

ARTS CORPS



SNAPSHOT OF OUR GROWTH LAST YEAR

- 2,785 youth enrolled in our after-school and in-school programming, a 17% increase from the previous school year
- 172 classes offered in a wide variety of art forms, including dance, music, poetry/spoken word, theater and visual art
- 37 schools and after-school programs served throughout Seattle and King County
- 42 professional teaching artists employed to teach, model and inspire creative habits of mind with our students
- 41 community organizations and government agencies partnered with to provide a wider range of experiences to our students
- 30% of classes conducted in school and 70% after school
- 58% of classes benefited from the participation of teaching assistants
- 41 volunteers committed to help enhance our events
- 56.4% of classes offered to elementary students, 43.6% to middle and high school students

dear everybody,

We are pleased to present Arts Corps' 2006–2007 annual report and highlight our numerous achievements for this past year.

As we settled more fully into our new home, the Youngstown Cultural Arts Center in West Seattle, our team of staff, board, teaching artists and volunteers deepened its connections as a powerful learning community.

To better reflect the direction we're going, we decided that we needed to refine the mission and vision of the organization, and by the end of this year, we found our collective voice, which envisions a world where *everyone has the freedom to imagine and the courage to be.*

Arts Corps works toward this vision by *providing and inspiring arts education programs that develop creative habits of mind to enable young people to realize their full potential.*

Throughout the year, our evaluation team surveyed students, parents and teaching artists, and observed our classes to document the full range of learning taking place. We found that, across art forms and age groups, teaching artists were modeling and students were practicing creative habits of mind such as imagining possibilities, critical thinking, persistence & discipline, courage & risk-taking and reflection. Overall, evaluation data showed:

ARTS CORPS INCREASES ACCESS TO QUALITY ARTS PROGRAMMING

Four out of five classes were delivered to underserved youth, with 35% of middle and high school students reporting that it was their first art class of any kind.

In addition, 63% of our facility partners reported that Arts Corps provides the only arts education opportunity for the majority of youth served.

ARTS CORPS FOSTERS CREATIVE HABITS OF MIND AMONG YOUTH PARTICIPANTS

Statistically significant evidence confirms that students engage in increased critical thinking, courage & risk-taking and imagination, as well as perceive themselves as more creative after taking an Arts Corps class.

Curriculum development and education experts describe these creative habits of mind as higher-level thinking skills and have found that student learning advances even more rapidly when these are practiced in tandem with or even before the basics.¹

And that's what we provide — opportunities to tap into these creative habits to successfully navigate the world and realize one's own potential.

Arts Corps continues to meet a growing demand for these capacities through our programming, increasing student enrollment this year by another 17%. We hosted 172 arts classes

— in diverse art forms — through partnerships with 37 youth-serving agencies and schools.

As our programs and class sites expanded, we also deepened the work by offering in-school teaching artist residencies and in-school teacher trainings in addition to our core after-school programming.

This fall, we wrap up our two-year consortium project with six other arts education organizations in the region, elevating the rigor of each group's evaluation and assessment practices, as well as investing in professional development for our combined teaching artist faculty. Thanks to funding from the Paul G. Allen Family Foundation, the Bill & Melinda Gates Foundation and the Mayor's Office of Arts & Cultural Affairs, our work together will culminate in the release of a final report and documentary video, contributing new research to the field of arts education overall.

Our accomplishments this year are the result of a Herculean effort on the part of so many individuals whose belief in the power of our work is Arts Corps' fuel and foundation. We thank:

OUR STAFF whose dedication and talents are unparalleled;

OUR BOARD who give significantly of their already stretched bandwidth to guide and stabilize this evolving craft;

ARTS CORPS TEACHING ARTISTS whose particular labors of love are leaving a legacy for our students that can never be adequately measured;

ARTS CORPS PARTNERS who share our commitment to offering powerful learning opportunities that students are not getting in school, and who invest real money to make it happen;

OUR DONORS, 80% of whom have chosen to stay with us over time, and whose investment is the most powerful catalyst for what we do;

AND OUR HUNDREDS OF VOLUNTEERS who lend their time, advice and an infusion of energy, without which we would not exist.

It has been an amazing year on all fronts. We look forward to the next stage of our journey, prepared to weather the new challenges and successes we will face as a pioneering organization.

Best,



Lisa Fitzhugh
Founder and Executive Director



John Vadino
Board Co-Chair



Jeannie McGinnis
Board Co-Chair

¹ Costa, Arthur L. and Bena Kallick, Eds. *Discovering & Exploring Habits of Mind: "Changing Perspectives About Intelligence."* Association for Supervision and Curriculum Development, 2000.

Habits of Mind

“Conditions for creativity are to be puzzled; to concentrate; to accept conflict and tension; to be born every day; to feel a sense of self.”

ERICH FROMM, “The Art of Being”

What gives us the freedom to imagine and the courage to be? In an Arts Corps classroom, the process for students can be, at once, daunting and powerful. Our teaching artists model capacities of the creative person — habits of mind that build a foundation to know and be true to oneself, as we stretch the imagination and generate original thought, explore new territory, look a little closer at ourselves and the world we live in, and have the courage and persistence to keep progressing in our endeavors.

As Harvard’s Project Zero director, Steve Seidel, explains: “I think of powerful learning experiences as experiences that truly change us; they change our minds, the way that we think and how we understand the world, and they change our relationship to the world.”¹

Powerful learning is not easy. It is not simply the accumulation

of knowledge, nor is this process adequately captured in high test performance. Powerful learning happens on the edge of our comfort zones.

When students are in a powerful learning zone, their world shifts on its axis. They are compelled to push and pull, to think in different ways and stretch their brains more flexibly, applying creative habits

of mind to navigate new material and bring it into their own realm of understanding.

Powerful learning happens when students are engaged, which requires relevant experiences that draw them into the unknown, inspiring curiosity and exploration.

In order for this to happen, students need facilitators and role models practiced at standing on the edge of their comfort zone and using their creative capacities. They need teaching artists that ask the right questions to bolster student engagement. According to pioneering teaching artist, Eric Booth:

“The way (teaching artists) walk in the world is as artists walk in the world, but with an extra piece that is always looking for how to

engage others: ‘What is the key idea here that will draw others in? What is the entry point for this rich thing that I’m encountering that can help someone else identify why this is significant? What is the relevance?’ ”

One of the most potent forces that engage all types of learners is the arts, an aesthetic body of work that personalizes learning and creates the intrinsic motivation to know more.

Arts Corps’ teaching artists garner this type of engagement by inspiring students to *imagine possibilities* and *think critically*, as well as *exercise persistence & discipline, courage & risk-taking* and *reflection*. These creative habits of mind are practiced and taught across artistic disciplines and age ranges in an unlimited number of ways.

¹ Quist, Brian, et al. *Powerful Learning through the Arts*. Global Griot Productions, 2007.

imagining possibilities

When I sketch | It feels like | A quick rain shower in my mind | Every drop is an idea | Ready to be sketched. MADISON elementary school student | visual arts

When we are in the creative zone, we are driven to generate new ideas — as many as possible, big and small, and without restriction. When we frequent this place of imagining and invention, it becomes more and more accessible with practice.

Sometimes, our imagination is so difficult to access, that it can be like going on an exploration to outer space, or in the case of Lauren Atkinson’s “Exploration in Art” class, the uncharted territory of “inner space,” a place that the young students can only see with the aid of special travel goggles that turn them into “imaginauts.”

In this exercise, students lie on their backs, close their eyes and visualize a path that takes them

through a door, where they allow their imagination to run free and explore in any way they like. After absorbing their new surroundings — the colors, sights, sounds, creatures and novelties specific to this environment — the students open their eyes and return to the classroom, sketching the details in their imagined worlds that are still alive and fresh in their minds.

Before finishing their art projects, the students have practiced this journeying exercise several times, building the skill of conceiving an infinite array of possibilities for themselves and developing one of them in detail. In the end, students walk away with greater confidence in their own capacities to innovate and imagine.



PHOTO Deeply engrossed, this third grader sketches her vision, *St. Therese School*.

“(ARTS CORPS) CORRECTS SUCH A DIFFICULT-TO-DEFINE IMBALANCE. IT IS BEAUTIFUL AND CLEAN AND REAL.” CURTIS TAYLOR, DONOR

CRITICAL THINKING

When I collage | It feels like lightning bolts | Of connecting one thing to another | The world fractures | And then reassembles | In a new and different way. RACHEL classroom assistant | visual arts

Contrary to encouraging students to “know all the right answers,” research indicates that the deepest cognitive activity takes place when you don’t know the answer to a question.¹

Not knowing, or being pushed into the unknown, forces one to dig deeper into a dilemma or critical question. This requires learners to draw from a pool of multiple perspectives: considering differing views, making sense of them and drawing meaningful distinctions among them. In the practice of art, students can find meaning in differences, leading them to know their own minds and be more confident in their choices. According to Steve Seidel:

“You can’t answer the question, ‘Why did I choose this blue as opposed to that blue?’ without knowing your own mind... (Without) developing confidence in your own mind, your own

perceptions and your own meaning, you don’t have a basis in which to question an assertion.”²

In Cham Ba’s All-City Recording class, getting a very specific sound can mean the difference between a +25 and a +10 frequency level and equalizing the master fader.

Cham cultivates critical thinking and teamwork by asking one student to record sound, another to engineer it and all others to identify minute differences between the original track and the one that has been manipulated to fit the artist’s goals.

This listening exercise feeds the larger discussion around sound and genre differences and artistic integrity. Students return to the studio the next week with sharper ears, a greater appreciation for others’ ideas and a better sense of their own.

¹ Costa, Arthur L. and Bena Kallick, Eds. *Discovering & Exploring Habits of Mind: “Changing Perspectives About Intelligence.”* Association for Supervision and Curriculum Development, 2000.

² Quist, Brian, et al. *Powerful Learning through the Arts.* Global Griot Productions, 2007.

PHOTO A visual arts student carefully examines the concept of perspective. St. Therese School.

“NO MATTER WHAT CAREER YOU CHOOSE, DOING SOME CREATIVE THINKING CAN HELP YOU FIND SOLUTIONS TO PROBLEMS.” ARTS CORPS PARENT

Persistence & Discipline

I am like water | I am determined. | Difficulties always exist | But hopes must be worked for.

STRATFORD high school student | drumming

Powerful learning is never easy. Nor can it happen overnight.

It requires a high level of concentration, motivation and endurance to persist in the face of challenge and failure. The arts, in particular, create the type of challenges that inspire personal motivation. This activates a high level of involvement, full engagement and, thus, discipline.

It is summer quarter, a typical Wednesday afternoon in Dwayne Jackson's "All-City Hip Hop" class. Even in the relative shade of the cavernous dance studio inside Youngstown Cultural Arts Center, the room is sweltering. Even more persistent than the heat, however, is the handful of young dancers in the class who are determined to stay inside and work on their moves.

Staunchly absorbed in their work, the youth spend the next hour (roughly half of the class session) rehearsing one definitive sequence. The meticulous repetition and rehearsal has built up the students' anticipation in seeing the final routine, says Dwayne, and once the routine is complete, "It makes them take it further next time."

This level of motivation, concentration and precision is the foundation for all striving artists, and also for all powerful learners. Our students report that they have learned to keep trying when things are not working out. This habit, as practiced here through the struggle of bringing the dance sequences together seamlessly, has a strong spillover effect in their lives.



PHOTO Dwayne Jackson and his students in Arts Corps' "All-City Hip Hop" class work intensely on one definitive sequence, Youngstown Cultural Arts Center.

"THE TEACHER ACTUALLY HELPS YOU IMPROVE INSTEAD OF JUST PASSING YOU UP AND GOING TO THE NEXT STEPS." STUDENT, AGE 10

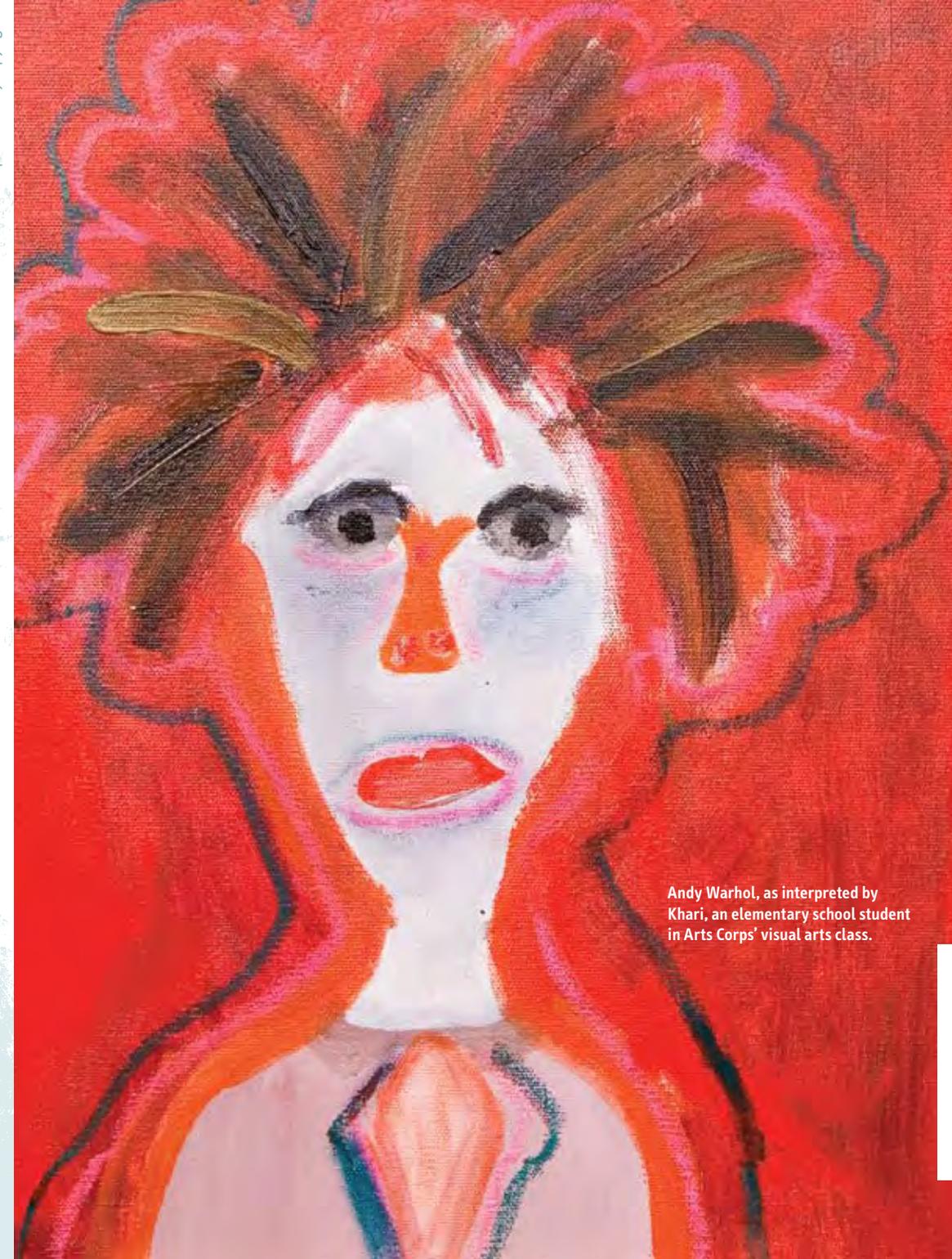


The brilliance of one's unique perspective is captured in this photograph taken by Austin, a middle school student in Arts Corps' digital photography class.

I am like a Gemini,
always changing my thoughts and ideas.
I have never played with someone like me,
for I am unique and hard to find.
But I know that there is someone like me,
maybe standing next to me
or maybe across the ocean.
The best part of me
is seeing every side of the story.

EMMA elementary school student | visual art

Student artwork protected by copyright



Andy Warhol, as interpreted by Khari, an elementary school student in Arts Corps' visual arts class.

PULL ME OUT AND PIN ME UP!

The image features a vibrant red background with a sunburst or starburst pattern. The rays of the sunburst are formed by overlapping, semi-transparent red triangles that radiate from a central point. The overall effect is dynamic and energetic. In the center of the image, the words "student art!" are written in a bold, white, sans-serif font. The text is slightly shadowed, giving it a three-dimensional appearance as if it's floating or attached to the surface.

student art!

COURAGE & RISK-TAKING

I am like a bird | Because I see everything. | I see people and I wonder what they're thinking. | Although I don't know where I'm going | I fly through storms | But I stay hot | Because of the fire | In my spirit. JUSTIN elementary school student | visual arts

One of the stumbling blocks to courage & risk-taking is fear of failure. The arts milieu is one of the only learning environments where "failure" and imperfection are perceived as valuable. According to Eric Booth, "If you mess up, it's celebrated in the arts... You took a risk and got information from it, nobody died, and, in fact, you are braver and larger just because you took the risk and recognized it didn't work out."

This new knowledge informs confident choices to take responsible risks and is a companion to the other creative habits of mind.

Stepping into a public space, whether it is proposing a new idea, performing or challenging a widely accepted belief, requires one to take a significant leap, as it leaves us open to criticism. Persisting in this place of vulnerability also takes a considerable amount of courage.

At Youngstown Cultural Arts Center, clamor greets visitors approaching the theater doors as voices shout, "William! William! William!" Inside the theater, onstage, William hesitates, looking into a crowd of 200 who have all gathered to watch Arts Corps' 2007 Student Showcases. He starts in front of the mic with the piece he wrote in "Word Blender," a poetry class taught by Amber Flame. He shakes his head and retreats to the corner of the stage. Amber encourages him to recite away from the mic.

He starts again. This time, he finishes his poem, and the crowd roars. William celebrates, too. He returns to stage left and starts dancing exuberantly. As the crowd continues to cheer, William is aptly rewarded for the courage and vulnerability his risk required.

PHOTO A student in Arts Corps' drumming class prepares for her performance, Kimball Elementary School.

"IT MADE ME FEEL COMFORTABLE TO TRY NEW THINGS WITHOUT BEING LAUGHED AT." STUDENT, AGE 10

reflection

if you follow it, evoke it. when spoken, it is the path. with our wisdom as provisions, we journey and will attain an emotional explosion; an opening of the brain. JEFF YOUNG Arts Corps alumni | teaching artist and board member

Whether it be through the media, the Internet or just the bustle of the world, the near-infinite choices and perspectives available to us make it more difficult to drown out the noise, distill what's relevant and reflect deeply.

As Arts Corps alumna Lauren Russell recounts, Arts Corps' hip-hop class, "Make It Happen," compelled her to critically examine the culture we live in, a practice that has carried over into adulthood:

"Arts Corps aptly took the popularity of hip-hop and used it to challenge its students, myself and my peers, to examine the roots and values of our modern culture. We were then challenged with taking that awareness and transforming our own hip-hop expression into a positive and enriching medium."

Now in her junior year at Yale University, Lauren has formed Yale's

first spoken word poetry group, and actively pursues situations that challenge her to re-examine herself and her surroundings.

"I have a strong sense of self, which I only discovered through pages of writing and the supportive environment of 'Make It Happen,'" she asserts. "Because I can look within myself to see my own values and beliefs, I am able to be comfortable in who I am — a statement not many of my peers can claim."

Reflection, as in Lauren's case, is an indispensable life habit, one that ensures the experiences we have and the information we receive on a daily basis are understood, vetted and evaluated. This habit opens the pathway for us to know our own mind and be true to ourselves, a key component of realizing our own potential.¹



"I JUST WANT MY KIDS TO TAKE A CLOSER LOOK AT THE WORLD, TO ENGAGE THEMSELVES AT LOOKING." ARTS CORPS PARENT

¹ Maslow, A.H. *The Farthest Reaches of Human Nature*. Penguin Books, 1971.

PHOTO Students in Arts Corps' theatre class ponder and discuss the script, *Showalter Middle School*.

the future

THE ART OF PROGRESS

At Arts Corps, we believe that the current teach-to-the-test education model does not support powerful learning. Pursuing our vision — the freedom to imagine and the courage to be — means public education must be re-envisioned, re-invented and re-inspired to ignite powerful learning for all students. Through our emerging leadership in the arts education field, we intend to catalyze this paradigm shift by showcasing our award-winning program model, one that has become a potent example of how the arts can create lifelong learners.

GROWING AND REFINING OUR MODEL

In spite of requests to expand our program statewide or nationally, we have focused our investments on the depth and quality of our program regionally. In the future we will meet increasing demand for our classes within King County. We grew our programming by 17% this past year, and intend

to grow by another 10% in the upcoming year, reaching an additional 270 students.

To support this growth and ensure the continued quality of our programs, our efforts will focus on the training and cultivation of our teaching artist faculty and the introduction of new programming to deepen our impact with the communities we serve.

This upcoming year, we will invest in a mentorship program for new teaching artists who want to develop their skills into higher-level teaching roles. To further influence in-school teaching, we expect to grow our in-school teaching artist residency program and introduce a new, in-school teacher training program, one in which veteran teaching artists can collaborate with teachers to integrate arts learning into core subject areas.

At several partner sites, we plan to offer our after-school program, in-school teaching artist residency

program and teacher training program in tandem, representing the best opportunity thus far to model broader institutional change.

SHOWCASING OUR MODEL

Last fall, we became a nationally recognized program model, featured as part of a video toolkit for the National Partnership for Quality Afterschool Learning. We were also selected by Harvard's Project Zero as one of 12 programs out of 200 nationally to partake in their study, "Qualities of Quality: Excellence in Arts Education and How to Achieve It."

This year, we plan to better articulate how creative habits of mind are integral to powerful learning, and will debut this work in the following communications.

"Powerful Learning through the Arts," a collaborative Arts Education Consortium video project featuring master-level teaching artists who model creative habits of mind and demonstrate powerful learning

A revamped Arts Corps web site, which will incorporate more interactive, engaging and accessible features, including a multi-media student gallery

In showcasing our model and leveraging our regional leadership, we challenge the current education paradigm that fails to engage children and anchor them as lifelong learners, leaving them wondering, "Why is this material relevant to me? Why should I care?" Arts Corps believes the principal role of educators must be to engage and inspire, and that teaching artists are equipped to reach out to young people in a way that rouses curiosity, ignites passion and cultivates a generation of creative thinkers ready to face a world of increasing complexity.

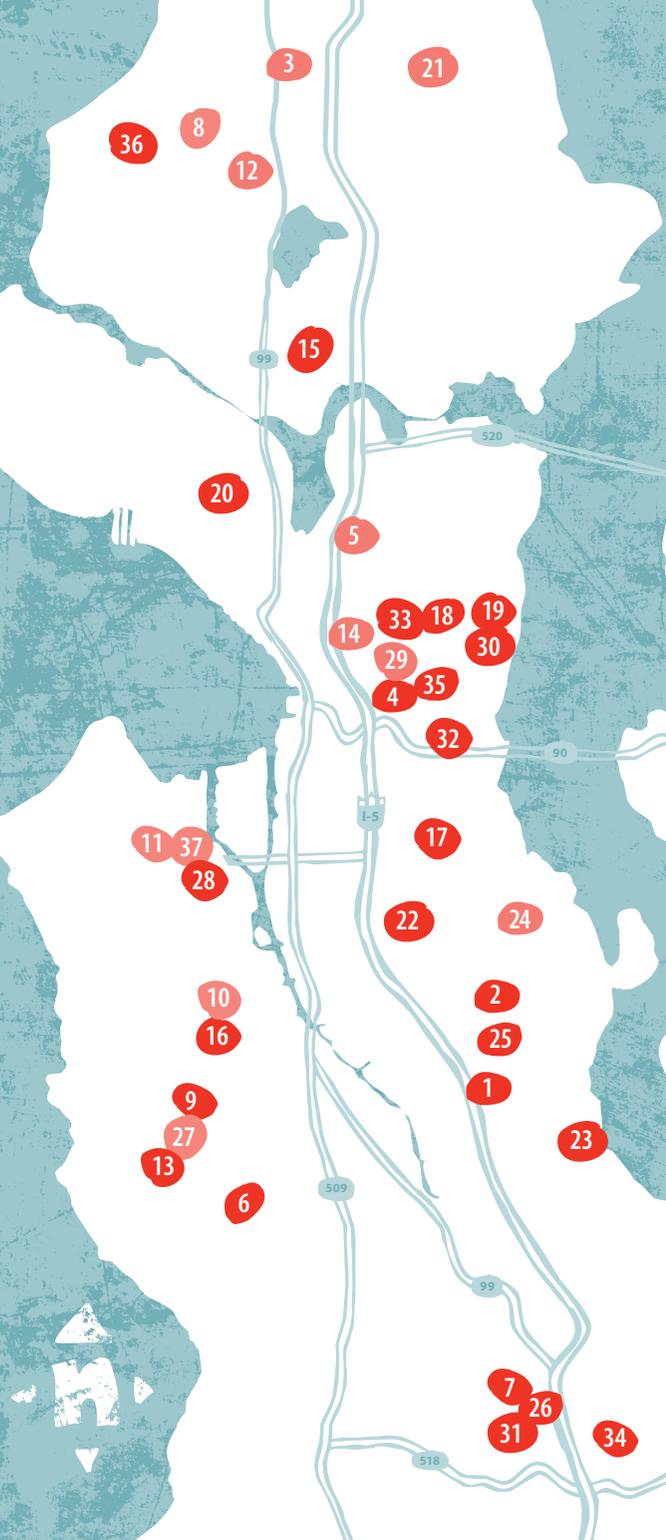
The future is calling for teaching artists to show us the way. Arts Corps and its community of supporters are listening.

financials

WHERE IS ARTS CORPS?

- 1 African American Academy
- 2 Aki Kurose Middle School *
- 3 Aki Kurose Village ▶
- 4 Bailey Gatzert Elementary School *
- 5 Capitol Hill Library (Seattle Public Library)
- 6 Cascade Middle School
- 7 Cascade View Elementary School 🍏
- 8 Cate Apartments ▶
- 9 Chief Sealth High School
- 10 Croft Place Townhomes
- 11 Delridge Community Center
- 12 Denice Hunt Townhomes ▶
- 13 Denny Middle School Community Learning Center
- 14 Frye Art Museum
- 15 Hamilton International Middle School *
- 16 High Point Elementary School
- 17 Kimball Elementary School
- 18 Lake Washington Girls Middle School
- 19 Madrona K-8 School
- 20 McClure Middle School
- 21 Meadowbrook View Apartments ▶
- 22 Mercer Middle School Community Learning Center
- 23 Rainier Beach High School
- 24 Rainier Community Center
- 25 Seattle Urban Academy
- 26 Showalter Middle School 🍏
- 27 Southwest Community Center
- 28 Southwest Interagency Academy
- 29 Spruce Street Secure Crisis Residential Center
- 30 St. Therese School
- 31 Thorndyke Elementary School 🍏
- 32 Thurgood Marshall Elementary School: YMCA
- 33 T.T. Minor Elementary School: YMCA
- 34 Tukwila Elementary School 🍏
- 35 Washington Middle School *
- 36 Whitman Middle School
- 37 Youngstown Cultural Arts Center

- Schools (67%)
- Community organizations (33%)
- ▶ Low-Income Housing Institute
- ★ YMCA Community Learning Center
- 🍏 Tukwila Community Schools Collaboration



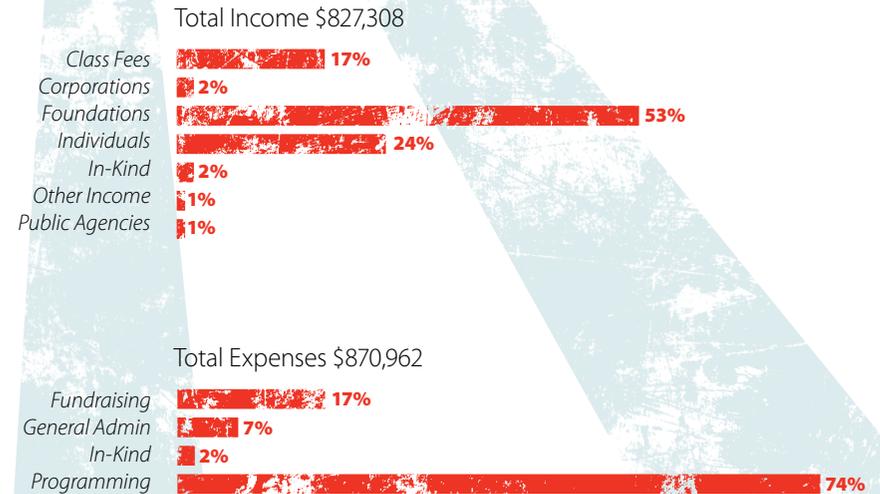
STATEMENT OF FINANCIAL POSITION

June 30, 2007

Current assets (cash)	\$135,774	Net assets as of beginning of the year	\$208,722
Accounts Receivable	\$12,628	Change in net assets	\$-43,654
Fixed assets (equipment)	\$30,069		
Depreciation	\$-13,002		
Total Assets	\$165,469		
Liabilities	\$-401	Net assets as of end of the year	\$165,068
Net assets & Liabilities	\$165,068		

STATEMENT OF INCOME AND EXPENDITURES BY PERCENTAGE

2006-2007



Thank you!

JULY 1, 2006 THROUGH JUNE 30, 2007

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