



# POWERFUL INTERSECTIONS

ARTS CORPS ANNUAL REPORT 2007–2008

## ARTS CORPS BY THE NUMBERS

**2,561** youth enrolled in residency and after-school classes and another 1,011 students in workshops and special projects, totaling 3,572 youth. Together, this represents a 28% increase from the previous school year.

**221** classes, workshops and special projects offered in a wide variety of art forms, including dance, music, poetry/spoken word, theatre and visual art

**41** schools and after-school programs served throughout Seattle and King County

**47** professional teaching artists employed to teach, model and inspire creative habits of mind with our students

**31%** of classes conducted in school and 69% after school

**64.2%** of our classes offered to middle and high school students, and 35.8% offered to elementary school students

**39%** of students enrolled in two or more Arts Corps classes this year

**53%** of classes benefitted from the participation of classroom assistants

**45** volunteers committed to help enhance our events



**Arts Corps exists at the powerful intersection of education, art and social justice—a nexus made manifest through the combined strengths of our members and supporters.**

### DEAR EVERYBODY,

In our eighth year, we have seen tremendous success along with the undeniable constant of change. We have grown our programming and once again deepened our evidence of its effectiveness. From that evidence, we continue to demonstrate that we are a powerful force in the movement for arts education. At the same time, we faced a challenge that every nonprofit must face: the transitioning role of our founder. Rising to this challenge with the same persistence, courage and reflection practiced in our classes, Arts Corps saw remarkable achievement in the tide of transition. We are proud to present our successes from the 2007-2008 program year.

This year, Arts Corps enrolled 2,561 students in its residency and after-school classes, and another 1,011 students in workshops and special projects, representing a staggering 28 percent growth over the previous year in overall enrollment. Our evaluation data shows impact: statistically significant increases in students' ability to practice a range of creative habits of mind, including imagining possibilities, critical thinking, courage & risk taking, persistence & discipline and reflection.

In continued pursuit of our vision that all young people should have the freedom to imagine and the courage to be, Arts Corps has increasingly advocated for arts education in our schools and communities, releasing “Powerful Learning through the Arts,” an inspiring documentary produced by the Arts Corps-led Seattle Arts Education Consortium. The final outcome of a two-year evaluation collaboration among seven Seattle-based arts education organizations, this film poignantly captures the practice of creative habits of mind and makes a powerful case for arts education in every classroom. Since its release, this film has been viewed and lauded by educators, parents, funders and community leaders locally and nationally.

Finally, in May of 2008, our founder, Lisa Fitzhugh, transitioned out of the role of executive director, which she had held since our inception. After eight years of tremendous personal investment in building this organization, Lisa could finally afford to step back and take a rest. Arts Corps was thriving and here to stay.

A thorough, eight-month search led to our next executive director in Elizabeth Whitford, Arts Corps’ longtime community investment director. By stepping into this role, Elizabeth represents the next phase of Arts Corps, one in

which all of us who hold this mission dear step up to carry this organization forward, working collaboratively and creatively as a community-led organization providing and inspiring groundbreaking arts education programs.

Arts Corps will continue to thrive at the powerful intersection at which it began: the nexus of staff, teaching artists, program partners, board members, volunteers and donors who have all stepped in as leaders in this work, recognizing that this organization is all of ours. With our tremendous convergence of voices, conviction and talent, and a shared vision galvanized by our founder, we are ready for a promising future bringing us closer to a world where every child really does have the freedom to imagine and the courage to be.

Sincerely,



Elizabeth Whitford  
Executive Director



John Vadino  
Board President

# A MESSAGE FROM OUR FOUNDER

At Arts Corps’ acclaimed *La Festa del Arte* last spring, new executive director Elizabeth Whitford (right) introduces a film in tribute to founder Lisa Fitzhugh (left).

Three months into my new role and an Australian speaking tour later, I’ve come to a new level of insight about the work of Arts Corps. Success in life seems to require the right combination of ephemeral satisfactions and eternal goods — that is, enough material success to provide comfort and enough love, community and sense of self to bring internal peace.

Arts Corps works on the “eternal goods” side of the equation. Our culture places such a lopsided premium on material success that without more balance, we could just globalize ourselves to extinction. This year’s evaluation again confirms that Arts Corps cultivates young people’s abilities to imagine possibilities, think critically, take risks, persist and reflect. In terms of bringing more balance to our world, there is no better investment than this organization.

My decision to step back came in recognition of the ability of our superb staff and teaching artists, dedicated board,

visionary students and committed parents to step in and lead us towards that balance, both in education and in our lives. My decision has also opened the way for an exceptional leader and asset to the whole community, Elizabeth Whitford, to take the helm as our new executive director. All of this is great news, and I am deeply grateful Arts Corps will be held close by so many people who love it as I do.

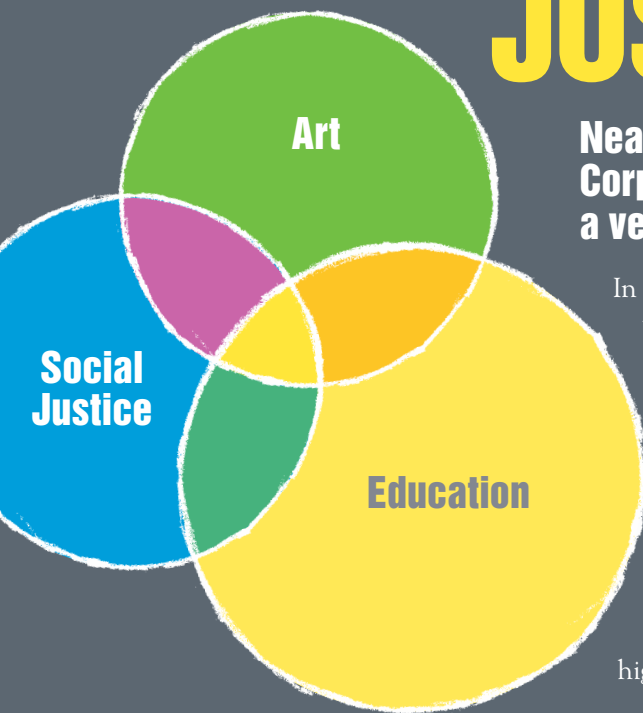
Though much is uncertain about the state of our world at this moment, I know this growing community of balance seekers will continue to invest and learn from each other long into the future.

Much gratitude,



Lisa Fitzhugh  
Founder and former executive director

# THE CORPS: EDUCATION, ART AND SOCIAL JUSTICE



**Nearly a decade ago, Arts Corps began at the nexus of a very powerful intersection.**

In 2000, a growing pool of professional teaching artists in Seattle were seeking to share their gifts and change the landscape of what is possible for children. Meanwhile, schools and community centers wanted to make way for meaningful arts learning opportunities for their students despite budget cuts and pressure to narrow their curriculum to align with high-stakes tests.

Arts Corps was born in the potent intersection between our local education community and teaching artists, and continues today as an organization that connects remarkable people, ideas and institutions to make space for powerful arts learning.

The theme of this year's annual report is the extraordinary intersections that define

Arts Corps. Our work brings together people and places and curriculum, resulting in powerful collaborations.

Underpinning all these collaborations is an intersection that has defined Arts Corps since its revolutionary beginnings: the convergence of education, art and social justice. These facets all serve as the core and point of equilibrium for the Corps, giving us a distinctive identity within this region as we address access to quality education, bring the arts to young people who have the least access to them and make the case for the arts as central to all curriculum and learning.

In raising education, arts and social justice as the central pillars of our work, Arts Corps continues the momentum we began eight years ago, drawing from the collective power of our whole community to help young people "Make Art Anyway."

## Education Today

Preeminent 20th-century educator and Columbia University professor John Dewey believed that meaning and experience drive powerful learning for the individual and hence should be central to curriculum.

Meaningful experience, Dewey argued, must be drawn out and practiced in the school day through relevant activities that reflect the child's life.<sup>1</sup> This type of learning results in better learners, better

thinkers and therefore, better people and citizens leading self-determined lives.<sup>2</sup>

In our modern times, this ideal role of education is nearly impossible.

Recent reforms such as No Child Left Behind have forced public schools to narrow curriculum to meet testing goals in math and reading, leaving little to no room for creativity-based and experiential learning opportunities in the classroom that develop the whole self. Its worst-case scenario manifests in the loss of arts education, history, science field trips and physical education. What's worse, public schools serving low-income families face a disproportionately high share of the losses.<sup>3</sup>

Meanwhile, our state ranks 42nd in the nation in education spending per student.<sup>4</sup> Only 75 percent of Washington's young people graduate from high school<sup>5</sup>, and nearly half of high school dropouts in the nation report quitting school due to boredom.<sup>6</sup>

Today, our young people face a dramatically different learning environment than earlier generations did, and in its wake is a growing inequity of quality learning opportunities for all.

## Arts and Creative Habits of Mind in Education

For the past 30 years, arts education — key to developing critical thinkers and powerful leaders — has been a low priority in this nation's public schools, due in part to

significant state budget shortfalls beginning in the 1970s that federal funding failed to remedy. Since then, the presence of any consistent arts learning in a school setting has been on a steady decline. Testing priorities initiated from No Child Left Behind have intensified this phenomenon, further diminishing quality arts learning opportunities for young people.<sup>7</sup>

Despite the marginalization of arts education, more and more research is demonstrating that arts learning is a potent engagement tool. Studies show that young people benefit deeply from arts participation, whether it is in academics, positive self-perception or the development of higher-level thinking skills.<sup>3</sup>

Principals, teachers, superintendents and parents in Washington state recognize the broad benefits of arts education in improving school environments and helping students think critically, imagine possibilities and persist in the face of difficulties. The infrastructure to support arts learning in our public schools, however, is fragile at best.<sup>8</sup>

In our current educational climate, it is more vital than ever that the education system speaks to and engages the young people it is designed to benefit through relevant, creativity-based education.

The practice of art forms such as breakdancing, Brazilian drumming, digital media, theatre and hip-hop production engage as much as they challenge. Through our talented teaching artists and a variety of artistic disciplines, Arts Corps

reaches young people on a profound level, facilitating the lifelong practices of creative habits of mind — hallmarks of deep, inspired learning and quality education.

Our own evaluation of our program demonstrates that our teaching artists help students increase habits of imagination, critical thinking, courage & risk-taking and persistence, while national research indicates that the more arts participation, the more likely that young people at high risk of dropping out will graduate from high school.<sup>9</sup>

Moreover, students who are more engaged in arts learning tend to see themselves excel in other arenas and go on to succeed in higher education,<sup>9</sup> applying creative habits of mind far into the future and in every setting.

## Social Justice and Arts Education

Arts Corps regards access to the arts and creativity-based learning as a critical and basic human right. Anything that hinders full participation in the benefits of arts learning and realizing one's full potential is an issue of social justice and an issue to be reckoned with.

To be heard and recognized; to be given space to know oneself, one's mind, one's voice; and to fully realize one's potential through substantial participation in the arts as a learner is a right that is denied every day, diminishing the possibility for our young people to lead the self-determined lives so central to our national identity.

Despite increasing evidence that arts education is one of the most effective tools to keep young people in school and developing as lifelong, self-determined

**Seattle area schools are highly stratified by income, and poorer schools and families have significantly lower access to... the arts.**

learners, it continues to be sidelined and least available in schools serving low-income families. As Seattle area public schools struggle with insufficient budgets, more and more

of the base of funding for arts programs comes directly through the fundraising efforts of each school's Parent Teacher Student Association. Hence, the funding available in schools for arts classes and teachers is directly related to family income. Seattle area schools are highly stratified by income, and poorer schools and families have significantly lower access to the many benefits of powerful learning through the arts.

At Arts Corps, we address this growing inequity of access to arts education in King County by prioritizing our classes for young people who are least served in their neighborhoods. Seventy-nine percent of our classes reside at program partner sites where 60 percent or more of the young people served live near or below the poverty line. Further, we are bringing voice

to this marginalized field and advocating for change in our educational priorities so that arts education will be valued and access will be ensured for all our children, paving the way for every child to reach their full potential.

Our social justice work would not be possible without the 41 program partners and 47 teaching artists in our community who make up Arts Corps' profound presence throughout Seattle and King County. After all, it is this community-led movement built on social justice, art and education that brings all the pieces together in Arts Corps' transformative work.

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4. Washington Education Association web site: [www.washingtonea.org](http://www.washingtonea.org).
5. Ruppert, Sandra S. and Andrew L. Nelson. *From Anecdote to Evidence: Assessing the Status and Condition of Arts Education at the State Level*. Arts Education Partnership, 2006.
6. Bridgeland, John M., John J. DiIulio, Jr. and Karen Burke Morison. *The Silent Epidemic: Perspectives of High School Dropouts*. Civic Enterprises in association with Peter D. Hart Research Associates for the Bill & Melinda Gates Foundation, 2006.
7. Bodilly, Susan J. and Catherine H. Augustine. *Revitalizing Arts Education Through Community-Wide Coordination*. RAND Education Corporation, 2008.
8. Spilka, Gerri and Susy Watts. *Arts Education Resource Initiative: The State of Arts Education in the State*. Washington State Arts Commission, 2005.
9. Brice Heath, Shirley. *Living the Arts Through Language and Learning: A Report on Community-Based Youth Organizations*. Americans for the Arts Monographs, 1998.

# CURRICULUM GROWS FROM COLLABORATION

## PLANET ARK

Donors



Teaching  
Artists



Curriculum



As one of her deepest values, Arts Corps donor Annie Berdy believes in “nurturing the vision, creativity and compassion that children inherently carry with them.”

In the spring of 2007, she saw these ideals manifest in the form of a gigantic, collaborative sculpture, a planet reflecting the compassion, hopes, dreams and creativity of children from 11 Arts Corps program sites in Seattle.

This project, “Planet Ark,” is a dynamic community art piece constructed entirely of recycled materials, thanks to a generous project sponsorship from Annie and curriculum development by teaching artists and project leads Darwin Nordin and Lauren Atkinson.

Along with the majestic sculpture representing their voices, the students were inspired to think and dialogue about conservation, compassion and their place as humans in the world. They had the opportunity to exhibit their work to

the community at the Seattle Center and present some of their creatures to His Holiness the Dalai Lama at the Seeds of Compassion event last spring.

**“We need to recognize that we all have different backgrounds... but we can all benefit from each other.”**

“It boils down to realizing that we are all organisms in a community,” says Darwin.

“We need to recognize that we all have different backgrounds, we have different ways that we live our lives, but we can all benefit from each other.”

Darwin believes that the arts open up new dimensions for learning, and that Planet Ark gave students an opportunity to talk constructively with their peers about conservation and engage more deeply in their community.

“You’re really teaching kids to be participants in society rather than spectators,” he says.

**“Hello to  
segregation of  
smart and dumb  
education**

**Caged blacks  
who close their  
eyes because  
they’re afraid  
of their future”**

**LaSheera,  
Southwest  
Interagency  
Academy  
student**

Photo © Joan Sweatingen

# A SPACE FOR BRAVERY

## SOUTHWEST INTERAGENCY ACADEMY

**The  
words...  
in her  
journal  
flowed  
out in  
poetic  
streams**

In fall of 2006, LaSheera walked into the classroom at Youngstown Cultural Arts Center with a heavy poem in her heart, though she didn’t consider herself a poet at the time. Her teaching artist Roberto Ascalon saw it differently:

“She was like a Coke bottle. All I had to do was tap the bottle for it to explode.”

Within weeks of Roberto’s first poetry class at Southwest Interagency Academy, an alternative Seattle school serving middle and high school students, the young mother modeled courage and risk-taking so potently that other students came to follow her lead. The words that filled up the pages in her journal flowed out in poetic streams when she shared them in class.

“I felt comfortable because a lot of people in class went through what I went through,” says LaSheera, who would often

bring her near-one-year-old son to class. “I would wake up excited to go to school and go, ‘Wow, I’m going home to my family.’”

This safe, in-school setting was a product of careful facilitation.

“I create a space where bravery can come to fruition,” says Roberto. “(Students) get to see their truth being reflected back to them. They get the constant reiteration and reassurance of self as artist. If you don’t cultivate a place where you can test that out, life will take it away from you.”

With LaSheera, this sense of self was redeemed, inspiring Roberto to continue growing in his work.

“Her presence in my life has deeply enriched me as a teaching artist,” he affirms.

After graduating from high school this spring, the 18-year-old LaSheera reflects on her last two years in the poetry classroom: “That’s where I found myself.”

**Teaching  
Artists**

**Students**

Students

Teaching Artists

Critical Service Providers

**"Happiness is green,  
happiness is blue.  
I don't care,  
but I need you.  
So if you say you  
hate, if you say  
you'll cry,  
it's okay, I won't  
die..."**

**Michael, age 10  
Ruth Dykeman  
Children's Center**

# DIGGING FOR TRUTH

RUTH DYKEMAN CHILDREN'S CENTER

Arts Corps teaching artist Vicky Edmonds' work involves giving children "permission to be true." As she relates it, "I hand them the shovel and it's up to them to dig, dig, dig for their own truths."

It takes a lot of digging at Ruth Dykeman Children's Center, a Seattle-based youth and family center for those who have experienced profound abuse and neglect.

"Vicky can take things out of the kids that they cannot express to their therapist, and help them transfer their anger into these incredibly open poems," says Janis Simon, the center's specialized independent living director, who has witnessed Vicky's work for more than a decade.

On average, the young people Vicky has worked with through the center's residential behavioral rehabilitation services have been in seven prior placements before arriving at the center and 30 percent have been in psychiatric hospitals.

Digging for deep truths through poetry can be a challenging process for young people like Michael. When Vicky first met him last year, he was hiding under a

blanket, too afraid of the outside world to come out.

"If he's under the blanket, he figures he can hide and no one can see him," says Vicky.

**"You can't throw away the key when (these children) are 6 or 8. There's so much that's possible for them."**

Michael stayed under the blanket for the first month of knowing Vicky and refused to participate in poetry in following months. By the end of the year, however, Michael was more than participating — he volunteered to emcee the center's spring poetry showcase.

Vicky worked with a critical service provider to facilitate a cathartic, creative journey for Michael and so many other young people needing solace, recovery and the reclamation of their deepest truths.

"You can't throw away the key when (these children) are 6 or 8. There's so much that's possible for them," she says.

Teaching  
Artists

Photo courtesy of Della Kostelnik Juarez

Students

Schools

Parents

Photo courtesy of Della Kostelnik Juarez

# PARENT ADVOCATES DELIVER

## OLYMPIC HILLS ELEMENTARY SCHOOL

The first time Olympic Hills Elementary School parent Della Kostelnik Juarez ever watched Eduardo Mendonça's Brazilian drumming class at her daughter's school, "I think someone had to pick my jaw up off the ground!" she recalls. "I was amazed at (Eduardo's ability) to get every child on the same page."

Staunch believers that arts are central to all learning and should be accessible to students, Della and fellow Olympic Hills parent Anna Haley-Lock had worked hard to bring Arts Corps and these kinds of powerful arts experiences to Olympic Hills despite severe budget cutbacks in a school where more than 72 percent of students were at or below the poverty line.

"Budget cuts across schools mean my daughter and her classmates have limited exposure to arts education during their school days," says Anna. "The Arts Corps-Olympic Hills partnership has been a gift for that reason, (and) many more."

The impact on students was staggering. This was not lost on the Olympic Hills faculty or the children's families,

according to Della, who volunteered to assist the class:

"Parents came in saying, 'I need to check this (class) out because my child is so much more engaged.' We had some of the teachers coming down to check the class out, saying, 'OK, well what is this thing going on? My student's been more attentive.'"

After only one class of 15 students in a single quarter, there was already a noticeable difference at Olympic Hills.

**"Budget cuts across schools mean my daughter and her classmates have limited exposure to arts education during their school days."**

"In six weeks, the students started from not knowing much at all about drumming, to learning how to take risks, learning how to give feedback, learning how to receive feedback," says Della. "(They) radiated that change throughout the entire school."

# WHAT EVALUATION ARTS CORPS SAYS ABOUT

Each year, we refine our work in evaluation to tell us more about our classes and identify areas for improvement.

Arts Corps has conducted a detailed and thorough evaluation of our programs from the beginning and has been a leader in assessing the impact of arts education on young people both locally and nationally. Each year, we refine our work in evaluation to tell us more about our classes and identify areas for improvement. We are proud to present our program highlights for 2007-2008.

Since we're committed both to expanding access to quality arts education and to instilling creative habits of mind in youth participants, we work to ensure that we reach underserved students and to measure the quality of our offerings and the effects of what happens in the arts classroom. Finding the best way to evaluate how young people are affected by grappling with artistic challenges has allowed us over time to refine our own understanding of student learning.

## Methodology

Evaluation is conducted through surveys, interviews and focus groups with students, teaching artists, classroom assistants and primary contacts at program partner sites. By reaching different constituencies and using multiple tools, we're able to look

at the arts classroom from a wealth of different perspectives in order to illustrate our impact and the power of arts learning with a high degree of confidence. In the past year, we built upon the foundation we created through past evaluation work while refining our methods of collection.

The single largest aspect of our evaluation efforts revolves around students. Middle and high school students in after-school classes were asked to fill out surveys at the end of each quarter. A sample of 144 students completed matched pre- and post-class surveys at the beginning and end of each quarter. This year, in contrast to previous years, we did not collect surveys from elementary school students, having found that questions delivered to this age group tended to be misunderstood, leading to inconsistent results that were difficult to interpret. Instead, we piloted a program of pre- and post-class focus groups with students in an elementary school class.

Students were asked a range of questions about class quality, teaching artist quality, the artistic competencies they developed in class, their ability to express themselves through art and their abilities in various creative habits such as imagining possibilities, critical thinking, persistence

& discipline, courage & risk-taking and reflection. Program partners were also asked to judge the success of the classes in these areas, while teaching artists were asked about the ways in which they incorporated these skills and habits into their teaching. In addition, we collected a wealth of demographic information, including attendance and enrollment numbers as well as data on ethnicity and percentage of low-income students at program partner sites.

## What We Learned

### Access

Arts Corps continues to work primarily with program partners that serve low-income and underserved populations, as indicated in the following measures:

**79% of classes** in 2007-2008 were held at sites where at least 60% of students are eligible for free or reduced-price lunch.

**44% of program partners** reported that based on their estimations, Arts Corps provides the only access to arts classes for the vast majority of their students.

**15% of middle and high** school students reported that their classes with Arts Corps were their first arts classes of any kind.

## Class Quality and Artistic Competencies

Students and program partners alike gave consistently rave reviews of class and teaching artist quality, and students reported that their Arts Corps classes improved their artistic abilities.

**97% of students** reported that their teaching artist was an excellent teacher almost always or often.

**87% of program partners** strongly agree with the statement that teaching artists challenge students to learn, while 78% strongly agree that teaching artists deliver an effective lesson.

**88% of students** reported that as a result of their class they could almost always or often “express my ideas and feelings through art.”

**81% of students** reported learning new artistic concepts in their Arts Corps classes almost always or very often, while 91% reported learning new art skills and techniques.

## Creative Habits of Mind

Questions designed to measure the effect of our classes on student’s capabilities in the realm of creative habits of mind showed statistically significant

improvements, while teaching artists and classroom assistants reported that these faculties are a core focus of their work in the classroom.

**Students demonstrated** statistically significant gains in creative habits including solving problems, critical thinking, persistence, risk-taking and imagination.

**69% of teaching artists** say that encouraging students to practice creative habits of mind is their biggest priority.

**Focus groups** of elementary school students showed a greater understanding of the importance of persistence, practice and self-discipline in making art as a result of their classes.

Our work on evaluation continues as we prepare for another year of breaking barriers to arts learning, key in supporting our powerful intersection of education, art and social justice. This year, we’re piloting a documentation project that will record classroom experiences, making it easier for us to demonstrate change in students and make visible the learning that happens when youth engage in artistic creation.

**Our full 2007-2008 evaluation report is available at [www.artscorps.org/news/publications.html](http://www.artscorps.org/news/publications.html).**

# WHERE WE ARE

## Program Partners 2007–2008

- 
- 1 Aki Kurose Academy
  - 2 Aki Kurose Village
  - 3 Bailey Gatzert Elementary School
  - 4 Cascade Middle School
  - 5 Cascade View Elementary School
  - 6 Cedarhurst Elementary School
  - 7 Cooper Elementary School
  - 8 Croft Place Townhomes
  - 9 Delridge Community Center
  - 10 Denice Hunt Townhomes
  - 11 Denny Middle School Community Learning Center
  - 12 Garfield Community Center
  - 13 Hamilton International Middle School
  - 14 Kimball Elementary School
  - 15 Lake Washington Apartments (Southeast Effective Development)
  - 16 Lakeside School
  - 17 Madrona K-8 School
  - 18 McClure Middle School CLC
  - 19 Meadowbrook View Apartments
  - 20 Meany Middle School
  - 21 Mercer Middle School Community Learning Center
  - 22 Olympic Hills Elementary School
  - 23 Rainier Beach Community Center
  - 24 Ruth Dykeman Children's Center
  - 25 Seattle Center Academy
  - 26 Showalter Middle School
  - 27 South Park 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 Treehouse
  - 34 T.T. Minor Elementary School: YMCA
  - 35 Tukwila Elementary School
  - 36 Van Asselt Community Center
  - 37 West Seattle Elementary School
  - 38 White Center Heights Elementary School
  - 39 Whitman Middle School Community Learning Center
  - 40 Yesler Community Center
  - 41 Youngstown Cultural Arts Center
- Low-Income Housing Institute  
 Seattle Parks and Recreation  
 Community Schools Collaboration  
 YMCA Community Learning Center

# ARTS CORPS LOOKS AHEAD

Arts Corps moves into our ninth year with a strong, committed team and clear goals. We've adopted an ambitious three-year strategic plan to forge a deeper connection and broader engagement with the parents, students and communities that believe in our work. Together, we will continue reaching young people with profound learning experiences, conduct

**... a deeper connection  
and broader engagement  
with the parents, students  
and communities that  
believe in our work.**

comprehensive program and student-centered evaluation that arrives at clear conclusions and disseminate the findings from our award-winning program model.

With these objectives in place, more and more people will join our movement and share our

vision for a world where all people have the freedom to imagine and the courage to be. Together, we will build a collective voice calling for an educational system that provides all young people the opportunity to learn powerfully through the arts.

## Raising a Collective Voice in Education

To support our work toward a true collective voice of Corps members advocating for change, we've mapped out a plan to engage our diverse constituencies in guiding this organization. Arts Corps seeks to inspire a movement that creates avenues for all young people to learn through the arts. In recognition of the deep inequities in our education system that limit access to quality arts learning for many young people, we

prioritize our services for those with the least access to them. Further, to collectively address these inequities, we must learn from and draw upon the strengths of our diverse community of students, parents, members and supporters. Like any effective movement for social change, we must be shaped by and for the people we serve.

Because we believe that discriminatory systems of power pose real challenges to this ideal of shared leadership, Arts Corps has included anti-racism training as part of our staff, faculty and board development and convened an anti-oppression dialogue group at our home base, Youngstown Cultural Arts Center. Meanwhile, to bolster the voices of parents, students and other community members, we are bringing more students and alumni into our organization as interns, classroom assistants and teaching artists while reaching out to parents through parent-teacher-student associations in the communities where we work. Through education, outreach and dialogue, Arts Corps will involve all of our constituencies in this movement for arts access and equity in education.

## Working Toward a National Model

In addition to continuing to evaluate and improve our award-winning arts education programs, we will also contribute to the arts education field by sharing our organizational and programmatic model to help transform education for more

youth than we can reach on our own. Utilizing our new and improved website, we will make our evaluation and tools available to anyone who would like to join us in this critical work.

Drawing from the expertise of our teaching artists, we're creating a toolkit for educators wanting to integrate creativity into curriculum.

To further demonstrate the power of arts learning, we are also documenting the learning process in depth in three classrooms throughout the year using audio, video, interviews, photographs and samples of student work. The result will illustrate a journey of individual and class learning that we'll showcase to the public in late 2009, providing a tangible demonstration of how arts education spurs creative habits of mind in individual students.

As a regional leader and national force in arts education, Arts Corps is working to bring all our constituencies together in a genuine movement for an education system that helps all young people to fulfill their potential through engagement in art. In spearheading efforts to distribute leadership and in sharing our model and the lessons we've learned, we're building a collective voice to advocate for a world where everyone has the freedom to imagine and the courage to be.

**We must  
be shaped  
by and for  
the people  
we serve.**

# THANK YOU

## Arts Corps Contributors

### July 1, 2007–June 30, 2008

#### MAJOR INVESTORS

##### \$20,000 & above

Bill & Melinda Gates Foundation  
National Endowment for the Arts  
Norcliffe Foundation  
Paul G. Allen Family Foundation  
Safeo Insurance Foundation  
Stone Gossard & Liz Weber  
Vitalogy Foundation

#### VISIONARIES

##### \$5,000 & above

Anonymous  
Ann Berdy & John Littel  
The Boeing Company  
City of Seattle Office of Arts & Cultural Affairs  
Adrian & Geoff Cunard  
Bob Dent & Carole Lycett-Dent  
Laura & Jim Donald  
Peter Erickson & Brigitte Bertschi-Erickson  
Pam & Bob Eshelman  
Lisa Fitzhugh & John Hoyt  
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# FINANCIAL SUMMARY

## July 2007– June 2008

### STATEMENT OF FINANCIAL POSITION

Current Assets (cash)	\$146,992
Fixed Assets (equipment)	\$37,154
Depreciation	\$(22,715)
Total Assets	\$161,431
Total Liabilities	\$25
Total Net Assets End of Year	\$161,406
Total Liabilities & Net Assets	\$161,431
Total Net Assets Beginning of Year	\$152,153
Change In Net Assets	\$9,253

### STATEMENT OF INCOME AND EXPENDITURES BY PERCENTAGE

Total Income	\$907,104
Class Fees	15%
Corporations	9%
Foundations	33%
Public Agencies	5%
Individuals	35%
In-Kind	3%
Total Expenditures	\$897,851
Fundraising	16%
General Administration	6%
In-Kind	3%
Programming	75%

# THE CORPS



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otherwise noted

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generous contribution



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