace offers an array of multi-arts performances; workshops; residency, after-school, community and summer programs; and professional development for teachers and artists. In July, the board appointed Lydia Boddie-Rice as the affiliate's new chief executive officer.



**Young Audiences of San Diego** experienced a year of reflection, growth, and change brought about by successfully completing a national recertification, developing a new strategic plan, and strengthening its infrastructure and services. San Diego artists continue to have a positive impact, reaching 60,251 children and teens and 2,392 adult learners in 160 schools and community centers. A residency in National City also spurred the development of a new after-school theater program in which children created a play reflecting life for elementary students in San Diego County's most diverse city.

**Young Audiences of Santa Cruz County**, based in Nogales, Arizona, has been serving thousands of students, educators and community members throughout Santa Cruz County since 1971. Santa Cruz County's professional teaching artists present performance programs, workshops and residencies for pre-school through 12th grade students and provide professional development workshops for teachers. YA of Santa Cruz also helps area educators integrate the arts into school curriculum. All YA programs meet Arizona State Education Standards.

**Young Audiences of Southeast Texas** artists presented 300 programs and workshops to 50,000 schoolchildren in 88 schools. The affiliate's arts-in-education programs support the Texas Assessment of Knowledge and Skills (TAKS) objectives and address National Standards for Arts Education and Texas Essential Knowledge and Skills (TEKS) in the arts and other disciplines. The affiliate also provides Beaumont and surrounding counties with after-school events, summer reading

programs, art and literature contests and family days at local museums.

**Springboard** reached 45,000 children in the St. Louis region and beyond. The new *Science Literature Science Learning* (SLSL) program led to a strong collaboration with one of St. Louis's largest school districts and the University of Missouri, using award-winning trade books that address science concepts to create arts-integrated science lessons for 300 fourth and fifth grade students. The pilot project concluded with a professional development event attended by 150 teachers and educators. Thanks to a grant from Monsanto, the program will be expanded to two additional school districts next year.

**Think 360 Arts Complete Education** piloted its Introduction to Arts Integration (IAI) professional development training program. Based on Think 360's 22 years of experience with the Aesthetic Education Institute, IAI provides teachers with an intensive day-and-a-half training course in arts integration. Think 360 continued its successful partnership with the District Attorney of Denver's ARTT (Achieving Restitution through Talent) program, in which the affiliate provides artist residencies for teens who have been convicted of non-violent crimes. Teens work with Think 360 artists to create works of art that are then sold to provide restitution for crime victims.

**Young Audiences of Virginia** had some memorable moments this year. The most meaningful one was a young boy walking up to his teacher and saying, "I think I am a bully. I don't want to be. Can you help me?" He had just experienced an Anti-Bullying program by Illstyle & Peace

Productions. His words make YA of Virginia thankful for every artist that reaches a child in the classroom. The second best moment came when Josh Groban's *Find Your Light Foundation* awarded YA an unsolicited grant and Josh praised the affiliate in front of 10,000 people in Norfolk's SCOPE arena.

**Young Audiences of Western New York** had significant accomplishments that propelled it into its 50th year of service with real vitality. The affiliate moved into downtown Buffalo's Central Library in order to form a cultural hub. YAWNY began a new initiative, *Arts Partners for Learning*, in order to build capacity for arts organizations and schools that serve eight counties and to provide creative cultural learning opportunities. It also provided a broad range of programs to young people and their families at schools, human service agencies, and community and cultural centers.

**Young Audiences Woodruff Arts Center** strengthened its partnerships with the Boys & Girls Clubs of Metro Atlanta, the YMCA, the Arthur M. Blank Family Foundation and Park Pride. These partnerships enabled the affiliate to serve more young people across the city of Atlanta. In total, YAWAC delivered over 2,000 assemblies, workshops and residencies to 400,350 students in 75 Georgia counties. Last October, the affiliate was selected by the Georgia Art Education Association to receive its 2012 Distinguished Service Outside the Profession Award, recognizing YAWAC's Arts for Learning Lessons project for its impact on student achievement in literacy and teacher effectiveness.

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

Young Audiences' FY 2012 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 84 percent of YAI's budget overall; administrative and fund-raising expenses were nine percent and seven percent respectively.

Several items are worth noting. First, 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.

In FY 2010 YAI received a grant of \$1.5 million from The Starr Foundation in support of Arts for Learning Lessons and

Residencies. While the full value of the grant was recorded in the FY 2010 financial statements, significant expenses for the project was incurred and recorded in FY 2011 and 2012.

A review of Young Audiences, Inc. annual reports over several years reveals that similar grants resulted in deficits in some years that were offset by surpluses in other years. In each of these instances, the organization's annual operating income and expenses on a cash basis was balanced, with neither a significant operating surplus nor a substantial operating deficit occurring.

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.

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

June 30, 2012 (with comparative amounts for 2011) <sup>1</sup>

	Total National	Total Affiliates	Total Combined 2011-2012	% Rev/Exp 2011-2012	Total Combined 2010-2011	% Rev/Exp 2010-2011
<b>SUPPORT AND REVENUES</b>						
<b>Earned Income</b>						
School Sources & Contracted Services	196,000	13,549,699	13,745,699	32.8%	10,899,064	26.3%
Investment Income	12,198	24,159	36,357	0.1%	1,502,276	3.6%
Other Earned Income	65,398	220,967	286,365	0.7%	433,276	1.0%
Affiliate Cooperative Funding Fees	242,921		242,921	0.6%	232,416	0.6%
Total Earned Revenue	516,517	13,794,825	14,311,342	34.2%	13,067,032	31.5%
<b>Contributed Income</b>						
Individual & Board Members	43,995	3,814,303	3,858,298	9.2%	2,709,046	6.5%
Corporations & Foundations	263,409	12,531,546	12,794,955	30.6%	12,837,512	31.0%
Government (Federal, State, County)	50,000	8,361,676	8,411,676	20.1%	10,655,772	25.7%
Special Events - net of direct costs	451,853	1,102,551	1,554,404	3.7%	1,767,904	4.3%
Other Contributed Income		925,830	925,830	2.2%	394,487	1.0%
Total Contributed Income	809,257	26,735,906	27,545,163	65.8%	28,364,721	68.5%
<b>Total support and revenues</b>	<b>\$1,325,774</b>	<b>\$40,530,731</b>	<b>\$41,856,505</b>	<b>100.0%</b>	<b>\$41,431,753</b>	<b>100.0%</b>
<b>COSTS AND EXPENSES</b>						
Affiliate Program Services	1,581,177	\$31,799,947	33,381,124	80.1%	32,556,992	80.1%
Supporting Services	311,801	7,962,472	8,274,273	19.9%	8,065,881	19.9%
<b>Total costs and expenses</b>	<b>\$1,892,978</b>	<b>\$39,762,419</b>	<b>\$41,655,397</b>	<b>100.0%</b>	<b>\$40,622,873</b>	<b>100.0%</b>
Excess of support and revenues over costs and expenses (under)	\$(567,204)	\$768,312	\$201,108		\$808,880	

<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, 2012 and 2011

	Unrestricted	Temporarily Restricted	Permanently Restricted	2012 Total	2011 Total
<b>Revenues and Support</b>					
Affiliate cooperative funding fees	\$ 242,921	\$	\$	\$ 242,921	232,416
Annual benefit	637,312			637,312	859,208
Less: Direct expenses	(185,459)			(185,459)	(189,215)
Corporations and Foundations	33,409	230,000		263,409	92,555
Individuals and Board members	43,995			43,995	122,908
Government		50,000		50,000	
Program Income	196,000			196,000	121,602
Conferences	64,863			64,863	51,204
Interest income	13			13	322
Miscellaneous income	522			522	4,182
	1,033,576	280,000		1,313,576	1,295,182
Net assets released from restrictions					
Satisfaction of program restrictions	603,753	(603,753)			
Appropriations to operations	642,000	(430,114)		211,886	50,551
<b>Total Revenues and Support</b>	<b>2,279,329</b>	<b>(753,867)</b>		<b>1,525,462</b>	<b>1,345,733</b>
<b>Expenses</b>					
Affiliate Program Services	1,581,177			1,581,177	1,705,231
Supporting Services					
Management and general	165,935			165,935	182,227
Fundraising	145,866			145,866	105,888
<b>Total Supporting Services</b>	<b>311,801</b>			<b>311,801</b>	<b>288,115</b>
<b>Total Expenses</b>	<b>1,892,978</b>			<b>1,892,978</b>	<b>1,993,346</b>
Increase (Decrease) in Net Assets Before Non-Operating Activities	386,351	(753,867)		(367,516)	(647,613)
<b>Non-Operating Activities</b>					
Appropriations to operations	(211,886)			(211,886)	(50,551)
Investment income, net of foreign taxes and management fees (\$72,771, \$66,774)	7,651	61,908		69,559	103,325
Net realized and unrealized gains	(6,310)	(51,051)		(57,361)	1,061,622
<b>Total Non-Operating Activities</b>	<b>(210,545)</b>	<b>10,857</b>		<b>(199,688)</b>	<b>1,114,396</b>
Increase (Decrease) in Net Assets Before Change in endowment Law and Special Annuity Adjustment	175,806	(743,010)		(567,204)	466,783
Reclassification based on change in state endowment law Annuity adjustment					(220,763)
Increase (Decrease) in Net Assets	175,806	(743,010)		(567,204)	246,020
Net assets, beginning of year, as adjusted	(5,521)	2,293,654	4,589,957	6,878,090	6,632,070
<b>Net Assets, End of Year</b>	<b>\$170,285</b>	<b>\$1,550,644</b>	<b>\$4,589,957</b>	<b>\$6,310,886</b>	<b>\$6,878,090</b>

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

## Endowment Fund

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 H & R Block Foundation  
 Maxine and William Block Fund  
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 Bloomberg Foundation  
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 Broadstone Real Estate  
 The Brock Foundation  
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 The Joe W. and Dorothy Dorsett  
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 Buckingham Assets Management, LLC  
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 The California Endowment  
 California Council for the Humanities  
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 Joseph L. Carley Foundation  
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 Cathedral Women Christ Church Cathedral  
 The Catholic Foundation  
 CFC Combined Federal Campaign  
 Charitable Foundation  
 Charity Randall Foundation  
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 Chesapeake Fine Arts Commission  
 Chevron  
 Children's Foundation of Erie County  
 Children's Guild Foundation  
 Children's Trust  
 Layne Christensen Co.  
 Citizens for the Arts in Pennsylvania  
 Citizens 1st Bank  
 City of Arvin  
 City of Atlanta Office of Cultural Affairs  
 City of Buffalo  
 City of Cleveland, Department of  
 Community Development  
 City of Dallas Office of Cultural Affairs  
 City of Houston  
 City of Kansas City, Neighborhood  
 Tourism Development Fund  
 City of Portland  
 City of Rochester  
 City of San Diego, Commission for  
 Arts and Culture  
 City of Wichita  
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 David R. Goode Charitable Lead Annuity Trust  
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 Indiana Youth Institute  
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 Inspired Occasions  
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Martha Holden Jennings Foundation  
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 Kansas City Power & Light  
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 Kappa Kappa Inc., Epsilon Sigma Chapter  
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 Katz, Abosch, Windesheim,  
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 Martin, Pringle, Oliver, Wallace & Bauer LLP  
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 Maryland Multi-Housing Association  
 Maryland Plaza Restaurants LLC  
 Maryland State Arts Council  
 Massachusetts Cultural Council  
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 Maurer Family Foundation,  
 Inc./Mickey's Camp  
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 Association  
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 The Meyers Foundation

Miami-Dade County Department of Cultural  
 Affairs and the Cultural Affairs Council, the  
 Miami-Dade County Mayor and the Board  
 of County Commissioners  
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 Miller Nichols Charitable Foundation  
 Minnesota State Arts Board  
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 Morris Laing Evans Brock & Kennedy, Chtd.  
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 Oregon Community Foundation  
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 Illustrated Literature  
 National Endowment for the Arts  
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 Nelson-Atkins Museum of Art  
 Neiman Marcus Group  
 Neu-lon, Inc.  
 New Jersey State Council on the Arts  
 Newport News Arts Commission  
 New York Community Trust  
 New York Community Trust:  
 DAF grant from Winifred & Leroy Parker  
 New York State Council on the Arts  
 New York State Office of Child &  
 Family Services  
 Edward John Noble Foundation  
 Noblesville Community Fund, a fund  
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 Norfolk Commission on the Arts & Humanities  
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 North Texas Super Bowl Host Committee  
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 S. L. Nusbaum Realty Co.  
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 The John R. Oishei Foundation  
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 Agnes Cluthe Oliver Foundation  
 Olshan Foundation  
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 Oppenstein Brothers Foundation  
 Order Productions, Inc.  
 Oregon Arts Commission



Oregon Ballet  
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 The Pennsylvania Council on the Arts  
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 James I. Perkins Family Foundation  
 Perkins-Ponder Foundation  
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 Piper Sutton Foundation  
 PNC Bank  
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 Regional Arts Commission  
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 Enhancement Program  
 San Diego Foundation, Creative Catalyst Fund  
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 Tyler Junior College  
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 Verizon  
 Vick Family Foundation, Inc.  
 Vigil Argrimis Design Professionals  
 Village Bakery  
 Village Crawfish Festival  
 Virginia Beach Arts & Humanities Commission  
 Virginia Commission for the Arts  
 Volvo of Princeton  
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 The Wallace Foundation  
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 The Wallis Foundation  
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Walmart State Giving Program  
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 Xerox Corporation  
 Xerox Foundation  
 York Children's Foundation  
 York County Arts Commission  
 Young Audiences of Maryland  
 Youthprise  
 Zeist Foundation, Inc.  
 Zel-Tech  
 Anonymous - 3

## Young Audiences Directory

### National Office

**Young Audiences, Inc.**  
171 Madison Avenue, Suite 200  
New York, New York 10016-5110  
212-831-8110  
www.youngaudiences.org  
www.arts4learning.org

### ARIZONA

Young Audiences of  
Santa Cruz County  
PO Box 1571  
Nogales, AZ 85628  
520-397-7914  
www.yascc.com

### CALIFORNIA

Arts Council of Kern  
Arts for Learning  
1330 Truxton Ave., Suite B  
Bakersfield, CA 93301  
661-324-9000  
www.kernarts.org

Young Audiences of Northern  
California  
125 Stillman Street Suite A  
San Francisco, CA 94107  
415-974-5554  
www.ya-nc.org

Young Audiences of San Diego  
4650 Mansfield Street  
San Diego, CA 92116  
619-282-7599  
www.yasandiego.org

### COLORADO

Think 360 Arts  
Complete Education  
135 Park Avenue West  
Denver, CO 80224  
720-904-8890  
www.think360arts.org

### CONNECTICUT

Young Audiences of Connecticut  
3074 Whitney Ave., Bldg #2, 2nd Fl.  
Hamden, CT 06518  
203-230-8101  
www.yaconn.org

### FLORIDA

Arts for Learning/Miami  
404 NW 26th Street  
Miami, FL 33127  
305-576-1212  
www.a4lmiami.org

### GEORGIA

Young Audiences,  
Woodruff Arts Center  
1280 Peachtree St., NE  
2nd Floor, Atlanta, GA 30309  
404-733-5293  
www.yawac.org

### INDIANA

Young Audiences of Indiana  
3921 N. Meridian Street, Suite 210  
Indianapolis, IN 46208-4011  
317-925-4043  
www.yaindy.org

### KANSAS

Arts Partners  
201 N. Water, Suite 300  
Wichita, KS 67202  
316-262-4771  
www.artspartnerswichita.org

### LOUISIANA

Young Audiences of Louisiana  
615 Baronne St., Suite 201  
New Orleans, LA 70113  
504-523-3525  
www.ya4la.org

### MARYLAND

Young Audiences of Maryland  
2601 North Howard St., Suite 320  
Baltimore, MD 21218  
410-837-7577  
www.yamd.org

### MASSACHUSETTS

Young Audiences of Massachusetts  
89 South Street, Suite 601  
Boston, MA 02111  
617-629-9262  
www.yamass.org

### MINNESOTA

COMPAS  
Young Audiences of Minnesota  
75 5th St. West, Suite 304  
St. Paul, MN 55102-1414  
651-292-3399  
www.compas.org

### MISSOURI

Kansas City Young Audiences  
5601 Wyandotte  
Kansas City, MO 64113  
816-531-4022  
www.kcya.org

Springboard  
3547 Olive Street  
Saint Louis, MO 63103  
314-289-4120  
www.springboardtolearning.org

### NEW JERSEY

Young Audiences New Jersey  
200 Forrestal Road  
Princeton, NJ 08540  
609-243-9000  
www.yan.j.org

### NEW YORK

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