



Young
Audiences
Arts for
Learning

Oregon & SW Washington

2009-2010 YOUNG AUDIENCES ANNUAL REPORT

OUR MISSION:

To enhance children's learning with creative resources from the arts community.

Young Audiences of Oregon & SW Washington has steadily grown in scope and programming since we were founded in 1958. We've evolved from presenting only a few classical music performances to currently providing a roster of over 200 skilled teaching artists with programs in multiple artistic disciplines and cultures. We connect these artists with classroom teachers and together they use the arts to make learning come alive for their students.

In the 2009-2010 school year, Young Audiences of Oregon & SW Washington:

- Served 204 schools in 33 districts
- Provided arts experiences to over 77,000 children
- Helped 86 area schools raise over \$672,000 through Run For The Arts
- Presented 217 residencies and 293 performances by professional teaching artists



Through Young Audiences' Run For The Arts, schools raise the funds that make it possible to bring artists into their classrooms, purchase art supplies and pay for field trips to performances and exhibitions.

Young Audiences teaching artists are dedicated to emboldening the imaginations of young people, have strategies for working with the complexities and challenges of school environments, and are continually growing as teachers and as artists. As part of our commitment to supporting our artists, we offer an array of opportunities for them to hone their skills and further develop their programs. Last year, we offered peer mentoring, observations by master teaching artists, monthly salons to explore topics that ranged from ponderous to pragmatic, and one-on-one technical assistance with staff.

We also work with teachers and provide professional development opportunities for them to explore new ways of using the arts to empower learning. The Arts for Learning Literacy Lessons form a ground-breaking literacy program that blends the creativity and discipline of the arts with cutting-edge learning science to raise student achievement in reading and writing.

April 23, 2010

NATIONAL CONFERENCE & SUNBURST AWARDS

We were so pleased to have the 2010 Sunburst Awards Luncheon be part of Young Audiences' National Conference. The conference theme was The Creative Umbrella, and we were excited to share our community's extraordinary commitment to the arts in education with visitors from across the country.

2010 SUNBURST AWARDEES

The Sunburst Awards are given annually by Young Audiences of Oregon & SW Washington to recognize exemplary commitment to arts in education.

EDUCATION

Jim Schlachter

District Administrator of Gresham-Barlow School District

St. Helens, Oregon, School District

Patricia Adams, Superintendent

ARTIST & ARTS ORGANIZATION

Lisa Kristen-Scott

Visual Artist: Quilting & Collage

Oregon Shakespeare Festival

Jess Carr

ADVOCACY

Tim Du Roche

Diane Syrcle

PHILANTHROPY

Michael Allen Harrison

Founder of The Snowman Foundation

KeyBank

The Phileo Foundation

Michael & Nancy Crabb

LIFETIME ACHIEVEMENT

Richard Bell

Executive Director,
YAI (National)



SUNBURST ARTIST OF THE YEAR & NATIONAL CONFERENCE PRESENTER

Lisa Kristen-Scott

Lisa Kristen-Scott is a YA teaching artist who brings students into the world of quilting and together they explore color, design, and the history of the art form. They also dance the quilt block, making a kinesthetic investigation paralleling their aesthetic one. Known for her compassion and for her rigor as a teacher, she specializes in working with at-risk adolescents and special needs students; many programs invite her back year after year. We were happy to recognize Lisa's dedication and tremendous impact by naming her Artist of the Year.



Lisa Kristen-Scott



Here's Lisa talking about one of her students...

The student whose pillow is in the photo to the left, sat in the back and said things like, "This is the stupidest thing I have ever done. I HATE this."

We learn the pillow designs by cutting and gluing paper shapes first. His paper quilt pieces would often be torn or wadded up in the trash. I would pull them out of the trash and ask him quietly if I could keep them for a little while, just in case. Of course I made no eye contact, just focusing on the work and gently pointing out what was going well

with it: his cool color choices, the way he successfully followed a complex pattern, his craftsmanship in gluing it all down. His response was resistance. I held his work like it was precious and, with his (seemingly indifferent) permission, I framed it and displayed it along with the other students' work on the wall. Some students responded positively to his work: "Hey man, that's tight." To which he grunted, "Whatever, man, this is still stupid."

Then came fabric day. Fabric day is where the students are given 180 choices of fabric, all pre-cut into exact 3.5" squares, arranged according to the color wheel and numbered with clothes pins. It's a smorgasbord of possibilities and experimentation is welcome. Even if students have their shapes cut and glued down, they can still tear it all off and start completely over, if that will make their pillow more meaningful for them. Despite his resistance, this student couldn't resist the monkey fabric. And then he found the planets and that was it. He was focused, driven. As with his earlier paper work, he used strong color choices, and translated a complex pattern into a larger scale and onto fabric. He did all his own sewing. Of course he finished early. And he used his extra time in class to help others, even sewing for them if necessary. I gently recognized his leadership in the class, giving him credit for being willing and able to teach others.

Dear Ms Lisa this letter is from Treon and I just wanted to say thank you for helping and supporting me and my art. I couldn't have done it without you.

I don't want to get clinical here, but as the teacher, my role is to create and maintain an unshakable safe container for my students to explore, even push against if necessary, and be successful. Frustration and resistance are always good signs for me because I know the student wants something and is fighting for something. And it's my job to stay close by, remain flexible with possibilities and hopefully offer the juicy, irresistible thing that works for them.



THE RIGHT BRAIN INITIATIVE

Young Audiences is proud to be the Implementation Partner for The Right Brain Initiative - a collaborative effort seeking to ensure quality arts learning experiences for every k-8 student in the Portland tri-county region. The Initiative's programming is based in classroom arts experiences, which are co-planned by teaching artists and classroom teachers to integrate the arts across the curriculum. Young Audiences is also an arts provider for the Initiative, offering its teaching artists the opportunity to join this innovative program.

In 2009-10, the Initiative's first full school year, the program served nearly 11,000 students across four school districts (Gresham-Barlow, Hillsboro, North Clackamas, and Portland) in 23 schools, as well as 540 teachers and 65 artists.

Turiya Autry, a YA teaching artist, also offers her spoken word and slam poetry residencies for the Initiative. A published poet, performer and instructor of Black Studies, Turiya introduces students to a variety of diverse, historical African-American literary forms.

Listen to Turiya talk about her mission with students...

"Students have so many writing requirements and the advantage I have as an artist is I can remove all the barriers. The students (some for the first time) are able to write about whatever they want and learn the joy of finding a way to express themselves through writing...If they enjoy it then they will keep doing it."

Turiya has had the opportunity to work with many student populations in her work as a residency and performing artist. She has traveled far and wide throughout the ten counties YA serves. While she receives evaluations from teachers and thank-yous from students, she doesn't always hear directly about the longer-term effectiveness of her residencies.

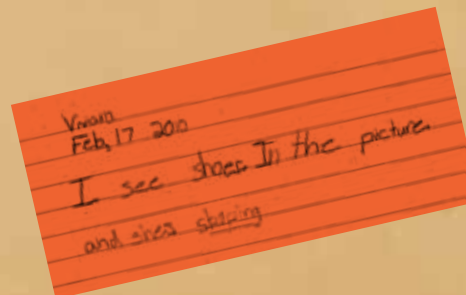
In a cage with a book in my hand...



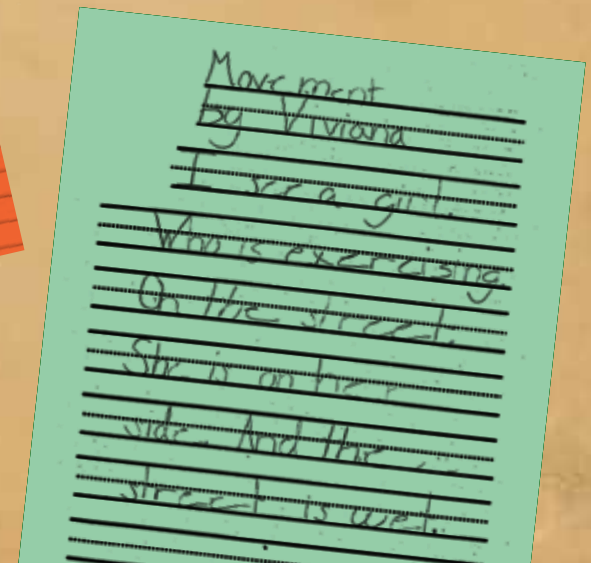
Turiya Autry

The Right Brain Initiative has built into its program model an opportunity for artists to sit with the collaborating teachers after the residency in order to reflect on student learning.

While Turiya was doing a Right Brain residency at Lincoln Street in Hillsboro she was able to witness the transformation of a painfully shy boy who at the end of the residency was one of the students who got up and performed their work. Afterwards while sharing with teachers, Turiya learned that the transformation had not ended there. The teachers shared that the same boy now had a new level of confidence which they could see in the way he carried himself in the halls and in class.



Life in spring



MAD HOT ANYTHING GOES!

Creative Science, a Title I school in outer Southeast Portland was selected as the 2009-2010 recipient of the school-wide Dance Around the World Grant. In total, students received 93 hours of classroom instruction with professional teaching artists in disciplines ranging from African dance to ballroom dance to circus skills. The fourth and fifth grade students studied Bharathanatyam, South Indian classical dance, with Subashini Ganesan, a Young Audiences teaching artist. Twenty of these students went on to perform for an audience of over 300 at Mad Hot Anything Goes, our annual fundraising gala held May 22 at The Governor Hotel.

By learning body postures, rhythmic footwork patterns and hand gestures of this traditional athletic South Indian dance form, students are able to dramatize stories in a new way, both individually and as a group. Suba, founder of Natya Leela Academy, has been studying the form since she was $4\frac{1}{2}$ years old and provides students with tools to challenge themselves physically, emotionally and intellectually.

Of Suba's teaching, Ashley Collins, the 4th grade teacher and lead contact for the entire project, said, "Suba has a very thoughtful and respectful way of engaging children."

Suba has a story to tell about Zoë, a 5th grade girl, who "would come to the first few sessions and stand in her place without moving. Toward the latter half of the classes she would talk to her teacher, quietly but fairly frustrated. She was such a perfectionist that it kept her from moving. Her teacher and I planned a little scheme to get her asking me questions one-on-one at the end of class (without the scrutiny of other students). When the residency was almost over and it was time to decide who wanted to participate in the big YA gala, she was one of the first to volunteer!"



Subashini
Ganesan



ARTS FOR LEARNING

Young Audiences' Arts for Learning (A4L) Literacy Lessons is a set of five arts-integrated literacy lessons for grades 3-6, including Lesson Units led by classroom teachers and Residencies taught by Young Audiences teaching artists. Developed through National Young Audiences and a design team from the University of Washington, the program empowers educators through teacher professional development and the accompanying in-class artist residencies. Throughout the process, students work back and forth in an integrated manner between literacy and arts as they strengthen their creative and critical thinking skills, learn about and create in each art form, and build higher-level literacy skills aligned with state and local standards. Students learn experientially, deepening their understanding and ability to apply knowledge, analysis and imagination to multiple problems and contexts.

Terri Nelson is a freelance illustrator, inker and background artist for Periscope Studio and has worked on a variety of comics and graphic novels. She also has a teaching credential and likes to work with literacy learning. She says, "Comic books and graphic novels are great for children with reading difficulties because they can look at the images and should read understand what the words mean through context."



Terri Nelson

In the Arts for Learning Companion Residency Terri co-developed with YA, she leads an exploration of the art form of the graphic novel. As they conceive, write and draw illustrations to a storyline that uses a nursery rhyme as a basis for

creating a new plot, students learn about the literacy concepts of visualization, author's choice, point of view and story elements. Their research and creativity culminates with a presentation of finished storyboards through a reading and an exhibition.

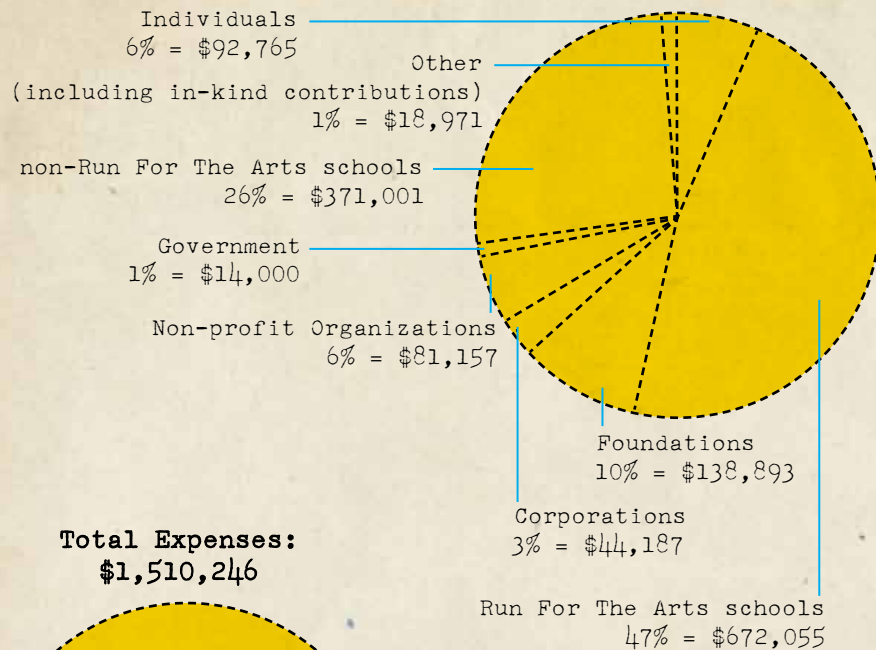
In one of her classes she taught an autistic girl, and one of the aspects of her autism was that she struggled with both reading text and reading social cues. The subject for the class session was story board. The girl created a wonderful storyboard about horses. She showed the horses in various "scenes", running, gathered in a meadow and so on. Part of the assignment was to work dialogue into the storyboard. So Terri said to the girl, "Think about showing the reader what the horses are thinking." The girl carefully drew a thought bubble for each horse in each scene, and each of those horses was thinking, "Neigh."

"I teach the kids that drawing is almost as much about what you erase. In order to achieve success you must overcome failure." In this kind of learning, no one is searching for the one and only correct answer; in this kind of learning students learn the tools for crafting (and re-crafting) their own solutions.

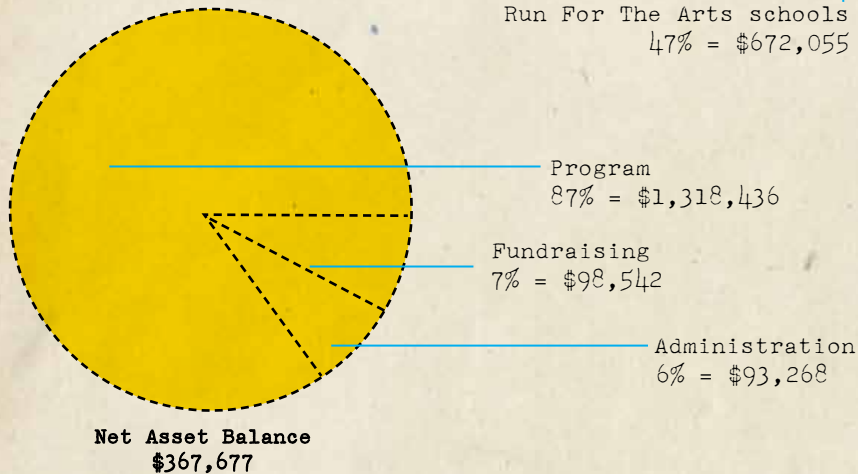


FINANCIALS

Total Revenues:
\$1,433,029



Total Expenses:
\$1,510,246



Young Audiences of Oregon, Inc. is a non-profit charitable organization under Section 501(c)3 of the United States Internal Revenue Code. McDonald Jacobs P.C. audits the financial statements. Copies are available upon request from Young Audiences of Oregon, Inc.

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Since 1958, the community has generously supported Young Audiences' commitment to the presence of the arts in education. This community giving is led by the Sunburst Society Patrons, who are committed to sustaining the work of Young Audiences through a gift of \$1,000 or more.

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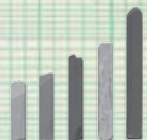
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