

Young Audiences Inc. Annual Report 2015

TURNING POINTS

INSIDE *Arts integrated programming can be life-changing for students, creating decisive moments when transformation occurs, setting a path for the future.*



Young
Audiences
Arts for
Learning

Letter *from* the National Executive Director

Turning Points.

Turning Points. Arts integrated education creates the kind of aha experiences and inspirational moments that engage students in learning, while expanding their horizons and their options in life. In our 2015 annual report we share stories of people involved in the work of Young Audiences Arts for Learning, from teaching artists and affiliate leadership to public school teachers and administrators to our own national board of directors. Each conveys a different perspective on the sustained and significant impact an arts integrated approach has on students versus learning subjects taught in traditional silos.

Governance: Henry Christensen III is a lawyer by trade who has long appreciated the essential role of arts in education. He was elected to our national board of directors in November 2011 and is now a vice chairman and a member of the audit and education committees.

Leadership: Rickie Nutik has been executive director of Young Audiences of Louisiana since 1987, leading the organization through tough times that included rebuilding a damaged education system after Hurricane Katrina and establishing an arts integrated charter school in Jefferson Parish.

Programming: Ploi Pagdalian is senior director of Programs at Arts for Learning Indiana, which prides itself on being an organization of fierce learners.

School Administration: Andrew Koonce is academic superintendent for the Achievement and Gifted and Talented Network in the Cleveland Metropolitan School District. He also serves as the president of the board of the Center for Arts-Inspired Learning, formerly known as Young Audiences of Northeast Ohio.

Teaching Artist: Aitina Fareed Cooke is a teaching artist and education coordinator for Young Audiences of Western New York. In heading up the JCPenney Arts for Learning Initiative for schools in the Buffalo area, she finds surprising results from students.

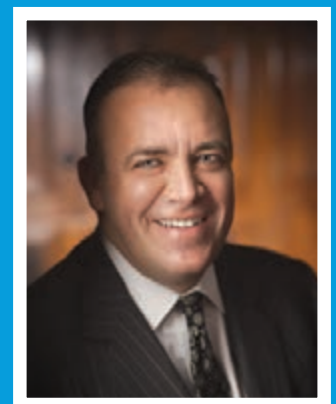
Arts Integration: As the arts integration director for Young Audiences of Virginia, Sheena Jeffers is closely involved in bringing the JCPenney Arts

for Learning Initiative to local classrooms. She says the work is “magical, and not enough people know that yet.”

Public School Teacher: Katie Wichser teaches fifth grade at Wilson Elementary School in Hamilton Township, New Jersey. Her participation in the JCPenney Arts for Learning Initiative helped refresh her passion for teaching.

The insights from each of these individuals illustrate the many ways the arts present every child and young adult with the opportunity to develop their inherent talents and draw on their strengths. Read on to discover how Young Audiences Arts for Learning is engaging students around the country and helping them to think, learn, grow, achieve, and succeed.

David A. Dik
National Executive Director



Inside



ARTS INTEGRATION

4

JCPenney Arts for Learning Initiative

Blending the art and science of creativity and literacy

6

Students shine in new ways with arts integration

Aitina Fareed Cooke

10

LEADERSHIP

Stronger than ever after Katrina

Rickie Nutik



7

Active learning raises levels of achievement

Sheena Jeffers



12

PROGRAMMING

Great programs start with listening and learning

Ploi Pagdalian

8

Rekindling the passion for teaching

Katie Wichser

14

SCHOOL ADMINISTRATION

Uniting arts and education to change lives

Andrew Koonce

9

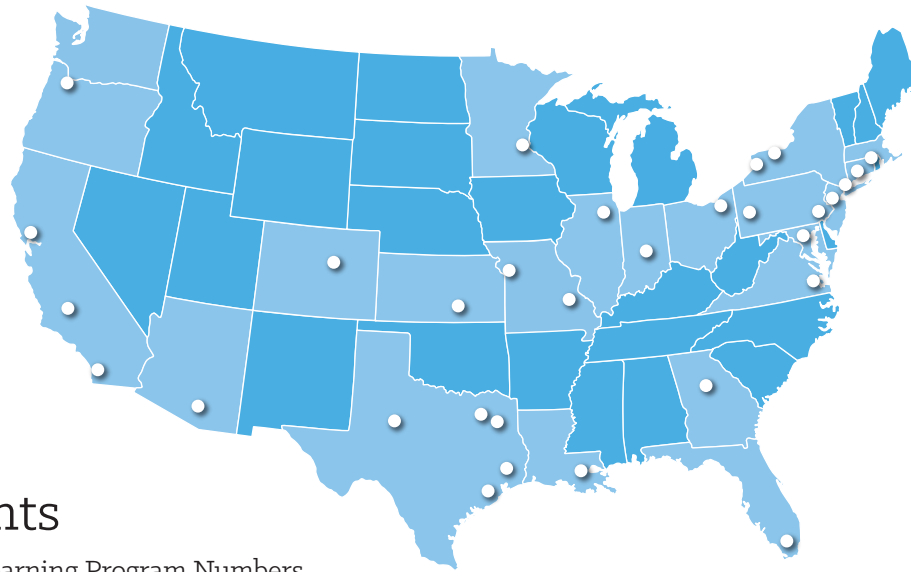
GOVERNANCE

Q&A with a National Board Member Active boards linked to well-run organizations

Henry Christensen III

DEPARTMENTS

Letter from the Chairman and President	3
Affiliate Highlights	16
Financial Statements	21
Contributors	23
Directory	30
National Board & Staff	32



Affiliate Highlights

2015 Young Audiences Arts for Learning Program Numbers

Number of Programs

80,379

4,823,573

Number of Participants

4,683

Artists

8,350

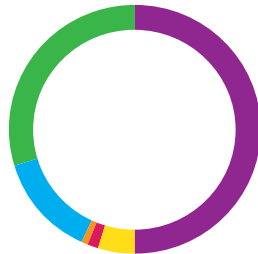
Partnering Institutions

86,104

Educators

Partners

Public Schools	71%
Independent Schools	7%
Charter Schools	2%
Post Secondary	1%
Community Based	19%
Title 1 Schools	42%
<i>(of listed above)</i>	



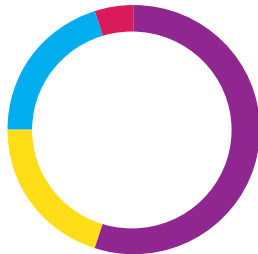
Community Settings

Urban	53%
Suburban	33%
Rural	14%



Program Components

Residencies	55%
Performances	20%
Workshops	20%
Professional Development	5%



Program Content

Music	25%
Dance	22%
Theater	19%
Visual and Design Arts	19%
Literary Arts	10%
Digital Media/Technology	5%



Program Integration

33%

Literacy

29%

STEM

20%

History

5%

Environment

9%

Bullying

4%

Nutrition

Letter *from the* Chairman and President

Learning in and through the arts is an integral part of a quality education for all young people. This philosophy has been at the heart of our mission for 63 years.

Learning in and through the arts is an integral part of a quality education for all young people. This philosophy has been at the heart of our mission for 63 years. Young Audiences Arts for Learning believes the arts make a decisive difference in the lives of students, in their development and in nurturing life-long learning. Our organization is guided by the understanding that children learn in different ways, at their own pace. The way we integrate the arts into the curriculum lends itself to individualized learning and accommodates these differences in learning styles.

The Young Audiences Arts for Learning network of 30 affiliates comprises more than 4,600 teaching artists from all arts disciplines, 245 professional staff members, and 550 board members. Through the efforts of this growing network, Young Audiences is now the nation's leading source of arts-in-education programming. Our work is energized by partnering with classroom teachers, arts specialists, and parents as well as collaborating with a diversity of arts and cultural organizations, institutions, and community sites.

We are proud of our accomplishments and some of the year's highlights include receiving The White House Letter of commendation issued during Young Audiences Week; hearing NEA Chair Jane Chu's insightful comments at the National Conference in Kansas City, hosted by Kansas City Young Audiences and Arts Partners; and participating in the STEAM Caucus in Washington, D.C.

Also deserving mention are several network projects geared to addressing the interests of students, educators, and administrators. The JCPenney Arts for Learning Initiative funded the expansion of the Arts for Learning literacy project in 12 affiliate communities and provided professional development for 55 teachers, teaching artists, and program staff. The American Express Foundation supported the 4th

year of the Emerging Leaders Institute, which nurtures the next generation of Young Audiences leaders. And thanks to Jones Soda Company, Young Audiences sponsored a 12-week digital photography residency for schoolchildren in Detroit.

Building on these achievements in the year ahead, the national organization will focus on increasing our advocacy and marketing efforts and growing the network, while expanding programs and services to current affiliates and furthering our development activities in support of Young Audiences Arts for Learning.

We also wish to express our gratitude to the corporations, foundations, government agencies, and individual donors who support Young Audiences. Whether they are long-standing or new contributors, we thank them for their commitment and belief in our mission. Together we can continue to exert a powerful influence on learning through the arts for all schoolchildren throughout the country.



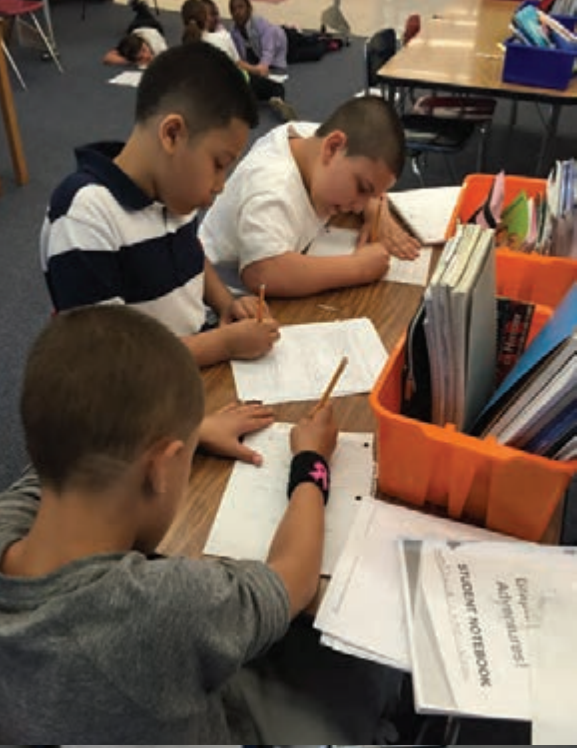
A handwritten signature in blue ink that reads "Corinne P. Greenberg".

Corinne P. Greenberg
Chairman

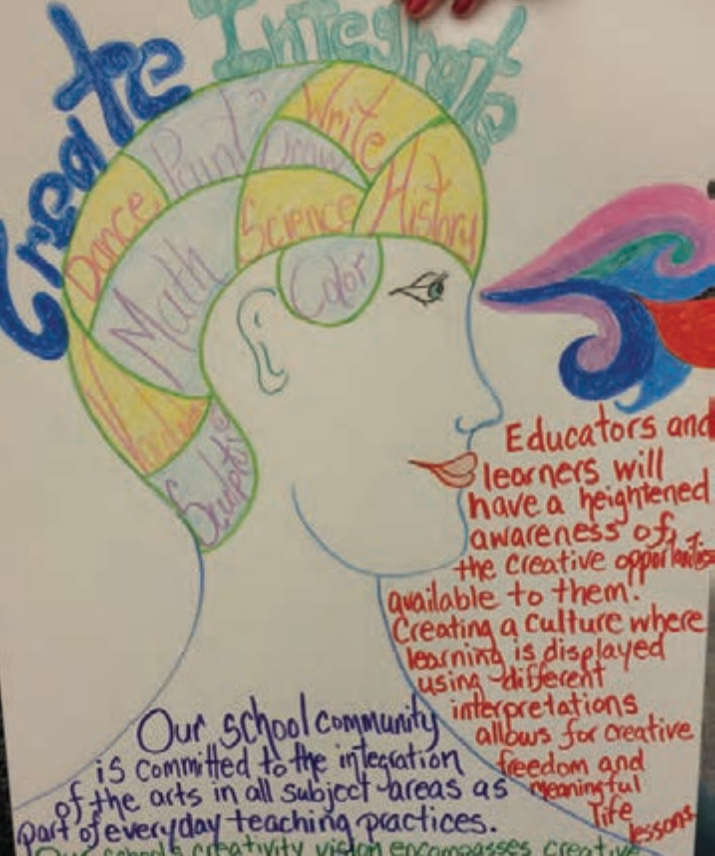
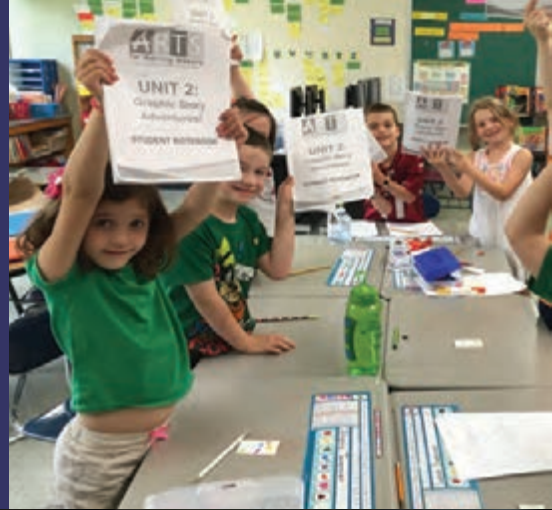


A handwritten signature in blue ink that reads "Nathan W. Pearson, Jr.".

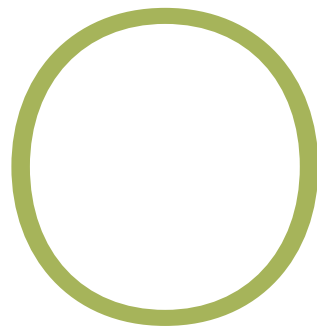
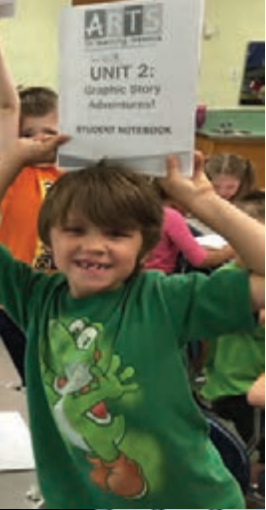
Nathan W. Pearson, Jr.
President



•••
Blending the art
and science of
creativity and
literacy



JCPenney Arts for Learning Initiative



Over the past year, the Arts for Learning (A4L) Initiative has broadened its reach to more teachers, artists, and school administrators across the nation.

Together, they are delving deeper into the significant impact made possible by combining arts integration and key in-

structional strategies in the classroom. And the students? They may not realize how much more they are learning, the new connections made between ideas, progress in interpreting complex concepts, or the empathy they are developing for fellow students. What they do know is they like coming to school – some even say they love school now – and they are bursting with energy to participate in their lessons.

Thanks to JCPenney Cares, and its \$300,000 grant to Young Audiences Arts for Learning in October 2014, a dozen affiliates have been able to revitalize A4L programs in schools and community centers around the nation, blending the creativity and discipline of the arts with the science of learning in an innovative, research-based literacy program. Below are stories from three professionals who can attest to the critical role arts have in reaching and engaging students in the classroom.



Aitina Fareed Cooke
*Education Coordinator and
 Teaching Artist*
 Young Audiences of Western New York

Students shine in new ways with arts integration

When you integrate arts into education, the students will surprise you.” That’s what Aitina Fareed Cooke found in her experience as a teaching artist in two very different places. Waterfront Elementary School, where Aitina worked with third and fourth graders, is in Buffalo, the second-largest city in the state of New York. The Harold O. Brumsted Elementary School, where she worked with first graders, is in Holland, a rural and residential community.

At first, Aitina wasn’t sure how the curriculum would work across the span of ages, grades, geographic areas, and abilities, which included one special education class at Waterfront. “I sat down with the teachers to talk about the curriculum and how it could benefit their classes. They told me what their students needed, so I got an idea of how I might need to implement elements differently. It was very much a coaching and collaborative experience working with the teachers.”

As for the students, “I was very impressed with how they were catching on in each grade. They were excited about drawing and, because I also integrated theater techniques into the class, they were eager to act out different scenes and even come up

with their own scenarios,” she says.

The Arts for Learning unit Aitina presented was Graphic Story Adventures, which was designed to integrate visual arts with achieving such literary objectives as identifying story elements, visualization, author’s choices, predictions, sequencing, and summarization. With “My Father’s Dragon,” by Ruth Stiles Gannett, as the basis for the unit, students drew simple lines and shapes to indicate emotions felt by the characters in the story. These drawing techniques helped students to retain the information read and to come up with words to describe what was happening.

“The teachers were excited about the visual and theater aspects of the lessons because they allowed students to have a different voice in the classroom,” Aitina says. “Several teachers talked about how they saw students shine in ways they hadn’t seen before. Students who usually sat back and didn’t talk much in class were bursting out of their shells when it was time to act out the role of a dragon or gorilla. A whole new student emerged.”

The results were just as dramatic in the special education class, where Aitina included more hands-on activities and theater exercises. There was girl who didn’t speak much and, most of the time, had a teacher’s aide nearby. She would whisper her responses into the aide’s ear

to write down. “By the third lesson, this student was talking to me directly, writing down her own responses, and wanting to do theater activities. The transformation was amazing to see,” Aitina says.

Another student had issues with expressing emotions, holding a lot of anger inside. Aitina discovered he liked to draw and, after a few lessons, she was able to reach him. “I kept him focused on drawing, and he was able to express the emotions of the different characters in this way. You could see him gain confidence because he was good at something in school, and he continued to draw and develop.”

Whether students come from rural or urban environments, from regular or special education classrooms, all can benefit from arts integration in the classroom. “Drawing gives students a different way to express themselves. And once they’ve drawn something, they often find it easier to put into words what they want to say. A lot of students are visual learners, and the arts show them there are different ways to learn,” Aitina says.

“The arts should not just be a sidebar to education or a fun activity in a 30-minute transitional period. It is imperative that arts become integrated with education and an integral part of the school day. Arts integration is important, and its value is apparent.”

Sheena Jeffers
Arts Integration Director
 Young Audiences Arts for Learning Virginia

Active learning raises levels of achievement

Who doesn't know the story "The Three Little Pigs"? Houses built of straw, sticks, and bricks. A big bad wolf huffs and puffs. Only the brick house stands. The wolf is defeated.

In a traditional classroom, this might have been a reading lesson. Kids sitting at desks. Books in hand. Maybe the teacher would introduce the students to a story map as a visual reference for the characters and elements involved. Then they would move on to the next lesson in the curriculum.

As Sheena Jeffers tells it, the Arts for Learning (A4L) approach creates investigative readers who take ownership of their own learning process. In 2015, she worked as a teaching artist alongside Suzanne Byman, the third-grade teacher at Tarrallton Elementary School in Norfolk, tackling student deficiencies in reading comprehension through movement and theater.

Together they presented the A4L unit Character Clues in Action. The little pigs were still front and center, but primary literacy concepts and skills were designed into the lessons. These included character perspective, character traits, making inferences, and recognizing story elements.

Sheena met with the class of 10

girls and eight boys for five hour-long sessions. Instead of sitting behind desks, students were taking part in theater games and dance warm-ups. They were moving around, acting out roles, working with others, and writing their feelings in student notebooks. "They would be totally committed to the scene, acting in the moment, and we would say, 'Pause! Go back to your notebook and write down your feelings.' Their pencils would be moving as quickly as possible as the students tried to jot down everything their body was experiencing," she says.

For character feelings of anxiety or fear, they might write, "My shoulders are all scrunched up, and I can feel my eyes are squinty." So they began to recognize the different ways of carrying emotions in their body, and they were using their words to describe how it feels to be scared or confident," Sheena says.

There was so much activity in the classroom, another teacher asked Sheena what they were doing. "She said, 'I can hear the learning!' The kids were involved and asking questions. They were excited about giving answers and drawing their own conclusions. The momentum never slowed down."

Now that the Tarrallton teacher has been trained in the A4L curriculum, she intends to continue the program on her own, without a teaching artist in residency. That leaves Sheena and other

teaching artists free to start the program in another school in a new school district.

What wins over educators and administrators is results, Sheena says. "By the end of our classroom experience at Tarrallton, the students had improved their ability to infer by 33% and to identify story elements by 11%."

She also cites results from using A4L as a guide for theater camp. The students not only investigated the story being studied, they wrote their own plays using the inferences and story elements uncovered during their investigation. Then they designed costumes and figured out the blocking for their final performance. These students improved their ability to infer by 30% and to identify story elements by 36%.

"We are engaging students more deeply by integrating arts into the classroom, and many go on to seek further knowledge or classes as a result. I know little girls and boys who have signed up for dance classes after an A4L program. One student found a violin at a yard sale and is now practicing at home. Others have signed up for art classes because they want to learn more about how to paint or make a statue," Sheena says.

"We are teaching a core curriculum, but we are also inspiring a new generation of artists. This work is magical, and not enough people know that yet."





Katie Wichser
Teacher

Wilson Elementary School, Hamilton, New Jersey

Rekindling the passion for teaching

In the process of delivering Arts for Learning (A4L) lessons to her fifth graders, Katie Wichser refreshed her passion for teaching. While doing the Planting a Community unit, the students used music to explore the perspectives of a diversity of characters in “Seedfolks,” by Paul Fleischman.

“They were displaying real initiative in the classroom, becoming self-starters and getting involved in their learning. The fact that they were taking ownership made me fall in love with teaching all over again,” she says.

Katie had been toying with the idea of making a career change before A4L entered her classroom. “Teaching is getting overburdened with paperwork. In the classroom, A4L takes us beyond the traditional ‘Open your textbook and read page 17.’ It keeps the focus on learning and on engaging students in meaningful ways. It rejuvenated my commitment to the classroom.”

Katie’s official introduction to A4L began at the January 2015 professional learning seminar in Atlanta, which kicked off a national yearlong arts integrated initiative. More than 50 educators, teaching artists, school administrators, and organizational leaders from across the country attended. “It was incredibly enlightening,” she says. “I never realized the additional amount

of support that teachers could find outside the classroom. Also, to see how passionate the teaching artists are about educating children and bringing arts into classrooms was truly motivating.”

At the seminar’s conclusion, Katie was eager to get back to her students and start integrating more arts into reading lessons. “I came back with a toolbox full of new ideas and ways to motivate my students. I use things I learned there all the time, even outside of the A4L lessons,” she says.

One example is “sitting statues.” Katie will call out this term in the middle of reading a story or talking through a lesson, which signals the students to sit still and listen closely, making a face to reflect how the character is feeling. “They love this so much they’ll do it spontaneously. One student said he did it in social studies to show how an explorer felt when he found water. To them it’s fun, and they’re gaining important learning skills.”

By the July professional learning seminar, in Houston, Katie had made her way from the audience to the stage as a presenter with good information to share. She and Maureen Heffernan, director of Arts and Education at Young Audiences New Jersey and Eastern Pennsylvania, gave their top ten tips for successful co-teaching. “It can be intimidating for an artist to come

into a teacher’s classroom and try to become part of it without knowing any of the kids. It can also be intimidating for a teacher to have someone come in from outside to show them different ways to approach teaching. It’s hard for a teacher to share their kids and classrooms. They have ownership. The answer on both sides is to develop trust. Maureen and I now work so well together we finish each other’s sentences.”

Katie traveled to Houston with one of her coworkers, another fifth grade teacher, Andrew Coyne. He is planning to introduce the A4L unit Authors & Actors, which is based on writing personal narratives, helping students learn about story beginnings, descriptions, and endings.

As for her classroom, Katie is planning two A4L units during the school year. In addition to Planting a Community, which she intends to complete before winter break, she will begin Everyday Heroes in the spring, using collage and nonfiction texts to help students in determining importance, synthesizing information, and note-taking.

“Our goal is to include an A4L unit at each grade level at different times of the year. Our hope is that learning will be carried over and reinforced, with a cumulative impact that raises achievement in both literacy and the arts,” Katie says.

Q&A

with a National Board Member Active boards linked to well-run organizations

Henry Christensen became involved with Young Audiences Arts for Learning at the suggestion of Board Chairman Corinne Greenberg, whom he says is “a masterful recruiter who has spent many years devoted to the organization.” His due diligence and inquiries “rapidly led me to understand why Corinne has so devoted herself to this wonderful organization.”

Today, he is a vice chairman of the board and a member of the audit and education committees. In this Q&A, he shares his thoughts about Young Audiences Arts for Learning:

How does your day job influence your work with Young Audiences?

As a lawyer specializing in tax and private client matters, I represent many charities and cultural organizations in New York and throughout the world, especially in England and South America. I see the link between well-run organizations and active boards overseeing those organizations. Board members don't micromanage, but are involved in designing and constantly updating the mission for the organization and in managing finances. They look over the shoulder of the Executive Director, while not getting in the way, and help in achieving the goals of the organization.

What have you observed when arts intersect with children in an educational setting?

I have long appreciated the essential role of arts in education. This understanding comes from my work with New York City

schools chancellors on behalf of several clients and from my involvement on boards of several organizations offering arts for learning programs. The arts are not “fluff” or supplemental to learning; they are central to the process. It's not about teaching a disadvantaged child to appreciate Beethoven. It's about giving students additional ways to express and find themselves and gain self-confidence.

Coming from such a left-brain, logical, analytical field as law, what impresses you most about education that taps into right-brain, intuitive, synthesizing traits?

I'll answer by way of example: Lawyers love music. Many great composers rebelled against their father's wishes that they become lawyers. But law and music are not antithetical. Music is beautiful sound, but it is also mathematics, and a way of thinking that is not foreign to a lawyer.

Can you speak to the importance of an arts integrated education and the work of Young Audiences Arts for Learning in making this happen across the nation?

Through the work of the many affiliates, it is important to see that there is not one “right” way to introduce young audiences to music and arts. Variety is essential, and different methods work better for different children. One of the most important roles the national organization serves is as an information transmitter across the network, sharing solutions among affiliates that can be adopted or modified from one location to another. This past year I spent a day with Young Audiences of Northern California, in San



Francisco, and I found it extremely beneficial. I would like to visit at least one affiliate each year and get to know them better on a personal level and find out how I might help.

What goals do you want to achieve during your time on the board?

I would like to see the organization grow larger, with more affiliates, and stronger finances by the time I retire. Young Audiences Arts for Learning is an exciting organization that, beyond its benefits to students, gives real satisfaction to its board members. What could be more satisfying than seeing young people grow and become more self-confident because of what you have done to help them? Further, I am constantly pleased and reassured by the dedication to mission of the staff and board members, and by the warm and reciprocal interchange between the affiliates and the national organization.

Andrew Koonce

*President of the Board of the Center for Arts-Inspired Learning,
formerly known as Young Audiences of Northeast Ohio.
Academic Superintendent for the Achievement and Gifted and Talented Network in the
Cleveland Metropolitan School District.*



Uniting arts and education to change lives

If you would have told Andrew Koonce, who played several sports in high school, he would one day be known as “the artsy guy,” he never would have believed you. Now he says that’s his M.O.

He learned the inclusive and leveling nature of the arts early in his career, as assistant principal at the Cleveland School of the Arts (CSA). “With sports, only a certain number of people can participate on a team, and those picked are ones who have shown athletic ability or potential. But with art, if you can’t act, you can sing. If you can’t sing, you can dance. If you can’t dance, you can be a photographer. You can work backstage. You can write plays. You can play piano. There’s something for everyone, and the umbrella of the arts fosters a sense of family,” Andrew says.

He saw doors open for students who found their passion in the arts, rising above the challenges of poverty and other inner city struggles. Many pursued opportunities to further their talents in specialized programs and some continued on at prestigious institutions like The Julliard School and Northwestern University.

When the school expanded to

younger grades in 2006, adding kindergarten through fifth grade at CSA-Lower Campus, Andrew was named principal. In 2011, he returned to the upper campus as principal for grades six through twelve. Through it all, he maintained an association with the Young Audiences affiliate there, now known as the Center for Arts-Inspired Learning, and Marsha Dobryznski, its executive director.

In 2008, Marsha approached Andrew about joining the board. With his experience as a principal, he was a natural to chair the Education Committee. He also became a member of the Advisory Committee and the Executive Committee before becoming board president in 2015. “In hindsight, I think Marsha was grooming me from the start, with roles as secretary and vice president and committee work,” he says. “She has a good sense for how the board’s work can impact students’ lives and how to reach the appropriate people and foundations to support these initiatives. My passion for the arts falls right in line with this, so it’s been a good fit.”

He also brings an insider’s perspective on working with a large urban school district. This is particularly important because it can be difficult for an outside organization to stay current with changes in principals, administrators, and

policies, along with knowing current trends and where to allocate resources. “I bring that level of experience to the Center for Arts-Inspired Learning, and that has led me to where I am today, as president.”

He sees his role as sharing with board members what it’s like in the local educational system and how some students have never experienced the arts, seen a ballet, or heard a quartet. He wants to share his commitment to bringing arts into the classroom and add a level of urgency to what they do.

“Too many students remember school as a negative place where they struggled, not where they ever felt successful. If they were behind in the grade-level curriculum, if most of the other students were doing better than they did, it’s natural that they would disconnect,” Andrew says.

He believes the arts have the ability to get through to every student and bring them together. “Whether you can read at a high level or not, when you sit painting with others, you are all at the same table making a mess. There may be some students who have a flair for certain techniques, but every piece of art is interpreted differently by the observer. What one person sees as art, another sees as splotches of paint. That’s all part of the magic.”





Rickie Nutik
Executive Director
Young Audiences of Louisiana



Stronger than ever

It was August 2005 when Hurricane Katrina devastated the Gulf Coast, from central Florida to Texas. Flooding in New Orleans destroyed homes, lives, and livelihoods. But the people of the city proved resilient, reclaiming their city and their culture.

Prior to Katrina, Young Audiences of Louisiana was a mid-size affiliate. “We had slow and steady growth, and we were involved primarily in performance demonstrations and residencies that brought professional artists into the classroom to engage students in creative approaches to learning,” says Rickie Nutik, who has been executive director since 1987.

Immediately after Katrina, only Rickie and the associate director, Richard Bates, were left to pick up the pieces. Evacuations had caused the few other staff members to leave, and teaching artists were scattered across the country. The office itself didn’t flood, but the building was uninhabitable, and a broken window allowed rain and wind to destroy documents.

“The national organization and other Young Audiences affiliates were incredibly supportive and positively influenced our survival and rebirth, helping us financially and emotionally,” Rickie says. The Houston affiliate provided office space, which Rickie and Richard used to reach out and find where everyone had gone. “If artists evacuated to a place where another affiliate was located, that affiliate went out of its way to hire them. That was especially meaningful at a time when artists were worried about making a living.”

By November 2005, Young Audiences of Louisiana was one of the first youth organizations to reopen its doors in the area. In fact, the first public school did not open until January 2006. “We realized that as families returned to New Orleans, there were few quality programs for their children. In addressing this gap in services, we expanded signature arts in education programs and expanded into the youth development sector,” Rickie says.

She and her staff took on the challenging task of partnering with other community groups to rebuild a badly damaged



after Katrina

education system. Today, Young Audiences of Louisiana has an expanded mission focusing on arts, education, and youth development. It has been awarded several competitive 21st Century Community Learning Center grants from the Department of Education, resulting in partnerships with schools throughout Orleans and Jefferson parishes, to provide afterschool programs to all students, whether schooled publicly, privately, or at home. Students attending these programs have achieved improved test scores, fewer absences, and significantly decreased disciplinary actions.

Working with the schools in the post-Katrina days, “We saw they were doing a good job of focusing on raising academic performance, but there wasn’t a well-rounded approach to teaching the whole child. They were missing the benefits of an arts integrated program, one that supports creativity, problem-

solving, team-building, and analytical skills,” Rickie says. This led to a two-year effort to develop a charter school education model that would accomplish all these things. Academic requirements would be integrated with five art disciplines – literary arts, music, dance/movement, drama, and visual art – offering students additional learning opportunities and multiple ways to understand content.

In the fall of 2013, the Young Audiences Charter School opened in Jefferson Parish, serving students in kindergarten through third grade. Each year as a new class enters, the school expands and will eventually serve students through eighth grade. Now in its third year, there are nearly 600 students in kindergarten through fifth grade, and the school has outgrown the space it leases from the school district.

Every grade level teams teachers with a teaching artist. All students

attend twice monthly performance demonstrations, and additional artists are brought in for residencies that connect to academic lessons. There is also a robust after-school program that about half the students attend. “This is where students have the opportunity to get more involved in arts instruction. There are several ballet classes, Brazilian dance, a school band, a drumming class, violin, and visual arts, as well as gymnastics, robotics, and chess club. It’s a full service after-school program, and we try to connect as much as possible with the regular school day,” Rickie says.

While Hurricane Katrina permanently altered the landscape of Louisiana, the Young Audiences affiliate there has returned stronger than ever. It is now the largest provider of arts in education programs and services in Louisiana, reaching close to 60,000 children statewide.



Great



Ploi Pagdalian
Senior Director of Programs
Arts for Learning, the Indiana Affiliate of Young Audiences



programs

start with listening and learning

At Arts for Learning in Indiana, some programming begins with great fanfare. Such is the case with Ensuring the Arts for Any Given Child, in which the John F. Kennedy Center for the Performing Arts has chosen Indianapolis as a partner city. The program will create a long-range arts education plan suited to the needs of local students in kindergarten through eighth grade. Ploi Pagdalian was part of the working group that put the Indianapolis proposal together, which included the Arts Council of Indianapolis, Indianapolis Public Schools, and Arts for Learning and other Central Indiana arts organizations.

Other programming at the Young Audiences affiliate evolves in more organic ways. According to Ploi, the 2015 initiative Fresh StART Indy started with a “let’s see how this goes” approach. The program, in partnership with the Indianapolis Department of Metropolitan Development, engages artists with a school or community to create public art projects in abandoned spaces, helping to improve neighborhood safety. “It was

exhilarating because we were learning while running, and the results have been amazing. We weren’t determined to create a specific production or to paint a mural. The outcome wasn’t forced in any way. All the possibilities were in front of us, and we were guided by the aspirations of the group.”

As Ploi tells it, Arts for Learning prides itself on being an organization of fierce learners. “We always want to learn more – not just for the sake of learning, but to understand better what a community or school needs. Our strength is in our teaching artists and the arts, so that’s what we bring to the table, but we don’t come with a solution in hand. We want to walk through the process with our partners and arrive at a solution together.”

When Ploi joined Arts for Learning in 2002, she expected to stay for two years, which was the length of the grant for her position. Her background was in early childhood education, and she was intrigued by the idea of an arts organization devoting resources to bring artists into preschool centers. She planned to spend her short term exploring the impact professional artists can make on early childhood providers and on better

preparing young children for kindergarten.

That two-year job has stretched and changed into a career, where Ploi now has the ability and opportunity to design programs, alongside her programming colleagues Cassandra Thomas and Angela Yetter. “I find designing programs to be exciting because it involves a lot of players and gets me out into the community during my research phase. There’s a lot of listening and prodding to discover what a school might be needing or lacking, and whether Arts for Learning is a good fit to fulfill those needs,” Ploi says.

With her hands-on knowledge of developing arts integrated programming, and her long tenure, Ploi is now becoming more involved in initiatives within the Young Audiences network. She also sees a personal benefit from regular webinars and other contact with affiliates. “We’re such a small staff in Indiana that I really appreciate having people in the network to talk to for ideas, problem-solving, and what have you,” she says. “With my connection to Young Audiences affiliates around the nation, I feel like I have colleagues everywhere.”

Affiliate Highlights



- Alliance Arts for Learning Institute
- Arts Council of Kern/Arts for Learning
- Arts for Learning Connecticut
- Arts for Learning Indiana
- Arts for Learning/Miami
- Arts Partners
- Big Thought
- Center for Arts-Inspired Learning
- Chicago Arts Partnerships in Education
- COMPAS, St. Paul
- Gateway to the Arts
- Kansas City Young Audiences
- Springboard
- 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 PA
- 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 San Diego
- Young Audiences of Santa Cruz County
- Young Audiences of Southeast Texas
- Young Audiences of Virginia
- Young Audiences of Western New York

Alliance Arts for Learning (AA4L) Institute, Atlanta, GA

Arts for Learning, Woodruff Arts Center has integrated its core literacy programming with the Alliance Theatre's educational programming to create the Alliance Arts for Learning (AA4L) Institute. The AA4L Institute provides professional learning workshops for educators, programs for arts integrated classroom instruction, and arts experiences that extend teaching and learning beyond the classroom. In June, the AA4L Institute, in collaboration with its fellow arts partners of the Woodruff Arts Center (WAC), hosted the WAC Educator Conference. The four-day meeting, attended by 500 educators, was devoted to reinvigorating teaching and learning through the arts and included sessions on 21st century skills, differentiated learning, STEAM, literacy and previews of programs produced at the Arts Center.

Arts Council of Kern/Arts for Learning, Bakersfield, CA

Ayo Sharpe-Mouzon is a teaching artist on the program roster of the Arts Council of Kern/Arts for Learning. Her program called *African Heritage: Arts & Culture* is presented to students in kindergarten through sixth grade. When Ayo enters a classroom or performs in a school auditorium, the children are mesmerized by her voice, her African feathered headdress and colorful attire, and the music from two drummers who accompany her. Ayo demonstrates African dance, recites poetry and tells stories which are all based on her studies with the national Ballet of Senegal, West Africa. She is one of many artists who give their talent and dedication to children every day in Bakersfield.

Arts for Learning Connecticut, Hamden, CT

Arts for Learning Connecticut (AFLCT) held its first Arts Integration Institute in June at the New Britain Museum of American Art in collaboration with Central Connecticut University education staff. Over 30 teachers and artists attended the four-day Institute engaging participants in integrating the arts into teaching. AFLCT opened a keyboard

laboratory in the Bridgeport Housing Authority Community Center where free music lessons are now available to over 40 underserved students. AFLCT also established an office in Stamford in a "Creativity Hub" to engage corporations in creative learning and reach out to more schools in Fairfield County.

Arts for Learning Indiana, Indianapolis, IN

Arts for Learning Indiana created a new program for veteran teaching artists called the Expert Teaching Artist Development (ETAD) program as part of their larger teaching artist learning opportunities initiative. ETAD engages veteran teaching artists beyond the basic lecture/learning dynamic. ETAD uses discussion, demonstration, critique and community to allow expert teaching artists to explore facets of teaching that interest them. Each participant chooses an inquiry question that explores a concept relevant to their unique teaching approach. Teaching artists can use this process to create new programs, enhance their current programs, or learn new skills or concepts to improve their teaching.

Arts for Learning/Miami, FL

Arts for Learning/Miami (A4L) secured more than \$650,000 to open an A4L Afterschool in Opa-Locka, FL and to expand its ArtWorks internship program to provide year-long paid internships in the arts for high school students. As a result, A4L now offers paid school year internships as well as internships for academic credit. A4L also expanded the popular *All Kids Included Youth Arts in the Park* program, a socially-oriented arts program for children and youth with and without disabilities. Normally offered on Saturday mornings during the school year, the program launched a four-week summer camp. Through its Lewis Arts Studio program, A4L also presented its first series of Pop-Up Family Arts Days at two parks in Coconut Grove, FL.

Arts Partners, Wichita, KS

Arts Partners and Kansas City Young Audiences hosted the 2015 Young Audiences Arts for Learning National

Conference held at the Kansas City Marriott County Club Plaza Hotel on April 23-25. The conference theme was "Building Partnerships Through Community Connections" and over 150 arts-in-education professionals attended. The keynote speakers were NEA Chair Dr. Jane Chu and Julia Fabris McBride, Vice President, Kansas Leadership Center. Arts Partners teaching artists who performed during the three-day meeting included: Aaron Fowler, Jean Pouncil-Burton, Rob Simon and Armando Minjarez.

Big Thought, Dallas, TX

This year marked the 20th anniversary of the *Creative Solutions* program. Big Thought commemorated the milestone with the publication of *Creative Solutions: A Portrait of Potential* which chronicles the lives of the students and the impact many of their teaching artists have had over the years. One of their teaching artists, Alejandro Perez, was selected as an American Graduate Champion. Big Thought also led two exciting curriculum projects: The State Fair of Texas and Klyde Warren Park, both designed to expand STEAM and humanities learning beyond the walls of the classroom. Big Thought forged a partnership with the Fossil Foundation to create a design pathway for students participating in the Dallas City of Learning program, which has now enrolled more than 34,000 students.

Center for Arts-Inspired Learning, Cleveland, OH

The Center for Arts-Inspired Learning's (CAL) arts-based jobs training program, ArtWorks, celebrated its 10th anniversary this summer. Over the past decade, ArtWorks has employed 1,500 teens to create art, advance 21st-century jobs skills, and set them on a path for college or career. This year the first class of 90 students at the Cleveland High School for the Digital Arts, CAL's partnership school with the Cleveland Metropolitan School District, became sophomores and they were joined by a new freshman class. And, CAL's Resident Teaching Artist (RTA) program which welcomes artists on to the affiliate's staff was a success and helped to increase

organizational capacity and sustainability. Thanks to new funding, two more RTAs will be hired to work on upcoming program initiatives.

Chicago Arts Partnerships in Education (CAPE), Chicago, IL

Chicago Arts Partnerships in Education (CAPE), partnered with 80 teaching artists, 200 classroom teachers, and nearly 4,000 students at 81 Chicago public schools. 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. This year, CAPE's after-school program received new funding that will expand the program through the 2019-20 school year, further supporting CAPE's mission to engage students, inspire teachers, transform schools, and demonstrate impact through the arts.

COMPAS, Saint Paul, MN

COMPAS engaged over 51,000 Minnesotans in art making and helped them find and value their own creativity. New partnerships resulted in innovative work for COMPAS artists working in communities. During the International Youth Peace Prize Forum, youth who had honed their spoken word skills with COMPAS brought the house down with their piece, "We are Not Those People." Young women living in a shelter used the arts to find strength and courage, telling their stories in pictures, objects and words. High school students with many challenges spent 16 weeks working with a COMPAS artist, experimenting with music and sounds, building towards a final rock and roll concert.

Gateway to the Arts, Pittsburgh, PA

Since 1957, Gateway to the Arts has provided arts-in-education programs to students, educators, artists and families in 15 counties. The affiliate has collaborated closely with the Pittsburgh Public Schools Early Childhood program and is an affiliate of the Wolf Trap Institute for Early Learning in the Arts. In July, Gateway merged with the Pittsburgh Cultural Trust's Education Department, adding to the Trust's scope of outreach

programs in Western Pennsylvania and providing programs in the city of Pittsburgh.

Kansas City Young Audiences, Kansas City, MO

Kansas City Young Audiences (KCYA) co-hosted the 2015 Young Audiences National Conference which included a variety of plenary sessions designed to share best-practices in arts integration and provided opportunities to hear inspiring keynote speakers like NEA Chair Dr. Jane Chu. KCYA also embarked on an exciting collaboration with the KC STEM Alliance to integrate the arts into the new *Launch STEM* curriculum. By pairing a KCYA teaching artist with a classroom teacher in a STEAM (science, technology, engineering, arts and math) collaboration, KCYA can strengthen its position as a classroom resource with the tools necessary to help educators reach their goals.

Springboard, St. Louis, MO

Springboard provided more than 5,000 program sessions reaching 56,000 children in schools and community venues. Continuing its partnership with the University of Missouri – St. Louis, the affiliate expanded its Signature Programs which now include seven in-depth residencies. Springboard was one of 12 affiliates to receive a JCPenney Cares grant to pilot the Arts for Learning Literacy project in its city schools. Springboard also collaborated with the local agency ArtWorks to offer summer internships for economically challenged teens and provided multiple programs for Saint Louis public schools summer enrichment.

Think 360 Arts for Learning, Denver, CO

Think 360 Arts in partnership with Colorado Creative Industries, awarded \$37,500 to schools throughout Colorado under its new program, Colorado Arts Partnership Grants (CAP Grants). Thirty schools applied and 19 were awarded grants to encourage innovation and creativity in the classroom with local artists. In addition to bringing arts programs to more than 30,000 students, the affiliate received the Impact Award at

Denver's Mayor's Awards for Excellence in Arts and Culture, and celebrated the 26th year of the Institute for Creative Teaching, a nationally recognized professional development course for educators.

Young Audiences of Abilene, TX

The after-school residency *Break It Down* at Martinez Elementary School is one of the affiliate's most popular programs. This year during one workshop session, teaching artist Haley Carter asked for a volunteer to help demonstrate "freestyle" dance. She was very surprised when a particularly shy student came forward. When this boy danced, she said, he exhibited a level of confidence and passion that astounded his classmates--who cheered him on. This is just one example of personal growth through the arts Ms. Carter has witnessed during her programs. The student told her, "In this class I can be myself. I don't have to worry about anyone making fun of me or laughing at me. I can just be me." *Break It Down* will be offered at the Abilene school again next year--and the students can't wait.

Young Audiences Houston, TX

Young Audiences of Houston and Houston Arts Partners hosted the fifth annual Houston Arts Partners Conference on September 11-12 at the Museum of Fine Arts in Houston. The conference theme was "The Arts Fuel Innovation" and featured speakers included: John Abodeely, Deputy Director of the President's Committee on the Arts and Humanities; Jessica Hamlin, Director of Education Initiatives for ART21; choreographer Liz Lerman; and musician and educator Larry Livingston. The meeting also included panel discussions and presentations from ten of the city's outstanding arts organizations.

Young Audiences of Louisiana, New Orleans, LA

Young Audiences of Louisiana completed the first year of the US Department of Education PDAE grant funded Arts-Integrated Professional Development (AIPD) project, in partnership with Young Audiences, Inc. and Jefferson Parish Public Schools. YALA served 48

second through fourth grade teachers and 52 classrooms from five Jefferson Parish schools, including the Young Audiences Charter School. The project components include AIPD institutes twice yearly, as well as embedded professional development residencies, using Arts for Learning Lessons (A4L) as the foundation. The goal of this four-year grant is to transfer skills for arts-integrated instruction from teaching artist to teacher, with the teaching artist role shifting gradually from modeling and co-teaching the A4L Lessons to facilitating the planning of original arts-integrated lessons based on the A4L framework.

Young Audiences of Maryland, Baltimore, MD

In addition to presenting 899 performances and 237 residency programs, Young Audiences of Maryland (YAMD) provided opportunities to learn in and through the arts to nearly 183,000 youth in all of Maryland's 24 school districts. YAMD also offered more than 10,000 hours of arts integration training to teachers so they can engage students through the arts. YAMD provided fifty-one 16-session literacy residencies to high-need Baltimore preschool classrooms through its partnership with Wolf Trap Institute and launched a Summer Arts Academy which provided a free, five-week, full day summer program to 250 Baltimore City third through seventh graders.

Young Audiences of Massachusetts, Boston, MA

The affiliate's *Expanding Horizons through Music*, is a residency designed to help close the literacy and kindergarten preparedness gaps for students aged 3-5 who are homeless or live in extreme poverty. The program uses music to build pre-literacy skills; trains teachers in arts learning strategies; provides performances, and instruments to classrooms, and brings engagement events and personalized, bi-lingual songbooks and CD's to parents so they can reinforce music learning with their children. This program currently serves three Horizons for Homeless Children preschools in underserved neighbor-

hoods in Boston and will soon go to a fourth site, the Nurtury Learning Lab, which serves the Bromley Health housing development in Jamaica Plain.

Young Audiences New Jersey and Eastern Pennsylvania, Princeton, NJ

Young Audiences New Jersey and Eastern Pennsylvania's new Creativity Consultant Project (CCP) trains classroom teachers to use arts to teach across the curriculum. YA teaching artists serve as school consultants to develop a culture that celebrates creativity and critical thinking. Throughout the year artists model lessons and help teachers design their own arts integrated lessons. School "Creativity Teams" attend a three-day Creativity Institute where they share challenges, lessons and strategies with other schools. This unique approach empowers teachers and creates in-depth and sustainable arts-integrated school environments. One teacher observed that CCP creates a safe space for teachers to reconnect with creative ways of teaching and offers supportive individualized guidance.

Young Audiences New York, NY

How can arts education make a difference for the 500,000 New York City children living in poverty? Seeking answers, the affiliate convened a panel of researchers, educators and community revitalization experts. Four key points emerged: 1) Out of school time is the opportunity gap—children are losing out on many hours of enriched learning; 2) The creative economy in the city is growing fast—that's where there are middle income jobs; 3) To "Be It" children have to see it—children cannot aspire to career paths that they have no access to explore; and 4) Partner for community based solutions—the arts inspire connections across neighborhoods. Moving swiftly into action, the affiliate expanded programming in communities with high rates of poverty and a dearth of arts opportunities. Programs included performances on a vacant lot in Brooklyn, storytelling at a Bronx library, a family day of the arts celebration in Harlem, and the new Link NYC program providing real-world experiences to teens in the fields

of digital media, music production, and visual arts.

Young Audiences of Northeast Texas, Tyler, TX

Young Audiences of Northeast Texas' 44 teaching artists reached 20,000 students through performances, workshops and residencies; 302 teachers from across Northeast Texas received professional development in arts integration; and Caldwell Elementary Arts Academy in Tyler became a model arts integration school. The affiliate also launched the Teaching Artist Training program with seven teaching artists who completed over 80 hours of training on developing arts integrated residencies for students. The teachers will pilot their new programs in the fall.

Young Audiences of Northern California, San Francisco, CA

Young Audiences of Northern California served over 24,000 students in 59 Bay Area schools and community centers this year. The affiliate reached 3,000 youth and family members through free, public performances in partnerships with Bay Area institutions such as the Walt Disney Family Museum, the Presidio, and Live at Union Square. Young Audiences of Northern California brought Creatively Green Family Festivals to schools in San Francisco, thanks to a program developed by NRG and Young Audiences New Jersey and Eastern Pennsylvania.

Young Audiences of Oregon & SW Washington, Portland, OR

Young Audiences of Oregon & SW Washington launched Live SET (Sound Engineering for Teens) a program which combines music and workforce development, and trains underserved high school students in the art and science of amplification and sound design for concert venues and other performance environments. Thanks to funding from Young Audiences, Inc. and local foundations and businesses, the pilot program was made available to students at no cost and culminated in the Live SET graduates engineering and managing a free, cross-genre concert for the public featuring some of Portland's best

musical acts at one of the city's famous concert venues, Mississippi Studios, which also hosted the classes.

Young Audiences of Rochester, New York

Young Audiences of Rochester continues to influence the upstate New York's arts education scene in dynamic ways. From expanding TruArt Dance Company, an after school, teen-led creative entrepreneurship initiative, to implementing arts integration at Renaissance Academy Charter School of the Arts (funded by a JCPenney Cares Arts for Learning grant), and expanding City of Rochester after school programming, the affiliate is diversifying its core business, and enhancing the quality of professional learning for roster teaching artists. In addition, Young Audiences of Rochester increased programming in 13 counties by 40 per cent providing 166,016 arts experiences.

Young Audiences of San Diego, CA

Young Audiences of San Diego is partnering with the San Diego Unified School District to transform school culture and climate through and with the arts. Twenty-two schools are using Title I dollars for arts integration residencies, professional development, assemblies, workshops, field trips and family nights. YASD is responsible for vetting qualified arts partners, hiring over 20 arts organizations to facilitate residencies, curating a directory of over 50 organizations offering services to Title I schools, monitoring teaching artist progress and collecting performance data and providing ongoing professional development for teaching artists. The affiliate also serves as the main point of contact for participating schools and arts organizations.

Young Audiences of Santa Cruz County, Nogales, AZ

One of the affiliate's most popular residency programs is *Rap, Rhythm and Rhyme* led by Erik Cork for fourth, fifth and sixth grade students. The program introduces students to writing, music and math. Mr. Cork also led a day-long professional development workshop for 200 teachers which focused on Arizona State Arts standards and the Arizona Rubric. In addition to in-school programs, the affiliate provides students with free field trips to musical and theatre events in Tucson. Celebrating its 44th year, the affiliate looks forward to providing rich arts-in-education programs to all students and families in Santa Cruz County.

Young Audiences of Southeast Texas, Beaumont, TX

Young Audiences of Southeast Texas is offering schools in Beaumont a new program: *Soaring with the Arts*. During two six-week residencies students explore the world of birds. The project blends science with various art forms: dance, storytelling, sculpture, writing and visual arts. Additionally, the project includes after-school activities, exhibits of student art work in local businesses, and a culminating event for all of the participating students and their families. By expanding the project into all the area's school districts, the affiliate hopes to raise community awareness and media interest in the value of all arts programs.

Young Audiences of Virginia, Norfolk, VA

Young Audiences Arts for Learning Virginia (YAV) partnered with The Suffolk Center for Cultural Arts to launch an integrated theatre experience for 28 youngsters in a two-week summer camp program which addressed summer literacy retention. In character development sessions, YAV teaching artists instructed students on researching character traits using random text. In addition, they learned acting techniques, stage etiquette, character perspective, stage makeup, script-writing, blocking and costume design. During the program, the students were assessed three times by YAV artists. Based on the success of this program, the affiliate will develop more summer camp programs throughout the state next year.

Young Audiences of Western New York, Buffalo, NY

Young Audiences of Western New York provided long-term residencies in eight counties with the Arts Partners for Learning initiative. The affiliate also expanded its services to young people living in Buffalo. One their most popular programs is ArtWorks, a project which provides teens with paid apprenticeships designed to enhance work place skills and address college readiness. In July, Young Audiences of Western New York hosted the Buffalo Emerging Leaders Institute. Twenty-five participants from arts organizations and schools across the state attended the three-day meeting which focused on sharpening leadership and management skills.

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

Young Audiences' FY2015 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 80% of YAI's overall budget; administrative and fundraising expenses were 14% and 6% 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 \$676,384 due in part to a 111% increase in the organization's grant making activity. 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 FY15, 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 multiyear revenues and expenses are recorded and verified, please contact the Young Audiences, Inc. National Office in New York City or visit our website at www.youngaudiences.org.

Young Audiences, Inc. Combined Statement of Revenue and Expenses

June 30, 2015 (with comparative amounts for 2014)

	Total National	Total Affiliates	Total Combined 2014-2015	% Rev/Exp 2014-2015	Total Combined 2013-2014	% Rev/Exp 2013-2014
SUPPORT AND REVENUES						
Earned Revenue						
School Sources & Contracted Income	157,332	14,479,107	14,636,439	38%	13,701,192	32%
Investment Income	119,132	259,193	378,325	1%	1,520,042	4%
Affiliate Cooperative Funding Fees	309,117		309,117	1%	269,662	1%
Other Earned Income	63,935	293,269	357,204	1%	467,777	1%
Total Earned Revenue	649,516	15,031,569	15,681,085	40%	15,958,673	37%
Contributed Revenue						
Individuals & Board Members	44,008	2,853,140	2,897,148	7%	4,448,606	10%
Corporations & Foundations	372,058	10,489,964	10,862,022	28%	10,848,416	25%
Government (Federal, State, County)	46,033	6,186,726	6,232,759	16%	7,622,392	18%
Special Events (net of costs)	343,310	1,811,865	2,155,175	6%	2,713,620	6%
Grants from Young Audiences Inc.		262,269	262,269	1%	172,105	0%
Other Contributed Revenue		843,254	843,254	2%	439,135	1%
In-Kind Contributions	31,022				554,469	1%
Total Contributed Revenue	836,431	22,447,219	23,252,628	60%	26,798,743	63%
Total Revenue	1,485,947	37,478,788	38,933,713	100%	42,757,416	100%
COSTS AND EXPENSES						
Affiliate Program Services	1,730,664	30,497,650	32,228,314	80%	32,725,965	79%
Management & Fundraising	431,667	7,389,843	7,821,510	20%	8,722,230	21%
Total Costs and Expenditures	2,162,331	37,887,494	40,049,825	100%	41,448,195	100%
Excess of support and revenues over costs and expenses (under)	(676,384)	(408,705)	(1,116,111)		1,309,221	

1 The total Affiliate Support & Revenues, Costs & Expenses are combined from reports submitted to National from the individual affiliates and have not been audited.

Young Audiences, Inc. Statement of Activities

Year Ending June 30, 2015 and 2014

	2015			2014	
	Unrestricted	Temporarily Restricted	Permanently Restricted	Total	Total
Revenues and Support					
Individuals and Board members	\$44,008			\$44,008	\$144,481
Corporations and Foundations	37,058	335,000		372,058	37,450
Government	4,033	42,000		46,033	47,000
Annual gala	601,085			601,085	1,090,756
Less: Direct expenses	(257,775)			(257,775)	(201,249)
Donated services	31,022			31,022	21,625
Affiliate cooperating funding fees	309,117			309,117	269,662
Contracted services	157,332			157,332	148,808
Conferences	63,935			63,935	79,920
Miscellaneous income				-	226
	989,815	377,000	-	1,366,815	1,638,679
Net assets released from restrictions					
Satisfaction of program restrictions	357,000	(357,000)		-	-
Endowment appropriations and release from restrictions to operations	885,000	(433,160)		451,840	81,610
Total Revenues and Support	2,231,815	(413,160)	-	1,818,655	1,720,289
Expenses					
Affiliate Program Services	1,730,664	-	-	1,730,664	1,648,135
Supporting Services					
Management and general	310,199			310,199	185,458
Fundraising	121,468			121,468	161,885
Total Supporting Services	431,667		-	431,667	347,343
Total Expenses	2,162,331	-	-	2,162,331	1,995,478
Increase (Decrease) in net assets before non-operating activities	69,484	(413,160)		(343,676)	(275,189)
Non-Operating Activities					
Appropriations to operations from board designated endowment	(451,840)			(451,840)	(81,610)
Investment income, net of foreign taxes and management fees \$86,897 (2015) and \$86,947 (2014)	366	2,970		3,336	45,642
Net realized and unrealized gains (losses) on investments	12,738	103,058		115,796	1,172,786
Total Non-Operating Activities	(438,736)	106,028		(332,708)	1,136,818
Increase (Decrease) in Net Assets	(369,252)	(307,132)	-	(676,384)	861,629
Net assets, beginning of year	804,785	2,159,337	4,640,157	7,604,279	6,742,650
Net Assets, End of Year	\$435,533	\$1,852,205	\$4,640,157	\$6,927,895	\$7,604,279

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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