I sit here on a crisp fall afternoon, with my heart full and my mind inspired, having just read through the stories that fill the following pages of this magazine. I am overwhelmingly grateful for the many voices that continue to shape Arts Corps; voices that also grow clearer and louder because of Arts Corps.

In these pages, many voices come together to tell a singular story of inspiration. It’s a story of the creative power of youth and a reflection of a transformative year at Arts Corps. Amidst a struggling economy and major challenges facing our schools and partners, Arts Corps went leaner, but became stronger by being flexible, courageous and determined.

We scaled back on workshops and one-time engagements with students to prioritize longer classes with greater impact on individual student learning. As a result, we served slightly fewer students this year at fewer sites, but we increased our total hours of instruction—meaning more time for each student to develop their creative capacities and unique voice.

This past year was both reflective and forward thinking as we embarked on a process to develop a new vision and strategic plan for Arts Corps that drew from the wisdom of students, teaching artists, partners and supporters. Our new vision – our guiding star – shines clearly, as do the steps we need to take in the coming years to get there.

Arts Corps’ vision: all youth have the courage to imagine and the freedom to create a just and vibrant future.

A vision this ambitious requires forward thinking. Arts Corps is poised to take on this challenge with generous investments of $100,000 each from the Paul G. Allen Family Foundation, JPMorgan Chase Foundation and musician Dave Matthews to grow the role of teaching artists in public education. In 2012, Arts Corps will launch a whole school arts learning model that will include arts integrated into classroom curriculum and after school classes in two high need Seattle middle schools, demonstrating the positive impact of arts learning on students’ creative capacities, motivation, academic achievement and behavior, as well as on teacher practice and school climate. We will work to inspire others to invest in this program, which will further the systemic change that is integral to our vision.

Shaping new frames for understanding what is valuable about arts learning and its impact on long-term success in school and life is another area of...
advocacy for Arts Corps in the coming year. As a key component of Seattle Public Schools’ planning grant from the Wallace Foundation to enhance arts instruction, the district has asked Arts Corps to help define and develop assessments around the district’s desired outcomes of a quality arts education in terms of critical thinking and creative habits, which will add to current assessments of artistic skills development.

We are also sharing our experience and knowledge with another reform initiative, the Roadmap for Educational Results, focused on closing the achievement gap in South Seattle and South King County. We are now collaborating with a set of leading youth development organizations to develop a common assessment framework around 21st Century Skills for use by schools and youth development organizations throughout the region.

Arts Corps’ history of effectively evaluating creative habits of mind places us in strong stead to inform these significant initiatives. We will continue to deliver and demonstrate high quality, powerful arts learning, while collaborating with schools and communities to create new avenues for consistent, engaging creative education for all youth in our region.

The power and beauty of Arts Corps’ work grows and carries on in the classrooms and community rooms of our partners. Arts Corps’ programs change individual lives in powerful ways, which will always be our greatest achievement. The following pages tell these stories. Enjoy.
**NINE-YEAR-OLD NA’UNA LOVES ART.**

This is her second year taking Arts Corps classes at the Low Income Housing Institute’s Denny Park apartments where she lives with her parents, brother and sister – both Arts Corps students as well. She eagerly awaits the two times a week when teaching artist Lauren Atkinson brings a world of art making to the youth at LIHI, guiding them on a creative journey where they discover new ways to see and move through the world.

“Arts Corps has a significant impact providing the children an opportunity to be creative, have fun learning and make new things. It gives them an opportunity to feel connected with one another in an environment that wasn’t designed with that in mind,” says Lauren.

The group at LIHI is vivacious, ready to explore, get their hands messy and let their imaginations free. Na’una is no exception. She jumps into every activity from making a peace mandala to learning how to draw a self-portrait. She says that there is always a lot of fun things to do, like painting. She possesses wisdom that belies her age as she explains the importance of young people making art, “it makes me learn more things about art and myself. You can come up with great ideas.”

Na’una’s parents also see a change since she has been taking Arts Corps classes. Her mother says the classes have given her chances to try new things and she sees her daughter opening up.

Lauren, as the teaching artist, has the front row view of the transformation students go through. She says she can see how Na’una has become more confident in herself and the way she expresses her creativity. She has become a leader in the class as well, mentoring children younger than herself.

This kind of self-discovery is what Lauren aims to bring to her teaching artistry. It’s how key teachers from her own childhood influenced her.

“I remember the teachers who inspired curiosity, who questioned the norm and encouraged me to do the same. They pushed me out of my comfort zones to see and to seek a better understanding of what life holds from many perspectives and encouraged me to discover solutions that would benefit the whole.”

“When a child finds their voice, they become confident in expressing how they experience the world they participate in. I find them to be powerful communicators and community participants. They discover how important their way of seeing and being is when shared within community.”

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*Photo on right: Agreements and poster by Stephanie Koch Handing with the Abe Kurosse KIDS UP Program*
In 2008, I walked into my first poetry slam. I had never been to any event featuring spoken word. When I heard the word poetry, I thought of dead white men like Shakespeare and Robert Frost. I never expected to enjoy poetry, let alone perform it. When I arrived, people were laughing, dancing and freestyling. I wanted to know them! It was an atmosphere of spontaneous energy and emotion that I had never experienced before. At the time, very little felt sacred in my life, but when the poets began performing I felt a kind of reverence for the power of their words. The audience clapped and snapped their fingers, gasped and shouted, even cried. I was moved by the power of a poem to pull me into a story, make me feel so many emotions in a few minutes. I had never seen anyone declare themselves like that, to get onstage with nothing but their story and say “This is who I am! This is what I believe in!” I saw nothing ironic or self-conscious in their celebration of life and love. Each word was a piece of their truth.

My introduction to Youth Speaks Seattle coincided with a massive change in my worldview: I realized I was a part of many massive and unjust systems that disconnect and silence people I know and love. At the same time, I came to see myself as a fragment of something even larger, an interconnected universe filled with meaning and mystery. Poetry became the piece that tied everything together: when writing.
I never had to compartmentalize the personal and the political. Performance gave a sensation of release, speaking my stories into existence made them that much more real.

At Brave New Voices International Poetry Slam (the national Youth Speaks gathering), I met poets from Philadelphia, Honolulu, San Francisco, New York and Guam. I sat twenty feet from Bobby Seale as he spoke about the founding of the Black Panthers and compared it to the work Youth Speaks does today. I have realized spoken word is not just an art form. It is a movement. There are young people across the world speaking their truth and creating spaces where that is safe to do. We are storytellers of our generation.

Today when I hear the word poetry, I think of my friends, I think of myself. And my journey continues in my new position at Arts Corps as the Youth Speaks Seattle Coordinator.

I am honored to hold space for other young people across Seattle to express themselves and step into their power, whatever form that takes.

autumn
is not made of maple leaves
cut from orange
construction
paper
with safety scissors
autumn is sharp
it’s a violent breath
autumn is second-hand-school-bus-fumes
and counting my fingers
just to make sure

-Henry Luke

In 2011, Youth Speaks Seattle came under the umbrella of Arts Corps. This partnership strengthens the impact of Youth Speaks Seattle’s unique approach to addressing social justice and empowering marginalized voices.

“One Youth Speaks Seattle in partnership with Arts Corps is destined to achieve its full potential as a transformative arts organization.”

-Matt Gano, former Youth Speaks Seattle Arts in Education Director and Writing Mentor

Jerome Aparis was one of my first students who I took under my wing. He was one of the only kids who sought out individual instruction and he would soak up information like a sponge. He would go home and work on it and then flip it with the way you were actually supposed to.

Jerome: I read an article about DVS crew – which was Fever’s crew – telling about how great they were as individuals and as a crew. I memorized their names, trying to figure out who was who. When I went to Jefferson Community Center (in 1994), I was like “That’s Fever One! That’s Sneke!” They were like rock stars.

The first time I met Fever he was with an entourage of kids and I was the new guy trying to get his attention. But I remember the first move he taught me. Everyone was outside at a barbecue and I stayed inside to practice. It was just me and Fever and he taught me the first step going into this power move. It was the NY way of going into a power move. I was so fortunate to be under his wing. From then on, I wanted to be disciplined to show and prove I was worth his teaching.

It’s just been amazing. I went from there, to co-founding Massive Monkees and being part of Rock Steady Crew due to Fever One connecting me to that. It’s just been an ongoing, beautiful process. Now I am passionate about teaching this legacy. I was so fortunate to have good mentor and model to show that it’s not about glorifying yourself. It’s really about having a talent and how can I give back. And for me that all started with Fever One.
teaching artists
from student to teacher

Robert: I got to breaking after moving up here from Sacramento. I thought I couldn’t do it but my dad convinced me to just try it. I would work on stuff in my own little corner. The other kids had all been dancing for a year. There were two really dope dancers. Looking at them I thought, “Wow, that’s going to take a long time to get to that level.” I stuck with it and eventually I started seeing people fall off. I ended up being the only experienced one in the class. And I think Jerome started noticing that. I would start helping lead groups and then more people came in. Sammy came in. All the guys that would become VPC (Vicious Puppies Crew) came in. We just all stuck with it. That’s my story.

Sammy: Back in the day, 7th grade at Denny Middle School, I had no originality, no style. I was just a plain kid in musical band. And one day I saw a group of people dancing on stage in the commons. The instructor – that was Jerome – turns around and asks me if I’d like to join the class.

Jerome: Sammy was the shy guy. I remember him saying everyone was getting better than him. We told him – no matter what, just practice hard, just keep moving forward. He was the shyest kid of them all. And now he’s leading! He has a strong voice and is an outstanding leader. And people are following him.

Sammy: Through dancing I get to experiment with all my feelings, whether anger or sadness or happiness, and put that out there and people would be amazed at what you could do. I got into dancing it because it’s the best way to express myself. It’s not just an art, it’s my life. Thank you for teaching me, Jerome.

Jerome: “Each one, teach one.” If it wasn’t for Fever, I wouldn’t be doing what I am doing. I’m aware that someone gave back to me and put in hours and hours of their time into me. That’s part of my responsibility – to make sure I continue Fever’s legacy and teach other students. I’ve gone through so many rich moments with my dance; if I don’t share that it’s selfish. Period.

Fever: It’s a full cycle, it’s a circle. The dance becomes a part of you. And (teaching) gives back to the dance, back to the culture where it maintains its identity.

That’s why I’m here at Arts Corps, because Jerome introduced me to this great organization that really cares about art. And the mentorship keeps going with Sammy and Robert. They’re going to do the same thing. It’s an ongoing cycle. The proof is right here where we are sitting.

Jerome: Fever and I taught hundreds and hundreds of students. But there are only a handful who are willing to take it to the next level, willing to be mentored. It takes courage and character and an ongoing discipline. Every time I see VPC I am very proud. It’s an honor to be Fever’s protégé and to mentor and coach VPC.

Fever: It takes a particular type of person to seek out the truth. To seek out the history and to humble themselves enough to always learn something. Jerome and I are students to this very day. It’s been almost 30 years for me and I’m learning things every day. I learn from Vicious Puppies.

Jerome: Discipline outweighs talent, period. Being humble is the next key. Fever has taught me to always be humble and be hungry. That’s the reason VPC is VPC. They’ll win a competition but they’ll still be humble.

Sammy: I was the shy kid. I felt like I said all the wrong things. It wasn’t a good feeling. Now I dance. And I feel free. I’m not shy to show myself. I just did it and now I am the Sammy you know today.

Fever: I would never know you were shy. Now, when I look at Sammy and Robert, they are turning into grown men before my own eyes. For a young man, to be able to take an art and discover what it can do for you, it’s a great outlet to express yourself.

Jerome: In its simplest form, with the Massive Break Challenge, with kids who have only been dancing for a month, putting their hearts on the line, putting it all on the floor. You can see it from head to toe, from their faces to their mouths how they’re breathing. They won’t stop. Then you see the teachers and the principals and the families. And they can finally see why the kids are so passionate about this dance. You know that them dancing for that one minute is going to change their life forever. We went through that process. We’re still going through that process. We continue to be students of life and do our best to inspire people.
In winter 2011, Arts Corps’ teaching artist faculty were asked the question: “What are the barriers to building trust and community in your classrooms?” As we listened to the stories, it became apparent that barriers our faculty witnessed were not individual conflicts, but rather were deeply connected to large and complex patterns of inequity.

- In a language arts class, a student of Filipino descent is sent to the principal’s office for “acting out” after a white teaching artist repeatedly called him by the name of fellow-student, who is of Japanese descent.
- At a historically black school, a new cohort of predominantly white parents has become one of the primary funding streams for arts programs. As these parents deepen their involvement with the education of their children, there is an undercurrent of tension as budgetary cuts threaten the already underfunded, black-led afterschool program with which Arts Corps historically partnered.
- In one of the most racially and economically diverse high schools in the area, theater teaching artists witness each year that, relative to their peers of color, white students are often the only ones to afford private theater coaching and disproportionately receive awards and scholarships for higher education.

This work has included: racial justice and anti-oppression trainings with our faculty, staff and board of directors; prioritizing community representation in hiring practices; new avenues for youth leadership; and growing collaborations that position Arts Corps in a broader movement for education justice. By tapping into our collective courage and creativity, we are taking steps to challenge oppression and build community.

As a result of this work, our teaching artists report increased personal awareness and capacity to address racial conflicts in their classrooms, as well as a stronger sense of belonging and shared values with Arts Corps. Staff and board members also report increased organizational pride and commitment to racial and social justice. This work has involved a great deal of courage and humility, and has not been without its missteps and lessons learned. Nonetheless, our confidence and capacities have grown, and Arts Corps is increasingly stepping into leadership on this critical issue within the arts education field both locally and nationally.
FINDING CREATIVE SPIRIT IN CRISIS

by Lara Davis
Arts Corps program director

I am what I am
I am what I’ve been through
I have accepted life
The lies
The beatings
In the end everything
Is what it seems to be
I am who I’ve become
So numb
But play dumb
And scream silently
Smile widely yet
I am pretending
So who am I?
When I am what I’m feeling
When reality turns to dreams
And nothing is as it seems
When I am who I am

They are all in crisis.

Their stay at Spruce Street ranges from 1-2 weeks. To keep everyone safe, the youth – ages 12-17 – are given facility clothing upon arrival and are required to hand over all of their belongings. Aside from special trips, they are kept in a sort of lock down. Except instead of locks on the outside of their bedroom doors to keep them in, they have locks on the inside to keep people out and keep themselves safe (staff all have keys).

Services are intensive – counseling, behavior modification, coping skills, self-awareness, group therapy, substance abuse screening. The hope is that once they return to the outside world, they are better equipped to begin creating their own stability and imagine different possibilities.

Arts Corps has been a part of Spruce Street’s program since 2006. It’s unlike any of our other sites. Instead of building relationships with students over a 16-week quarter, teaching artists at Spruce Street see each youth once or twice at the most. During that short and intensive time, they have to act fast, read the youth and determine how to help them reach into themselves and express something meaningful. Often they are confronted with hostility, indifference or verbal attacks. But the teaching artists we send in are compassionate and highly skilled in creating safe spaces for youth in crisis to learn a different way, even if just for one moment. Sometimes that moment carries with them.

Spruce Street Youth Supervisor Jim Marsh tells a story about one young man who came through the facility. “He was hostile, very angry at his family. Vicki [Edmonds, Arts Corps teaching artist] came in and we did poetry and he wrote a poem about his family. It wasn’t the nicest poem but it was real. Later, we were sitting at a family meeting and all these adults were talking at him and about him. He referenced that poem to express how angry he was. Before, his anger was expressed with foul language and behavioral issues. He said writing that poem helped him get to how angry he really was. That was so powerful; he was finally able to articulate something that had been plaguing him for a long time.”

“I think about this a lot – this is a place where people go in crisis. How can art address that? We can explore the commonality of crisis. In that hour [of art] is a whole new world they become part of. They see other opportunities for their lives,” says Jim.

Arts Corps Teaching Artist Geoffrey Garza teaches visual art at Spruce Street. He is adept at reading the emotional vibe of the students, and Jim says Geoffrey has taught youth and staff alike that there are no mistakes. It’s all learning.

In a blog, Geoffrey tells the story about a particularly oppositional student at Spruce Street. He antagonized Geoffrey, threateningly circling around the art table. Geoffrey set out a piece of paper and the youth stood over it. “I want to throw paint on it,” he said. Geoffrey found tubes of paint and told him to go for it. For 45 intense minutes, the youth intensely sprayed, smeared and splattered paint across the paper, hands and body covered in paint, guttural noises accompanying every move. Geoffrey then showed him pictures of Dale Chihuly using a broom to push color around, his feet covered in paint splatters. The youth studied it, said, “cool” and asked for another piece of paper.

A life-changing moment? We can never really know. But in that moment, that youth saw a totally different possibility. And he made it happen himself.

This year, Arts Corps will be taking the partnership with Spruce Street one step further, helping develop a framework to evaluate and measure the success of their programs. This work is part of Carnegie Hall’s Musical Connections program, of which Arts Corps is a national network member. It was the strength of Arts Corps’ programming in high-need community settings like Spruce Street that drew the attention of Carnegie Hall for this program.

With this national resource, Arts Corps’ goal and hope is to provide the Spruce Street staff with an assessment tool to measure the impact of arts programs in their facility.

• Avoid anything that looks like a therapy session.
• Be funny.
• Read the room.
• Find the leaders and let them lead.
• Find the shy kids and let them slowly engage.
• Be foolish.
• Be outrageous – it shows them that you are not here to tell on them or discipline them.
• Partner closely with the facility staff.
• Listen, I mean really listen.
• Know their names, even if it is just what they want to be called.
• Assess success by participation then by duration of activity.
• Ask about their world, gangs, drugs, family, licks, fears, other foster homes, youth services.
• Get them talking – about anything.
• Redirect the conversation when it becomes too drug focused; talk about the future.
• Don’t wait for buy-in, just do it.

*by Geoffrey Garza, Arts Corps teaching artist at Spruce Street Secure Crisis Residential Center

The Youth at Spruce Street Secure Crisis Residential Center All Have One Thing in Common – They Are in Crisis. Youth are brought to the center by police when they are found as a runaway or are in dangerous circumstances. Some are fleeing a home of domestic violence. Some are in gangs. Some are bouncing around the foster care system. Some are battling mental illness.

They are all in crisis.

Spruce Street Youth Supervisor Jim Marsh tells a story about one young man who came through the facility. “He was hostile, very angry at his family. Vicki [Edmonds, Arts Corps teaching artist] came in and we did poetry and he wrote a poem about his family. It wasn’t the nicest
Az’Jion is an 8th grade student at Washington Middle School. He has been in Arts Corps’ music classes with teaching artist Aaron Walker-Loud for three years.

I HAVE BEEN PLAYING DRUMS FOR THREE YEARS NOW, and what I have learned over the years is that a good drummer must be able to not only play good, but read, listen, have self control, and most of all not be cocky. Mr. Walker-Loud has taught me all of that. He taught me that there is more than just one type of drumming; there is Latin, African, Hip-Hop, etc. I have had the chance to play on some very nice stages and do things that I've never done before, such as playing for B-Boys, playing at the Triple Door, Paramount, Moore Theatre and even winning first place in a drum line competition at Garfield High School.

In order to play drums you have to be extra committed. “You put in one minute of drumming, you get one minute better. You put in an hour, you get one hour better. But if you stop for a while then you can’t get better.” (quotes of Mr. Walker-Loud) I have been so committed to my drumming that I have done things such as parades, play in Portland and Las Vegas. I’m even about to go play in Reno and San Francisco. I barely get sleep the way I play. I mean, I play in Sr. Jazz Band, Sr. Concert Band, Washington Middle School Drum Line and a drum line out of school.

Drums are also very cool because you get to meet very nice people. Me personally, I’ve met some of the Massive Monkees, Vicious Puppies Crew, Big World Breaks and tap dancers.

So in all essence I’ve learned self-discipline, not to be cocky, you have to be extra committed, everyone can play drums and drums are very cool.
An Education System in Crisis
If you haven’t heard, there is a crisis in our education system.

• Dropout rates have hovered at 25-30 percent nationally for a decade, and are considerably worse for African American, Hispanic and Native American youth.

• Only 27 percent of all students in South Seattle and South King County complete a college degree or career credential.1

• Colleges are reporting that too many students arrive without sufficient capacity for critical thinking and personal discipline needed to succeed in post-secondary study.2

• Creativity scores in American children have been on a steady and significant decline since 1990.3

This is happening at a time when 67 percent of jobs in Washington state will require a college degree by 2018—and in the home of creative industries that depend on imagination and critical thinking.

Arts Education: A Needed Part of The Solution
Arts education plays a critical role in addressing this crisis. Studies show that arts learning increases attendance, motivation and rates of graduation;4 this is especially true for low-income students.5 Finally, arts learning can cultivate the personal characteristic and capacities that help young people thrive in school, college and career including critical thinking, perseverance, collaboration and creativity.

Nonetheless, arts education remains underfunded and fragmented nationally and across our region. Parents seeking to address this problem often supplement the arts education in their children’s schools, which has unintentionally led to greater inequity in access to arts education by income and race. A recent survey by the National Endowment for the Arts underscored this problem: African American and Latino youth are half as likely as their white peers to have any arts education.6

Arts education has an important role to play in the education we want for all children. To achieve this, arts educators must better demonstrate their impact on student learning, especially around the higher order thinking skills intrinsically cultivated through art making.

This set of characteristics—persistence, critical thinking, imagination and collaboration—are often referred to as habits of mind or 21st century skills.7

While this approach can produce technically outstanding artists, its primary downside is that it is not aimed at providing arts education for all kids. Today, select intensive school programs provide powerful opportunities for students to excel artistically. But these programs reach only a fraction of their students.

The limitations of the traditional approach to arts education are particularly significant when we consider that national research, career readiness, thus justifying the resources needed to make arts learning a part of every student’s K-12 education. At the same time, this project will serve as a model for arts educators and school districts nationwide as they move to cultivate students’ critical and creative thinking skills, so that our young people are better prepared for college, career and life.

It’s what all young people deserve and need in their education. And we are helping to make it happen.

7 Nick Rabkin et al., Teaching Artists and the Future of Education (NORC, University of Chicago, September 2012).
CAPTURING TRUTH IN PHOTOGRAPHS

Tina: When did you discover photography?

Susie: I got a Brownie camera when I was 10. I’ve always loved photography, but it never occurred to me that it was an art until I was in college, in an art history class. The professor asked us to make a collection of illustrations of something - anything - with our own drawings or paintings or even photographs. So with my old Brownie, I took pictures of the trees around campus. My teacher loved them, which surprised and delighted me.

Tina: Was there anyone in your family who was an artist?

Susie: My grandfather was an artist. Not for a living, but he was always making art. My grandfather and my mother took a lot of pictures. She knew what went into a good story and that carried over into what photographs she took. They were wonderful. As a child, I would study her box of pictures over and over.

Tina: What made her photographs so special to you?

Susie: The aesthetic was very honest. My mother felt it was important not to be hokey when making pictures or telling a story. “Too contrived” - her way of describing it - was a profound criticism.

Tina: You do that with your photos. I feel like you are capturing the moment in its honesty and truth.

Susie: The aesthetic was very honest. My mother felt it was important not to be hokey when making pictures or telling a story. “Too contrived” - her way of describing it - was a profound criticism.

Tina: What is so thrilling about taking pictures in classrooms where everyone is interested and involved? Really important things are happening.

Susie: That’s what’s so thrilling about taking pictures in classrooms where everyone is interested and involved. Really important things are happening.

Tina: More than anyone perhaps, you have seen the impact of Arts Corps classes over the last 11 years. With your camera, you somehow blend into the background while capturing individual moments of magic for each student. What has that been like?

Susie: The classes of Arts Corps are wonderful. The children are so focused. The teachers are involved in what the students are doing. You get a lot of delight. And I always learn something when I’m in an Arts Corps class.

Tina: Your pictures help show what it’s really like in our classrooms; they help tell our story. Do you remember the little Showcases we had in the beginning, when we started showing your work? They were – and still are – so special.

Susie: The first time I hung my pictures for Arts Corps was at the Rep. After putting them up I stood back and really saw them for the first time. I thought “Oh my god, this is wonderful.”

At first, I had just made the pictures as a favor to Lisa. When I saw how thrilling it was to see the excitement and the intensity in the photographs, I realized these images could really help Arts Corps to do its work, and to grow.

Tina: What are your thoughts about arts education and the role Arts Corps plays for so many people?

Susie: I think there are two areas of study that are important for children to explore but which may not always be accessible to them. One is arts education, and the other is education about the natural world.

I think it’s valuable that Arts Corps has real, practicing artists as their teachers, artists who can transmit the joy and excitement of their craft. The students pick up on it, and it helps them to look at life differently, with a wider and, at the same time, more focused lens. Looking at things in this way helps you appreciate all kinds of things in your daily life: you begin to see art everywhere.

Tina: What do you think is the lasting impact of Arts Corps on youth in our programs?

Susie: I think many of your students will remember this experience as long as they live. I think your students love you because your teachers appreciate the uniqueness of each child, each person. Arts Corps gives them a unique opportunity to be experimental, and at the same time they are learning to channel these wild and creative energies into a form that speaks to others.

It’s been a unique opportunity to follow one story over such a long period of time – to see the breadth and diversity of the work Arts Corps is doing. The way I work, my pictures can only be good as what is before me. I’m only the reporter. Arts Corps is the story.
FINANCIALS

July 2010 - June 2011

STATEMENT OF FINANCIAL POSITION

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CHANGE IN NET ASSETS

INCREASE OF $13,074

INCOME BY PERCENTAGE

TOTAL $697,113

- Foundations: 37%
- Corporations: 10%
- Individuals: 31%
- Earned Revenue: 22%

EXPENDITURES BY PERCENTAGE

TOTAL $684,039

- Fundraising: 21%
- General Admin: 7%
- Programming: 72%
I am like a book finding it’s pages piecing them together to find my story, my life.

I am the universe, finding my planets and my stars piecing them together to find who I am as a person, the black holes are my obstacles.

I am like a hiker, trying to find my trail while trees and rocks are blocking me.

-Zoe, age 11

Creativity is like a seed it grows and grows over time. But if you are not creative then the plant will shrivel and die.

-Holden, age 8