

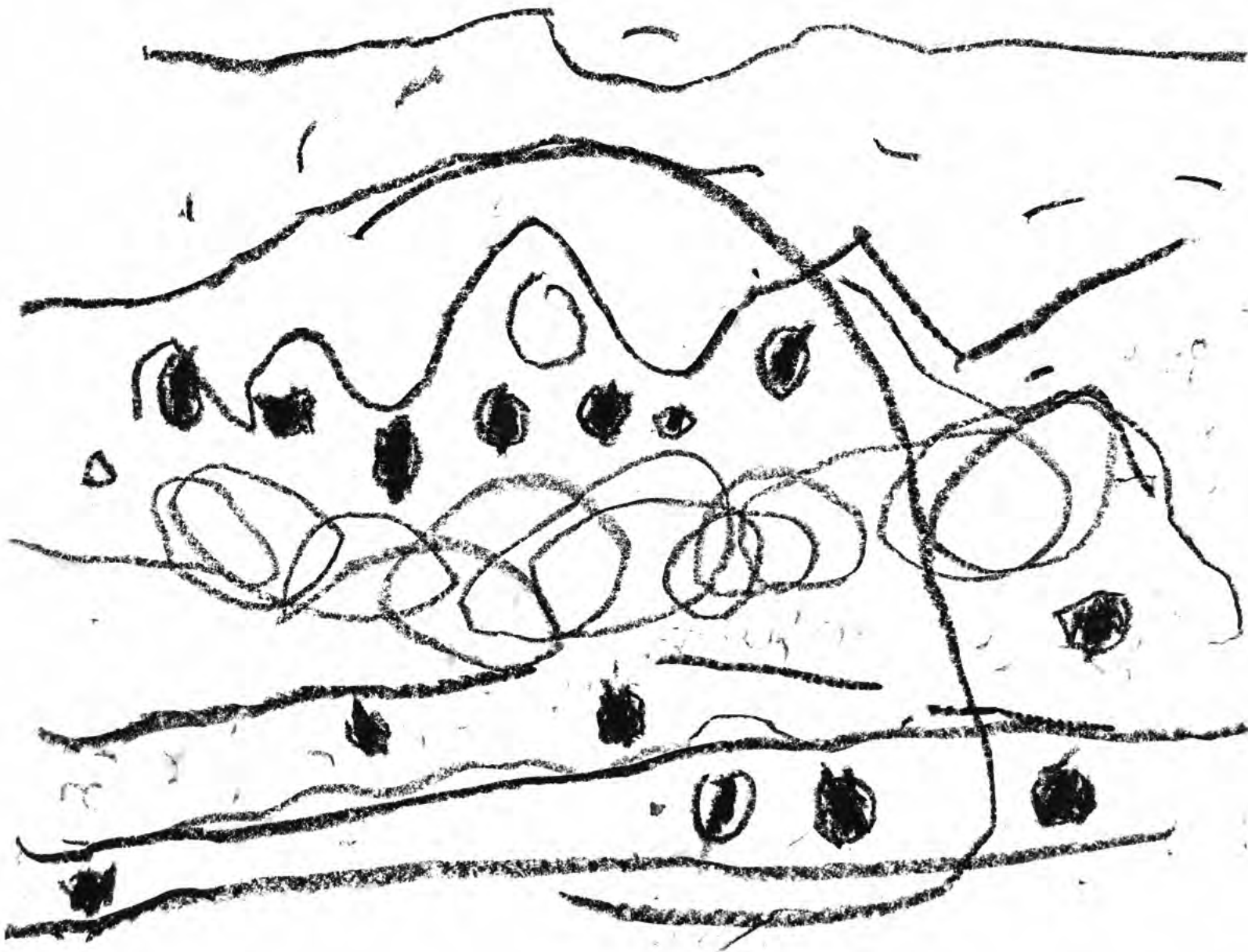


STUDIO
IN A SCHOOL

ANNUAL REVIEW
2019-20 | 2020-21

*“At the heart and soul of our programs
are the children who channel their creativity
into breathtaking works of art.”*

Agnes Gund
Founder, Studio in a School NYC



Defying Expectations, Sustaining Connections

From our current vantage point, we look back on the extraordinary years of 2020 and 2021 and see that, for Studio in a School, this was a time spent defying expectations—that our programs would cease, our staff would depart, and our finances would suffer—as well as time spent sustaining connections—with institutional partners, funders and donors, Artist Instructors, and most especially, the thousands of students who are at the heart of our work.

While acknowledging the extraordinary suffering and loss that surrounded us, we are extremely grateful to be able to say that Studio flourished in unexpected ways.

Our 2019-20 program year was in full operation when Covid-19 appeared. With the shift to virtual learning gaining speed, everyone at Studio displayed a “yes, and ...” attitude toward their part of the work. There was an immediate willingness to step up, whether it was program staff creating a website to inspire art making at home or Board members mobilizing to apply for PPP loans. The art classroom in Studio NYC’s office transformed into a video recording studio while the Studio Institute’s summer internships evolved into fall and winter employment as well.

Studio’s Artist Instructors worked in teams to create and teach virtual curricula and to mentor each other in making and delivering livestreamed and pre-recorded lessons. The high school and college students in our programs—digital natives all—embraced the opportunity to stay engaged through remote training and internships. And classroom teachers and family members turned out in surprising numbers for online professional learning workshops and community art making events; the need to gather, learn, and create proved to be more powerful than the forces that were keeping us physically apart.

We even joined in successful initiatives that responded to the new set of needs. Studio NYC was selected as one for four cultural partners by the New York City Department of Education to collaborate in the Remote Arts Learning Partnership, creating online arts learning curricula for hundreds of classroom teachers throughout the city. Moreover, Studio NYC provided 20 new online visual arts lessons for broadcast on WNET Channel 13’s Let’s Learn, a public television series for supplementing at-home learning for young children.

The Studio Institute not only sustained the national college Arts Intern program, but expanded to Baltimore and Chicago, bringing the total number of partner cities to nine. The Institute's teen programs experienced their first national reach, with the new Sketchbook Academy, an online intensive course for 10th to 12th graders interested in developing their creative skills, which brought together students and Artist Instructors from Cleveland, Memphis, Newark, and New York City.

We could not have succeeded in all we accomplished without the unwavering commitment of our donor community. Their moral support and flexibility made all the difference in applying resources to where they were needed most. We thank them for standing by the children and youth served by Studio, as well as by our devoted administrative staff and talented Artist Instructors.

We know that we will not go back completely to the old way of doing things. And we are excited about that. We had high school students learning Zoom skills and working on platforms that they normally would not encounter until college. We had Pre-K teachers turn out in high numbers for professional learning because they could participate from their classrooms rather than spend time in transit to and from our office. We expanded our reach by pooling assets, sharing work, and more easily connecting with other cities (and in the case of *Burberry Inspire*, with another country).

Each day, Studio in a School experiences the ever-renewing energy of children and youth as well as the sustenance of imagination and creativity. These are the powerful forces that allowed us to defy expectations and sustain connections, bringing us to what increasingly feels like the other side of an extraordinary crisis. In this Annual Review, we're pleased to share a glimpse of what we accomplished during this time that we look forward to building upon as we move ahead.



Agnes Gund
*Founder,
Studio in a School
New York City*



Patricia Hewitt
*Interim Board Chair,
Studio in a School
Association*



Thomas Cahill
*President,
Studio Institute*



Alison Scott-Williams
*President,
Studio in a School
New York City*



Studio Founder Agnes Gund Receives First Ginsburg Award for Leadership

Two beacons in the fight for equality and social justice clasped hands in early 2020 when Studio in a School founder Agnes Gund received the inaugural Justice Ruth Bader Ginsburg Woman of Leadership Award at the Library of Congress.

“It is not difficult to see why I am proud and awed to be here tonight, honored by a heroine of my own,” said Gund as she accepted the Award. “And I am all the more proud, and awed, because this heroine and this prize help make clear the importance of the arts to our understanding and acceptance of each other. I believe that the award aids us as we employ the arts to improve social circumstances and opportunities for all citizens.”

Reflecting on the honor some months later—a bittersweet memory in light of Ginsburg’s passing—Gund recalled her brief and heartfelt interaction with the Supreme Court Justice on the importance of arts learning. “I was just very overwhelmed by being with her,” she recalls in admiration of Ginsburg’s tenacity on the bench. “I think that’s what was so great about her, that she never stopped trying to push the idea of women having an equal place in society.”

The Opperman Foundation established the award to recognize Ginsburg’s lifework. In her remarks at the event, Ginsburg reiterated that her namesake award was intended “to honor women who have strived to make the world a better place for generations who follow their own... women who exemplify human qualities of empathy and humility and who care about the dignity and well-being of all who dwell on Planet Earth.”

By choosing Gund, the Foundation nodded toward her devotion to arts activism, curatorship, racial and gender equity, and social justice. Beginning in 1977, when she and Patricia Hewitt developed Studio in a School, until 40 years later, when the sale of her beloved Roy Lichtenstein *Masterpiece* seeded Art for Justice Fund, Gund has championed art as public service.

Studio remains the dearest venture, she says. Celebrating the diversity that shapes our world begins with children who are encouraged to discover their authentic voices through art. “There is more art in the schools,” Gund says, “but we need it now more than ever.”

Agnes Gund
Founder, Studio in a School, New York City



Tiny Artists Draw the Biggest Smiles

A joyful noise surrounds Studio in a School NYC's partnership with the Catholic Charities early childhood education centers in Brooklyn and Queens. It erupts whenever the littlest of artists—three to five years old—gather in a classroom to express big ideas.

With lessons rooted in exploration and discovery, the Studio NYC Early Childhood Program sparks the creativity of the youngest learners while instilling the language, learning and social skills essential for future academic success. The year-long PreK/Kindergarten Residency brings the Studio NYC Artist Instructor to partner sites, such as those managed by Catholic Charities, to lead weekly lessons in clay, paint, and collage, and provide professional learning for teachers and art making workshops for families.

Catholic Charities' Montessori approach to learning, based on self-directed activity, hands-on learning, and collaborative play, aligns with Studio NYC's inquiry and process-oriented early childhood pedagogy. Children begin the program by painting marks and lines in a single color and are sculpting with clay and exhibiting collages by its conclusion. Through their close collaboration with the Artist Instructor, classroom teachers are prepared to conduct lessons and maintain materials in their art center with the help of their little creators, who enjoy the routines of caring for brushes and trays of paint containers.

After a first collaboration in the 2018-2019 school year at the Sunset Park Early Childhood Development Center in Brooklyn, Studio NYC's partnership expanded to four Catholic Charities' sites in 2019-2020, and then to nine sites in 2020-2021. Early in the Covid-19 outbreak, Studio NYC Artist Instructors revised the curriculum so students could progress by utilizing materials found at home. Remote lessons offered by Artist Instructors generated parents' videos of students enthusiastically producing art in their homes.



Opposite:

Sidney L. (Pre-Kindergarten) (Detail),
District 13 Pre-K Center at 25 Dock Street, Brooklyn

Above:

Sophia L. (Pre-Kindergarten), My Buddy's Day Care
Center (Catholic Charities), Brooklyn



“...focused on problem-solving and critical thinking—but always with joy and wonder at the center of art making.”

Sassy Kohlmeyer

Director of Early Childhood Program

Teachers experience how the art making embedded in Studio NYC’s early childhood lessons opens the door to learning in many ways. “Teachers have said to us that they hear students talking about what they’re doing and helping each other,” said Sassy Kohlmeyer, the Director of Early Childhood Program. “They’re talking about, ‘Did you see the line I made?’ or ‘How did you mix that color?’”

“It’s not about *what* they’re creating necessarily; it’s about *how* they’re creating it,” she continued. “So [the program] is focused on problem-solving and critical thinking—but always with joy and wonder at the center of art making.” Moreover, the response from families has been “incredibly heartwarming,” according to Kohlmeyer. At one center, the school gymnasium next door had to be rented to accommodate the overflow for a family art making workshop.

A report from the Catholic Charities centers in Brooklyn and Queens to the federal Head Start leadership in spring 2020 described the partnership between Studio NYC as the prime example of the type of creative instruction they want to provide their students. The strength of this collaboration was evidenced by the fact that all nine Catholic Charities partner sites in the 2020-21 pandemic year hosted Studio NYC Artist Instructors *in-person*. Moreover, Studio NYC led remote professional learning workshops for more than 300 Catholic Charities educators from their Head Start and family childcare home sites during the year.

Speaking of her engagement with Studio NYC, teacher Martha Ramirez from the Therese Cervini Early Childhood Development Center said, “I learned how to take a more encompassing outlook when it comes to talking about materials and how they are used to represent an idea. There are so many possibilities when you open your mind in terms of what is considered conventional approaches to teaching arts and craft.”



Opposite

Top left: Arjun P. (Pre-Kindergarten) District 13 Pre-K Center at 25 Dock Street, Brooklyn

Top right: Learning Through Play Pre-K Center led by Studio NYC Artist Instructor Pamela Cardwell.

Center left: Learning Through Play Pre-K Center led by Studio NYC Artist Instructor Lia Zuvilivia.

Center right: Faraday R. (pre-K), drawing District 13 Pre-K Center at 25 Dock Street, Brooklyn with Studio NYC Artist Instructor Andrea Burgay

Bottom left: Glenda V. (Pre-Kindergarten), Thomas A DeStefano Early Childhood Development Center (Catholic Charities), Brooklyn

Bottom right: Christopher C. (pre-K), drawing My Buddy’s Day Care Center, Brooklyn with Studio NYC Artist Instructor Ava Tomlinson.

Above top: P.S. 99 in queens with Studio NYC Artist Instructor Victoria Calabro.

Below: P.S. 99 in queens with Studio NYC Artist Instructor Victoria Calabro.

Studio NYC: Studio Adaptations Takes Root



Different learning styles call for different teaching practices—this is the philosophy at the heart of Studio NYC’s *Studio Adaptations*—a two-year initiative to create, test, and assess visual arts learning for students with disabilities.

With support from the National Endowment for the Arts and the Shelley and Donald Rubin Foundation, *Studio Adaptations* took place in 2019-20 and 2020-21 with five schools in the Studio NYC Long Term Partnership Program (LTPP). The LTPP establishes a deep collaboration, over at least five years, between Studio NYC and schools in need of reinvigorated visual arts learning. The collegial relationships fostered by the program make it an ideal laboratory for new strategies that enhance the work of Artist Instructors and partnering classroom teachers. *Studio Adaptations* is a prime example of this mutually beneficial practice.

Over two years, *Studio Adaptations* engaged 1,600 students with diagnosed learning disabilities, autism, physical challenges, trauma-related emotional difficulties, and other specialized learning needs. In addition, 75 classroom teachers worked alongside the Artist Instructors as they led students in lessons created especially for them, such as a collage study for K-1 students, a printmaking course for third graders, and a new fourth grade drawing curriculum.

With the onset of the pandemic, *Studio Adaptations* instructional videos were pre-recorded and distributed to the schools; when possible, the Artist Instructor live-streamed instruction. According to Karrie Krinzman, Director of the Long Term Partnership Program, classroom teachers reported that their students’ engagement in *Studio Adaptations* classes was particularly strong, with students looking forward to the routines of art class during an unprecedented and even scary time.

The *Studio Adaptations* approach includes providing concrete instructions and explicit expectations; using more visual prompts and repetition; giving students more choice; and adding music and movement to lessons, as well as visualization and breathing techniques.

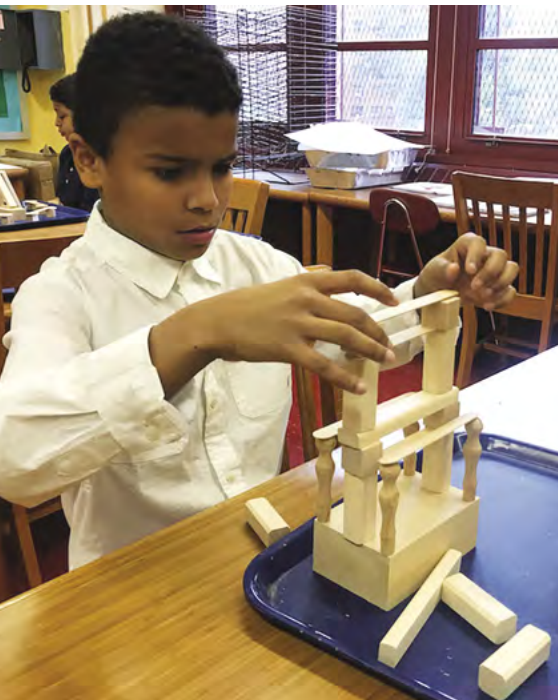
Above & opposite: *Studio Adaptations* at P.S. 219 in Brooklyn with Studio NYC Artist Instructor Aneta Wegrzyn.



“Students were given a voice and a safe place for their opinions”

PS 103M Student

Artist Instructor Miguel Tio



Sharing his students' reactions, PS 103M Artist Instructor Miguel Tio said, “Students were given a voice and a safe place for their opinions. They claimed their art improved with observing others in a variety of ways. They said, ‘I got better because I practice each day,’ and ‘I thought about it and tried and tried until I became good.’ One student had a more reflective answer, ‘I turned my problems into parts of the project.’”

An essential component of *Studio Adaptations* was the training received by the participating Artist Instructors. Dr. Alice Wexler, a former art teacher in New York's District 75 (which provides specialized instruction for students with significant challenges) and Professor Emerita of Art Education at SUNY New Paltz, shared her expertise in multiple workshops, introducing topics such as multi-sensory instruction and the Reggio Emilia approach for child-centered education. The project's Artist Instructors created their own resource guides which were shared with Artist Instructors across all Studio NYC programs.

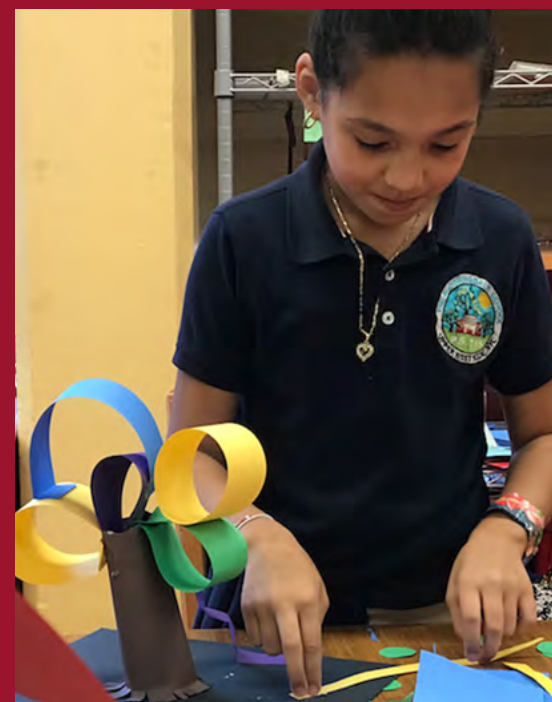
Artist Instructors observed their students with disabilities becoming more confident in their artistic choices and finishing their artworks more often. As these students felt more support, they felt freer to express themselves through the art. Through *Studio Adaptations*, their creative voices become part of the conversation in their school and community, where they belong.

Above: Studio Adaptations at P.S. 145 in Manhattan with Studio NYC Artist Instructor Susan Conte.

Opposite Top left & Right. *Studio Adaptations* at P.S. 145 in Manhattan with Studio NYC Artist Instructor Susan Conte.

Center: *Studio Adaptations* at P.S. 219 in Brooklyn with Studio NYC Artist Instructor Aneta Wegrzyn.

Bottom row: *Studio Adaptations* at P.S. 145 in Manhattan with Studio NYC Artist Instructor Susan Conte.



Teens Bringing Art and Creativity to Community Organizations



Studio Institute's Teen Apprenticeship Program (TAP) prepares students in grades ten through twelve for paid summer employment teaching visual arts to young children. In the spring, the two-tier program trains student apprentices in core art and instructional skills. When summer arrives, teens become interns who teach art at summer camps run by neighborhood-based organizations in New York City.

During 2019, TAP trained 52 interns who then taught art lessons at 24 summer camp sites. Teen Jessica Brooker describes the impact of her internship at a camp in Crown Heights Brooklyn, "As a summer TAP intern, I've experienced teaching children of various age groups the basic skills of art... From being a part of this program, I learned what it takes to apply for a job and attend an interview with confidence. This experience has taught me that I am capable of reaching my dream job of becoming an art teacher."

When the Covid-19 pandemic forced everyone into lockdown in early 2020, TAP pivoted to online instruction. "We already had a strong curriculum, and we knew what we had to do to get the students to the end successfully," said program manager Christopher Williams.



Top: Children engaged in an art making lesson at a summer camp at Henry Street Settlement in NYC, 2019.

Below: TAP teen Amaiya T. presents an online line and shape drawing lesson for K-2 students, 2020.

Working collaboratively in small production teams, the 45 students in the 2020 TAP cohort recorded themselves delivering art lessons for students from kindergarten to fifth grade, ultimately producing 75 instructional videos, which were posted online and supplemented with live Zoom classes. The interns also documented what they learned and built a strong digital portfolio from beginning to end—a valuable asset to carry away from their participation in the program.

When the students delivered their final presentations in summer 2020, they began their speeches by identifying themselves as "artists." They not only learned how to teach art but also how to see themselves as artists.

During this difficult time, we further supported a group of ten interns from the summer 2020 TAP cohort—the "TAP Team of Ten"—to continue building their skills with sustained engagement in planning and teaching art to younger students via Zoom throughout the 2020–2021 school year. They also produced additional videos for Studio Institute's online library. Perhaps most significantly, they assisted in training the new cohort of 2021 TAP



apprentices, providing peer-to-peer feedback and coaching them on how to teach, write lessons, demonstrate art skills, and be engaging on camera.

The Team also helped TAP go national in 2021, leading virtual after-school engagement for two Family First sites in Connecticut, teaching drawing and collage to second through fifth grade students each week and hosting an online family art-making workshop

Even with TAP fully online for spring and summer 2021, the Institute engaged 56 students, who in turn offered online workshops for younger children at CAMBA and Good Shepherd Services summer camps throughout New York City, while also offering online classes to the general public.

Intern Abigail Singh talks about the skills she honed in her 2020 internship: “This experience and exposure to a job life brought an immense amount of growth in who I am today. I can apply the skills I learned in TAP to become a better artist.”

“This experience and exposure to a job life brought an immense amount of growth in who I am today. I can apply the skills I learned in TAP to become a better artist.”

Abigail Singh
Intern

Above: TAP teen guides a lesson in collage for children enrolled in CAMBA summer camp in NYC, 2019.

Connecting Students with Careers in the Arts



Above: Bloomberg Arts Internship cohort at the Metropolitan Museum roof garden, 2019.

Below: Bloomberg Arts Interns with staff at Pregones/PRTT, summer 2020.

The Bloomberg Arts Internship (BAI) program opens the door to a world of career opportunities for teens. With generous support from Bloomberg Philanthropies, BAI's mission is to connect high school students from diverse backgrounds with paid internships at cultural organizations throughout the city. Over nine weeks, rising high school seniors gain the professional experience (often for the first time) that builds key job skills.

Cultural partners hosting BAI students run the range of nonprofits found throughout the five boroughs of New York City. Interns have joined the teams at BAAD! Bronx Academy of Arts and Dance, Brooklyn Botanic Garden, Children's Museum of the Arts, Cool Culture, El Barrio's Artspace PS109, Museum of Chinese in America, New York Hall of Science, New York Theatre Workshop, Nuyorican Poets Café, Park Avenue Armory, Queens County Farm Museum, Snug Harbor Cultural Center & Botanical Garden, UrbanGlass, Wave Hill Garden and Cultural Center, and many more.

In the summer of 2019, BAI placed 75 students at paid internships with 39 arts partners. The following year, as the city's arts and cultural organizations navigated the challenges of the pandemic, 36 interns were hosted by 20 organizations in an all-virtual program. These opportunities providing meaningful employment for the interns during a very difficult time while supporting the needs of host organizations.

In addition to gaining rich work experience, participating BAI students engage in a rigorous exploration of artists and their works. Although the 2020 program was offered completely remotely, that didn't stop students from digging deep into exploring the arts. One highlight of the program was having the opportunity to hear artists such as Martin Puryear, Nick Cave, and Teresita Fernández speak through the rich digital resources of Studio partner, Art21, and the Artist Project at the Metropolitan Museum of Art.

Intern Anika Rahman described a session on Jordan Casteel: "We viewed an Art21 video that focused on her exhibition of portraits at the New Museum. These paintings explored underrepresented POC in larger-than-life depictions. As a first generation American, the story behind these paintings and, more importantly, these people's stories meant a lot to me."



An essential component of the BAI program is the writing workshop, available through a partnership with the Center for Professional Education of Teachers at Columbia University's Teacher College. Students receive in-depth support and feedback as they craft essays to use in their college applications. College mentors—students who were BAI interns themselves—are there to support and guide the interns in their journey through the summer program.

Describing the impact the 2020 BAI experience had on her plans for the future, Rachel McCain, an intern at the Park Avenue Armory said:

"I definitely think about my future differently since starting this internship. Conversations with my mentors and various guest speakers have been really helpful during these unusual and unprecedented times. I know now that I should study what I'm passionate about, and that everything else will come in time."



Above: Bloomberg Arts Internship cohort at Lincoln Center, 2019.

Below: Bloomberg Arts Interns Rachel K. McCain and Greer Gerney at the Park Avenue Armory, 2020. (photo, Rachel K. McCain)



Joy and Social Expression Through Art

“When everything shut down in March 2020, I called each of our school principals and had conversations about how we could continue to serve their students during lockdown,” said Nicola Giardina, Director of the Studio NYC Residency Program. “They told me, ‘You know, this program is going to bring joy.’ And I don’t know if they would have otherwise identified ‘joy’ as something we offer. But it really came into focus that this is what the visual arts bring.”

The Studio NYC Residency Program offers custom-designed programs that meet the school’s expressed need for visual art learning. Over the 2019-20 and 2020-21 school years, residencies took place with 190 partner sites citywide and engaged 18,651 students in kindergarten through 12th grade.

Throughout most of 2019-20, Studio NYC Artist Instructors worked during the school day and after-school, offering the standards-based, hands-on curriculum developed for their school’s needs. After schools closed in early 2020, Residency Program Artist Instructors created videos and step-by-step, illustrated lesson plans which were sent to the teachers who then shared them with students and their families.

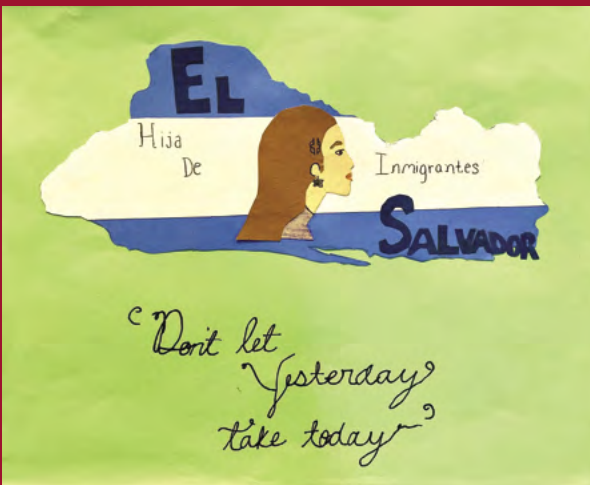
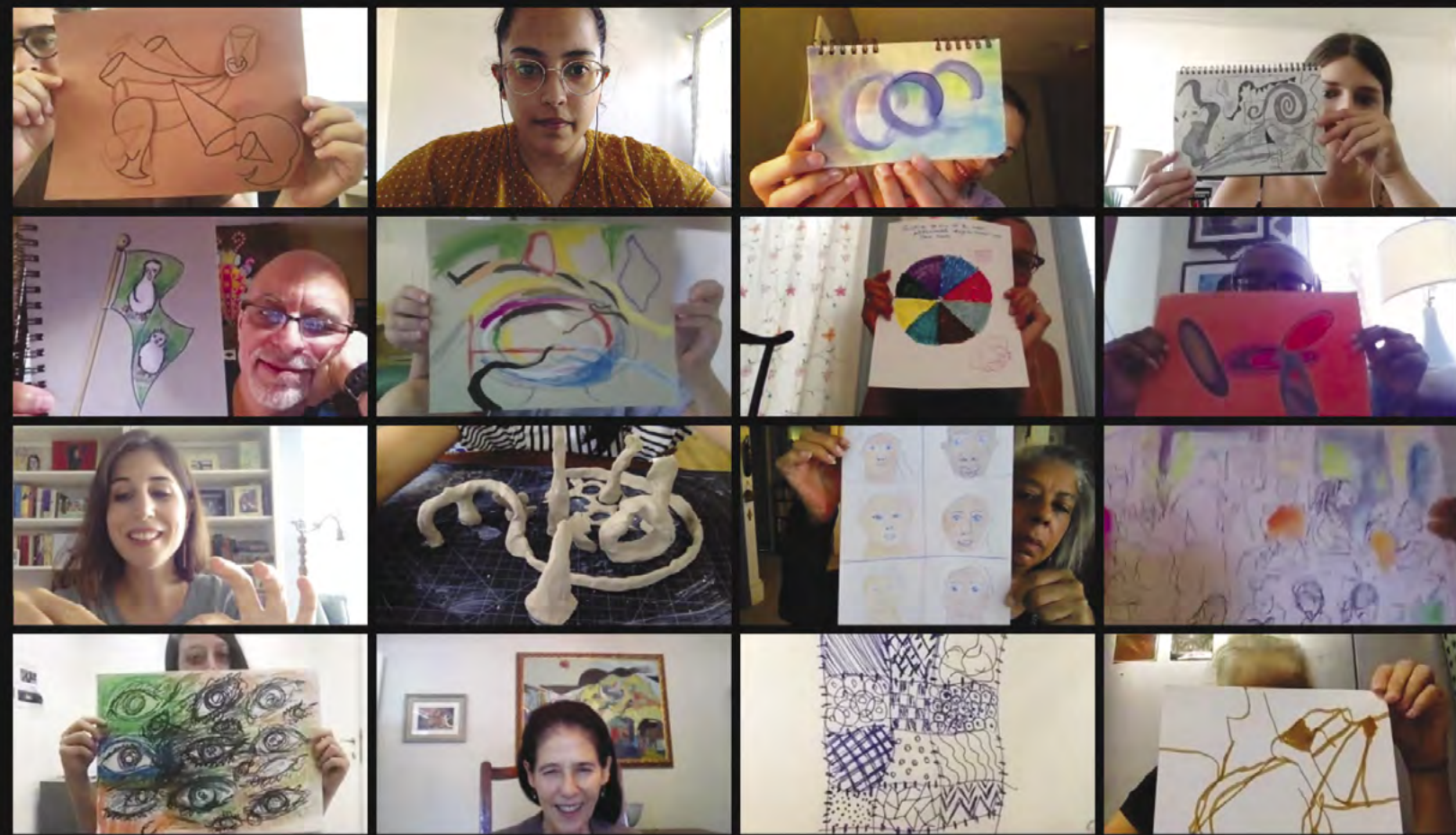
“We were able to provide additional supports, knowing that families were overwhelmed,” said Giardina. “Some families sent us videos of their children making art and that was so wonderful to see. Thinking about the families as learning partners is something we’ve taken with us into future planning.”

Normally, at the end of a six or 14-week Studio NYC residency, student artworks are exhibited in the school. Giardina said. “When you walk into the school, the art is hanging everywhere. It brings a lot of life and beauty to the building.” But pandemic closures called for new means of sharing art. “The Artist Instructors put together virtual exhibitions in the form of slideshows of student artwork to share with their school community,” she said.



Opposite: 4th grade, Ellis T., Drawing, P.S. 118 in Brooklyn with Studio NYC Artist Instructor Traci Talasco

Above: Pre-K, Hellenic Classical Charter School in Brooklyn with Studio NYC Artist Instructor Abby Cheney.



“Art is a way to open up conversations about things that are on students’ minds that they don’t always get to express...”

Nicola Giardina

Director of the Studio NYC Residency Program

Despite the challenging environment, the Residency Program successfully launched a new curriculum in 2020-21 called *Art and Activism*, designed to nurture an understanding of how visual art can be a vehicle for change, and to build the skills needed to create art that can express students’ perspectives and inspire action. The curriculum was piloted at four schools, with a different age group participating at each site.

Lessons created for kindergarten to second grade students took place at PS 1K in Sunset Park, Brooklyn, where students created clay vessels to hold something important to them. The students learned how to use expressive form to convey their ideas and discovered how various cultures around the world use clay to make vessels.

They read *Children of Clay*, a story about a Pueblo family, and studied the work of artists Simone Leigh and Jim McDowell (aka The Black Potter).

The participating teachers remarked on the therapeutic value for their students (and for themselves) of working with a tactile medium during a year when so much was virtual. One teacher, Shevon Gant, spoke for the group, “Thank you for bringing this wonderful partnership to our school! This was the highlight of our students’ week!” Each clay vessel was designed to hold something meaningful to its creator, which gave teachers a window into their students’ lives and feelings.

“Art is a way to open up conversations about things that are on students’ minds that they don’t always get to express,” Giardina shared. “With *Art and Activism*, we’re trying to focus on the ways young artists can use their voice to create change, to take action in their world.”

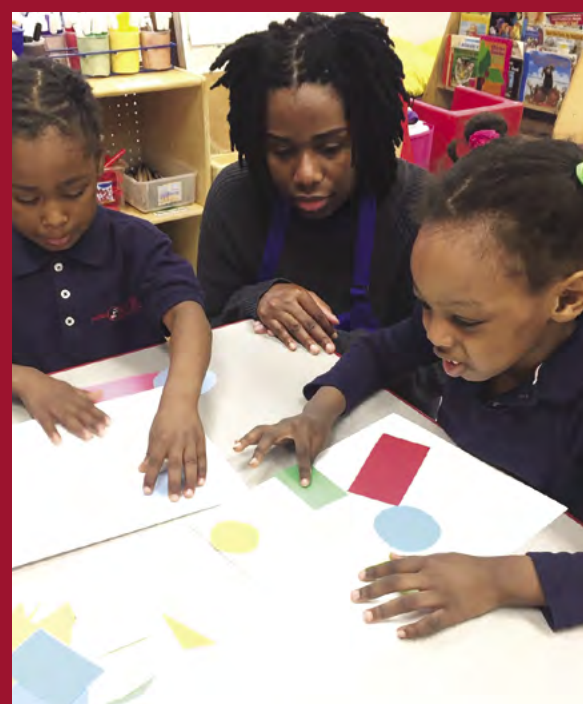


Opposite

Top: Art and activism professional development meeting with Studio NYC Artist Instructor Robin Holder.

Bottom left to right: Collages by 8th graders, Deborah G., Leah P., and Leila M., from I.S. 228 in Brooklyn with Studio NYC Artist Instructors Tali Keren and Robin Holder.

Above: Art and Activism at P.S. 1 in Brooklyn with Studio NYC Artist Instructor Cynthia Chen and Juanita Lanzo-Guilbe.



Bringing Studio in a School Programs to Partner Communities:

Studio Institute School and Community Programs

Despite the impact of the pandemic, Studio Institute has been achieving its mission of carrying Studio in a School programs to new states and cities—in Cleveland, Newark, Memphis, and most recently, Connecticut.

Although school closures and other disruptions caused by the COVID-19 crisis brought changes to the way we deliver services, we adapted to this new reality by transitioning to virtual formats when on-site learning is not an option. We have also continued to develop our online library of videos and resources for school partners and families at home. Our commitment to bringing in-school and out-of-school programs to partner communities—especially those in high-need areas—is unchanged and unwavering. What follows are some highlights of our work.

Cleveland

In 2019, Studio Institute initiated a partnership with the Cleveland Metropolitan Schools District (CMSD), supporting pilot arts residencies during the 2019–20 academic year in two of the district's most underserved Pre-K–8 elementary schools. We trained a cohort of local artists in our practice and philosophy and selected two artists to develop in-school residencies. An early childhood residency pilot for five additional schools had to be postponed when schools closed in 2020.

Noting the impact of the program on the students, Clara E. Westropp Elementary principal Krystle George said: “I know that implementing the art residency program was successful because when the schools closed in the spring, I had multiple calls and emails from students wanting to come to school to pick up their work. I was impressed that in such a short time the students were taking pride in their artwork.”

In fall 2020, we transitioned to an online partnership with Westropp Elementary for the 2020–21 school year, with Studio artist instructor John Kim leading Zoom classes for students in grades 3–6. John hosted more than 100 hours of live virtual instruction and created a series of pre-recorded lessons to support and build students' art skills. In mid-December, John assembled and distributed 345 Studio Institute art kits so that students could continue creating art during the holiday break.



Above: A young artist displays his brushwork during a remote painting lesson for Headstart students in Newark, March 2020.

Opposite

Top left: Students with artist instructor Terry Lynn at Memphis Delta Preparatory Charter School, 2020.

Top right: Studio artist instructor John Kim guides students in a painting class at Clara E. Westropp Elementary School (Cleveland Metropolitan School District), Cleveland, 2019.

Center: Students at Clara E. Westropp Elementary School (Cleveland Metropolitan School District) practice their brushwork, Cleveland, 2019..

Bottom left: Artist Instructor Terry Lynn leads a Saturday drawing workshop at Crenshaw Memorial Library, Memphis, Spring 2020.

Bottom right: Artist Instructor Angel Fosuhene working with children at a community organization in Newark, 2019.



Newark

In Newark, we trained a roster of skilled artists to support a partnership with a local Head Start program. It has been inspiring to see how our early learning visual arts strategies promote discovery-based learning and creativity at this important time in children's social emotional and cognitive development. In spring 2020, Newark schools closed due to the COVID crisis.

During fall 2020, our partner La Casa de Don Pedro requested professional learning programs for Pre-K and Kindergarten classrooms via Zoom and demonstrated the value of our services to children's development by increasing program services for six centers. We offered professional learning programs to other early childhood programs in the FY21 school year.

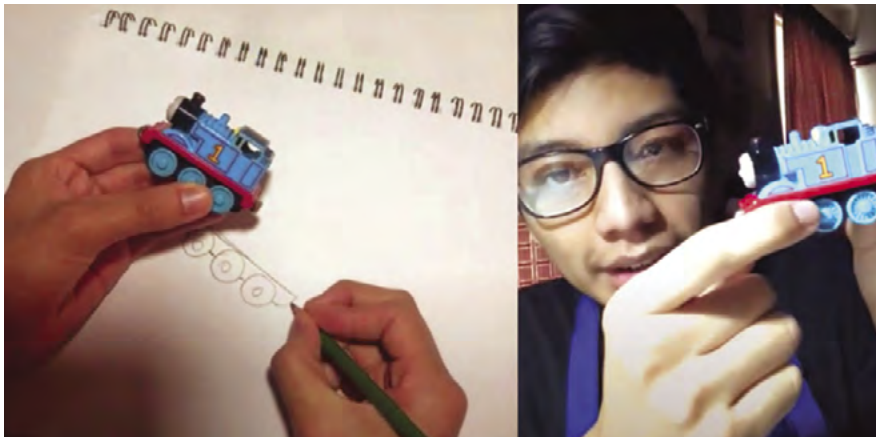
Memphis

In Memphis, the 2019–20 school year included new partnerships with local charter schools, Memphis Delta Preparatory School and KIPP Memphis Academy Elementary for students K–Grade 1, which are located in the city's highest need communities. These residencies were complemented by community engagement events: weekend youth and family art events at public libraries hosted by Studio artist instructors.

Top right: Artist instructor Malik Whitaker leads a class discussion in an art class at a community organization in Newark, 2019.

Above center: Artist instructor Juan Pablo Baene demonstrates collage construction techniques at a family workshop in Newark, 2019.

Bottom: KIPP Memphis Academy Elementary students engaged in collage construction, 2020. (photo, Tracy Treadwell)



During the pandemic, virtual instruction and artist-led videos proved to be viable ways to stay connected with our student population. On-site community outreach was put on hold in spring 2020. In April, we responded to school closures by utilizing a community grant to provide art kits to Delta Prep and KIPP Memphis. Artist instructors and school staff mobilized to assemble and distribute 500 kits to students and families.

Greenwich and Stamford, CT

FY21 provided an opportunity to expand our work to new communities. Former Board Chair Roy Simpson facilitated a new partnership for Studio Institute with Family First in Education, an organization serving low-income families in Connecticut. In fall 2020, we launched a pilot, mentoring a select group of ten teen interns from the summer 2020 Teen Apprenticeship Program as they continued working—teaching art to young students through the 2020–21 school year.

In March 2021, the TAP “Team of Ten” conducted an art residency, modeled on the SIAS program, leading (virtual) after-school engagement for Family First sites in two elementary schools. The 2021 TAP student cohort benefited from peer coaching provided by these interns who shared feedback and best practices on creating engaging content and lessons. The teens’ contribution to our work in Connecticut has helped set the stage for success for FY22.

Top: TAP teens present an online family art-making workshop at Family First in Stamford, CT, 2020.

Bottom: TAP teen Miguel M. presents a live online drawing lesson, 2020.



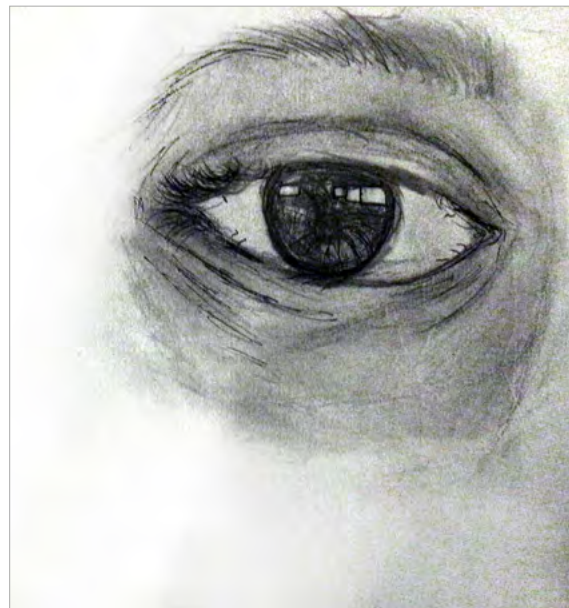
Hands & Ideas Across the Water for Burberry Inspire

The past two years have taken Studio in a School NYC on an inspiring journey of international collaboration in the company of three New York City cultural organizations, four creative institutions in Yorkshire, England, and students from 14 schools on both sides of the Atlantic. These artistic traveling partners have come together under the auspices of *Burberry Inspire*, the Burberry Foundation's initiative to invest in the positive impact of the arts on students ages eleven to thirteen.

Since *Burberry Inspire* was first launched in the United Kingdom in 2018, more than 5,500 young people have benefited from experiences in the creative arts in both England and New York City. Together with American Ballet Theatre and Reel Works, Studio NYC is leading middle school students in Brooklyn, the Bronx, and Queens through a three-year cycle of instruction in dance, media arts, and visual arts.

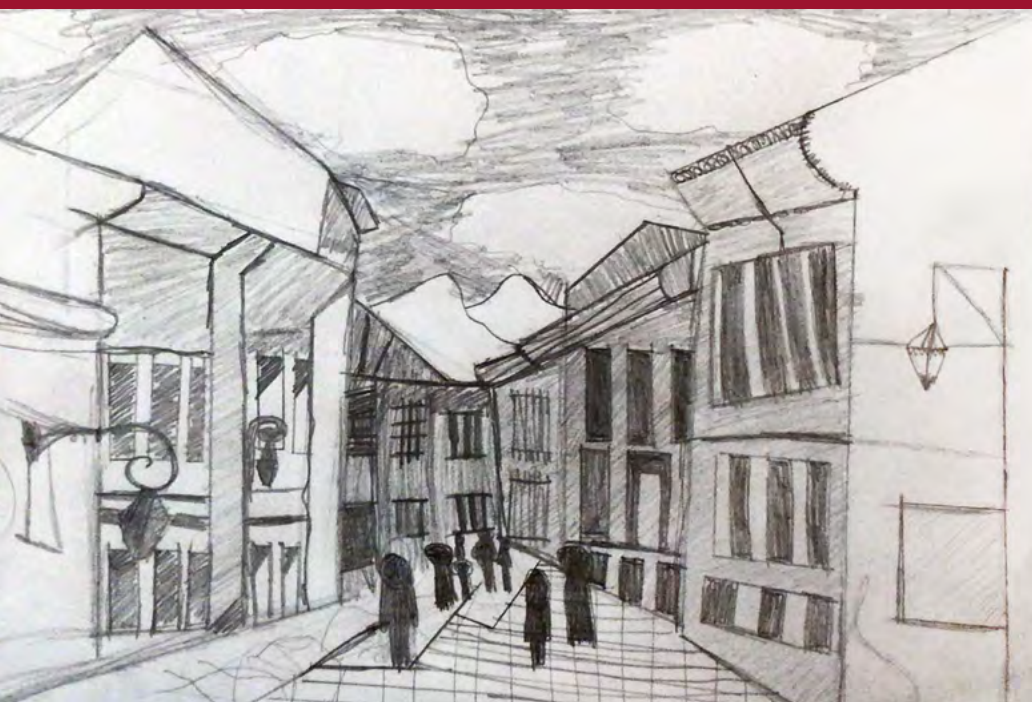
Studio NYC's in-school and after-school classes are designed specifically for middle schoolers to develop their skills in drawing, oil pastel, and tempera paint. Working from both observation and imagination, students examine themes such as personal and imaginary journeys, imagined landscapes, and expressive self-portraits. The works of diverse visual artists, such as Tarsila do Amaral, Louise Bourgeois, Elizabeth Catlett, Vija Clemins, and Andy Goldsworthy, have been introduced, and each school participates in museum visits as part of the program.

Students have embraced *Burberry Inspire* classes with enthusiasm and persistence. "What surprised me about my artwork was how I improved with it," said Annie S., a student at KAPPA III in the Bronx. "It improved because of focus and dedication into what I was doing with my art. I learned how mistakes can make your artwork into something different that you didn't expect."



Opposite:
Maria R. (6th Grade) (Detail), M.S. 582, Brooklyn

Above:
Tianee M. (7th Grade), M.S. 582, Brooklyn



“This program has expanded our boundaries as an organization, while providing new avenues of learning for New York City middle school students...”

Alison Scott-Williams

President, Studio in a School NYC

Canchetta Temple-Hall, Assistant Principal at KAPPA III, agreed with Annie’s take on the program. “The most beneficial aspect of the program for our school was providing the students with the opportunity to demonstrate their artistic abilities. The partnership was amazing, not just with the artist but with everyone who was a part of Studio in a School.”

A silver lining in the dark cloud of spring 2020—both in NYC and in England—was the Burberry Foundation’s dedication to virtually bring all the program partners together, when schools in both communities were closed and the program’s future was uncertain. What started as temporary online “check-in” conversations evolved into flourishing cross-ocean partnerships with the sharing of remote lessons and jointly-taught workshops as *Burberry Inspire* resumed at full speed. For Studio NYC, this has meant a new and ongoing relationship with its visual arts counterpart in Yorkshire, the Hepworth Wakefield Museum.

Alison Scott-Williams, President of Studio NYC, said the organization is grateful to the Foundation for the opportunity to participate in *Burberry Inspire*. “This program has expanded our boundaries as an organization, while providing new avenues of learning for New York City middle school students,” she added. “We are very excited to see where the next year of the program take us on this shared journey.”



Opposite (clockwise l to r):
Denise F. (6th Grade), M.S. 582, Brooklyn
Jayden V. (7th Grade), M.S. 582, Brooklyn
Sherri R. (7th Grade), M.S. 582, Brooklyn

Saray J. (6th Grade), M.S. 582, Brooklyn
Grizaldi S. (6th Grade), Kappa III, Bronx
Tianee M. (7th Grade), M.S. 582, Brooklyn

Above:
Jayden V. (7th Grade), M.S. 582, Brooklyn

Bringing New Voices to the Arts and Cultural Field



"I had my perspective broadened to realize the importance of my degree, the importance of art history, and the possibilities I will have in the future."

Ciara Fisk
University of Memphis Arts Intern

Studio Institute's Arts Intern program creates authentic work opportunities for college students interested in exploring careers in the fields of art and culture. In 2019, Arts Intern placed 75 students in paid internships throughout six U.S. cities, including arts and cultural organizations in Memphis, a new partner city—and internationally, in Venice. The Arts Interns' Venice residency was centered on the exhibition of work by contemporary American artist and sculptor Martin Puryear at the Biennale, and included outreach programs with local community organizations in Venice.

University of Memphis art major, Ciara Fisk, spent her nine-week summer 2019 internship at the Memphis Brooks Museum of Art learning and honing collaboration and time management skills, as well as how to curate exhibitions. She was credited as a co-curator for the museum's *Photography in Memphis* exhibition and developed related educational programs and materials, along with conducting a public conversation with one of the featured artists.

Fisk said that having the opportunity to help curate the exhibition made her feel successful each day she walked out of the doors of the museum. Chief Curator, Marina Pacini, said Fisk was a joy to work with. "She did a great job on every task she was given and I anticipate she will end up being a great arts professional," said Pacini.

"As a studio art major concentrating in Art Education," added Fisk, "I had my perspective broadened to realize the importance of my degree, the importance of art history, and the possibilities I will have in the future."

When March 2020 arrived, the internship landscape was dramatically altered. Cultural institutions were shuttered for most of the first year of the pandemic. Given these circumstances, Studio quickly pivoted to finding

Top: Karissa Kendricks, 2019 Museum Education Intern, Fabric Workshop and Museum, Philadelphia.

Below: Arts Interns from the initial launch of the Memphis Arts Intern program, 2019.

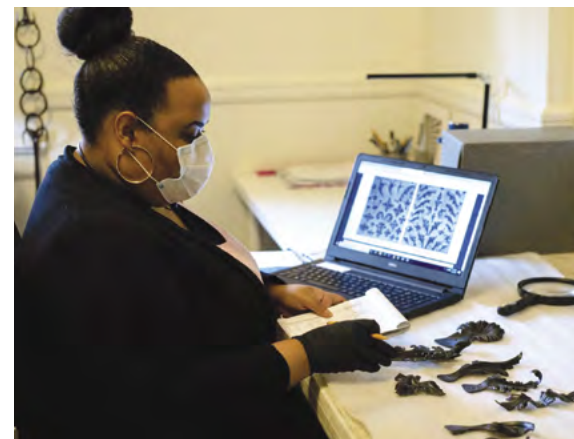


ways to provide much needed support to both students and cultural organizations. Working collaboratively with our partners, we helped to create paid virtual and hybrid internships in which interns performed a range of work from facilitating workshops to designing exhibits.

The success of the hybrid program led to an online extension beyond the summer, with eleven internships continuing into the fall, and an additional 26 online internships taking place during a new winter internship program that addressed the need for financial support among both cultural partners and students. In Fall 2020, two new cities became Arts Intern partners in this national program: Baltimore and Chicago, offering internships that took place between December 2020 and May 2021.

Moving Arts Intern into the virtual sphere also allowed for more interactive discussions among program participants across cities through online career panels and informative workshops. For example, in April 2021, Paul Ha, Director of the MIT List Virtual Arts Center, a host institution in Boston, led an open discussion with interns during which he shared valuable insights on pursuing art careers, including his own professional journey.

Reflecting on the experience of recent years, program manager Jared Cardenas noted, “We came up with real innovations [during the pandemic] because we were forced to think creatively about what we could do with the resources we had at our disposal. What we were able to achieve with remote internships across-the-board provided a strong experience for our Arts Interns.”



Top: Olivia Lothary, Photographic Archives Intern, National Museum of Mexican Art, Chicago, 2021.

Below: Theresa Smith, 2020 Collections Intern at Metal Museum, Memphis. (photo, Metal Museum)



Student Talent on Display through Exhibitions

“This is what it’s all about,” said Michael Blake, former New York State Assembly Member, in an interview with BronxNet. “It’s about helping the next generation. Studio NYC is showing how art can transform lives for the better.”

Blake was speaking at the opening of *Studios in the Bronx: Young Artists from Studio in a School NYC*, the first exhibition in a partnership between Studio in a School NYC and the Fine Art Program and Collection at Montefiore Medicine.

Studio NYC has worked with schools in the Bronx since its founding in 1977 and collaborates with more than 50 Bronx-based schools and early childhood education centers each year. The 43 artworks featured in the show were created solely by preschoolers through fifth graders living or learning in the Bronx. “It’s very moving to see these students’ work presented in such a professional way to a wide and diverse audience,” said Saul Chernick, Studio NYC Director of Professional Development and Exhibitions. “The thing that makes this a great partnership is that the student art provides joyful, feel-good moments in a place where people may be dealing with heavy things,” he said.

“Art is a powerful tool that can help patients and families through challenging circumstances,” said Jodi Moise, Director of the Fine Art Program and Collection at Montefiore Einstein. “This exhibition... transformed our lobby into a soothing and restorative environment for our patients, staff and students. The students and their work help to humanize the patient experience.”

Montefiore is only one institution to mount exhibitions with Studio NYC over the past two years, including online shows that kept student art in the public eye throughout the Covid-19 pandemic. Every June, Christie’s New York presents *Young Visions* in its Rockefeller Center galleries, celebrating a year of creativity and learning for students in Studio programs from 3K to high school. Dedicated to sustaining this vital platform to acknowledge student accomplishment, Christie’s hosted four virtual opportunities over two years for the public to view student art.

Opposite: Studio Selections 2019 Exhibition at Studio NYC’s E 53rd St Gallery.



Above: 4th graders Nia G., Nya G., Xamarah W., at P.S. 599 in Brooklyn with Studio NYC Artist Instructor Midor Chevalier

STUDIO IN A SCHOOL

Studio Selections 2019 Children's Artwork from Studio in a School NYC

From space to village to portrait to still life, the art selection here demonstrates the range of media explored by students in Studio in a School NYC's visual art education programs, which serve over 35,000 children across the city annually. Studio Selections features one of the works from Young Artists 2019, an exhibition held over the summer by Children's Museum of New York. These artworks represent the breadth of learning and making that takes place in Studio in a School across the city in the 2018-2019 school year. Meeting with Studio in a School teachers, who taught them to work with color, clay, wood, and other materials, engaged, and encouraged the creative process and things that make up their lives.

This exhibition is a celebration not only of the efforts of the city, but also of the work, growth, and creativity of every child. From the kindergarten to high school, who participated in Studio in a School programs, all ages.



“Art is a powerful tool that can help patients and families through challenging circumstances...”

Jodi Moise

Director of the Fine Art Program and Collection at Montefiore Einstein

Littlest Learners, opening June 2020, featured artworks by 3K to second graders created during the previous fall and winter, mounted as a virtual, “walk-through” exhibit on the Christie’s website. The children’s artwork included cheerful and vivid renderings drawn from their daily lives and—as depicted in bright collages of fantastic creatures—worlds beyond. *Pictures of Us: Portraits by the Children of New York City*, opening August 2020, showcased 30 self-portraits from Studio NYC’s permanent collection of student work and could be viewed as a digital catalog on Christie’s website.

We ♥ New York: Cityscapes by the Children of New York City, opening April 2020, presented 35 views of New York City as experienced from a child’s perspective, and was also presented in a digital catalog format. Lastly, *Studio Selections 2021: Children’s Artwork from Studio in a School NYC*, opening July 2021, was a virtual, “walk-through” exhibit, with 50 artworks selected from among the 115 shown in *Young Visions 2021*, the Studio-produced catalog celebrating the artistry and determination of students served by both Studio NYC and the Studio Institute during the year.

“Partnering with Studio in a School NYC has enabled Christie’s to connect with a new community of parents and children who are passionate about the arts,” said Christie’s Senior Vice President, Jennifer Hall. “The artwork that children create is so expressive and filled with life, it’s an honor for Christie’s to present this work at a time where we need reminders of hope and inspiration.”

The end of the school year always brings Studio NYC together with the New York City Department of Education and The Metropolitan Museum of Art for *P.S. Art*, a juried exhibition of works in all media by students attending New York City public schools. But when Covid-19 struck, the June opening of *P.S. Art 2020: Celebrating the Creative Spirit of New York City Kids* hung in the balance. The Met, which provides gallery space for the show, shut down for more than five months and *P.S. Art 2020* was rescheduled for October 8, 2020.



Opposite top left: Studio Selections 2019 Exhibition at Studio NYC’s E 53rd St Gallery.

Top right: Drawing by 1st grader Alliany C. from P.S. 241 in Brooklyn with Studio NYC Artist Instructor Yayoi Asoma.

Center: 4th grade Group Mural from P.S. 87 in the Bronx with Studio NYC Artist Instructor Chris Williams, featured in Montefiore 2020 exhibition.

Bottom left: Collage by 1st grader Gabriel C. from P.S. 171 in Manhattan with Studio NYC Artist Instructor Gail Molnar.

Bottom Right: Studio Selections 2019 exhibition with left to right Saul Chernick *Director, Professional Development*, Agnes Gund *Studio in a School’s Founder & Chair*, and Margo Amgott *Interim Executive Director* in 2019.

Above: Collage by 2nd grader Shirley C. from P.S. 152 in the Bronx with Studio NYC Artist Instructor Delsa Camacho.



“In light of the challenges New York City faced, P.S. Art 2020 was all the more resonant and moving... The creativity that thrives within our neighborhoods, communities and schools was clearly reflected in this year’s student work.”

Alison Scott-Williams
President, Studio in a School NYC



P.S. Art is always curated from two rounds of judging by arts professionals and educators organized and hosted by Studio NYC. In 2020, the first round was conducted in person, but the second round pivoted to remote jurying for the first time ever. Outstanding artworks by 121 students were selected from more than 1,100 submissions. The 15 graduating high school seniors represented in *P.S. Art 2020* were also proud recipients of \$1,000 awards provided each year by Studio in a School Association. Plus, 9th through 11th graders were given the opportunity to enroll for free art classes with the Studio Institute’s Teen Apprenticeship Program.

Despite the ongoing pandemic, all three partners forged ahead with planning for *P.S. Art 2021*. Even though students faced limited resources and materials and a mix of in-person and remote learning, the open call drew 782 works, with a significant rise in digital art and photography submissions as well as an unprecedented turnout from twelfth graders both in quality and quantity. The selection panel choose 153 works, 25 more than the previous year.

Artist and 2018 MacArthur Fellow, Titus Kaphar, participated in the *P.S. Art* jury for the first time. Commenting on the experience, he said, “I believe creativity is the wellspring of innovative solution to the world’s biggest challenges and that it is only through creativity and imagination that we will redefine the future of ourselves, our communities, and our world. *P.S. Art* provides a model for how we can support our next generation of creative thinkers, and truly invest in a better future.”

Top: Alison Scott-Williams *President of Studio NYC* at Montefiore 2020 exhibition.

Bottom: Collage by 1st grader Chelsea F. from P.S. 103 in Manhattan with Studio NYC Artist Instructor Miguel Tio.

Once again, Studio presented \$1,000 awards to graduating high school seniors whose work was featured in exhibition. In 2021, 27 students—a record number—received funds for college, art supplies, or other activities that will further their growth as artists and scholars.

Opposite top left: *P.S. Art 2021* team at The Metropolitan Museum of Art. From left: Dan Kershaw *Exhibition Design Manager (MET)*, Karen Rosner *Director of Visual Arts (DOE)*, Amber Lodman *Arts Program Manager (DOE)*, Yessica Manan *Assistant Manager, Venue Operations and Audience Services (MET)*, Saul Chernick, *Director Professional Development (Studio NYC)*.

Top Right: Collage by 2nd grader Chierno J. from P.S. 200 in Brooklyn with Studio NYC Artist Instructor Dolores Zorreguieta.

Center left: 1st grader Jordyn W. painting Hellenic Classical Charter School in Staten Island with Studio NYC Artist Instructor Ron Chironna.

Center right: Painting by 2nd grader Tenely M. from P.S. 87 in the Bronx with Studio NYC Artist Instructor Chris Williams.

Bottom left: Drawing by 1st grader Stella C., from P.S. 118 in Brooklyn with Studio NYC Artist Instructor Traci Talasco.

Bottom right: *Boundless Imagination 2021* exhibition at Montefiore Medical Center.





ArTonic: Studio in a School

by Lilly Wei

In May 2020, The Brooklyn Rail published an extensive article on the history, programs, and impact of Studio in a School. This excerpt offers a brief overview of the article, which can be read in its entirety [here](#).

It was 1976 and New York City careened from one fiscal crisis to another. Upon opening *The New York Times* one morning, Agnes Gund, one of New York's most beloved and generous philanthropists, learned that art classes in the city's public elementary schools would be cut due to yet another budgetary shortfall. Her immediate—and characteristic—response was to do something about it. Art had always been central to her life and she firmly believed that it should be integral to the lives of others, in particular those for whom it was rarely an option.

Gund consulted her friend Patricia Hewitt, who was knowledgeable about creating and running non-profit organizations. Together, they drew up a pilot program to make visual arts education in public schools viable, one that would not have its existence constantly threatened. “We wanted to help the children, and we also wanted to help artists. It was during the crisis, and they needed help too,” Gund said, her focus on artists unwavering. “We pulled ourselves up by our bootstraps,” and Studio in a School was born.

Studio in a School Association (SIAS) is now the parent organization of a national venture and consists of Studio in a School NYC for programs in city schools and Studio Institute, launched in 2016. “The core program for Studio NYC and Studio Institute is the same, with an artist at its center,” Thomas Cahill said. Cahill is now the president of Studio Institute, but before that, since 1977, he was the executive director of Studio in a School. “It’s not about what’s created in the class, in the studio, but rather about exposing the kids very early on to different kinds of art experiences to stimulate their thinking.” The objective was not to make them artists, although some do become practicing artists, but to instill curiosity in the children, to teach them to ask questions and be able to discuss their projects clearly, and in their own words. The programs emphasize individuality, helping students find and trust their own voices, to revel in their own uniqueness.



Opposite

Top: Pre-K students in Studio NYC's Early Childhood Program during a three-color mixing lesson at Learning Through Play Center in the Bronx, Studio NYC Artist Instructor Lia Zuiviliva.

Center: Studio Institute Arts Intern JP Peralta and a local student make observations about *Tabernacle*. (photo, Matteo de Fina)

Bottom: Studio Institute Arts Interns and local families they taught stand in front of Martin Puryear's *Swallowed Sun Monstrance and Volute*, outside the Venice Biennale's United States pavilion. (photo, Matteo de Fina)

Above: Studio Institute Arts Interns Amberrose Venus-Gordon and Louis Vaccara speak with students as they sketch Martin Puryear's *A Column for Sally Hemings*. (photo, Matteo de Fina)



“It’s not about what’s created in the class, in the studio, but rather about exposing the kids very early on to different kinds of art experiences to stimulate their thinking.”

Thomas Cahill
President,
Studio Institute



The artists were (and continue to be) catalysts. They sparked reactions that inevitably varied, as did the results of their endeavors. As the organization and its programs evolved, Cahill said that their dedication was extraordinary and had an immediate impact—on the students, the curriculum, and the teachers. “The emphasis is always on the production of work informed by the children’s own ideas,” he reiterated. “Children think like artists, and that should be encouraged. Art is instrumental, valuable, it’s not a hobby, not incidental.” Though we may recognize this now, in 1977 the thinking wasn’t that way yet, Cahill reminded me. “And the city was suffering economically so this program was a tremendous gift.”

Six artists came to work with Studio in a School the first year and then nine the following and, then 12, 20, 36, growing steadily. It began with three schools—two in the Bronx, one in Manhattan. As of 2019, there are now 193 sites, 90% of them Title I, in marginalized and low-income neighborhoods citywide. It serves over 32,000 students, many who are in the most vulnerable segment of our population, and its artists work with nearly 2,000 teachers. “It’s an extended partnership,” Cahill said, “a collaboration.”

Studio in a School NYC has recently appointed a new president, Alison Scott-Williams, who started March 9, in the midst of the uncertainties and difficulties caused by the COVID-19 pandemic, another and perhaps the most unsettling crisis the nation’s education system has yet faced. She comes from the New Jersey Performing Arts Center (NJPAC) where she served as vice-president for arts education since 2015. With several advanced degrees in arts and education, she has also been an opera singer. It is a profile that seems well-

Above left: 5th graders in Studio NYC’s Long Term Program at 145K use iStop motion and collage to make short stop motion animations, learning collaboration, story telling, and media skills.

Right: A 4th grader in Studio NYC’s Long Term Program at PS 219 in Brooklyn works on a large-scale collaborative project.



suiting to Studio’s emphasis on artists in which their top administrators, such as Scott-Williams and Cahill, are not only educators but also trained in the creative arts. Gund said that Scott-Williams was her first choice from the beginning. “She has all that it takes to be in that position.”

Scott-Williams said what she plans to do in her first days on the job is to listen to the Studio team, go out and visit schools, and talk to principals to hear about the strengths and weaknesses of the current programs and how these programs support their schools and communities (although some of those plans have inevitably changed in response to the COVID-19 pandemic). She said, “To be a responsible leader and steward, it is my job to listen, observe, and think about how to deepen and expand our outreach since the field of visual arts is expanding and with it, the role it will play in the world.”

In the age of technology, she continued, when everything is on the computer, on video, there is a great need to know more about how people learn, to better understand, “who are visual learners, and what social and emotional intelligence is. There should be a high premium put on creativity and it should be instilled early. There are all kinds of measurements of success and one of my goals is to outline our measurements of success at Studio which is ultimately based on individual creativity. This is the kind of conversation I will be having with school principals, and that’s wonderful. Twenty years ago, this conversation would not have been possible, it would have been *why* should art be included in the school curricula, now it’s *how*. And Studio in a School was certainly part of that change.”

Above left: A 5th grade student in Studio NYC’s Long Term Program at PS 45Q presents his digital design inspired by graphic design and graffiti, which he made on an iPad with Procreate.

Right: Artist Glenn Ligon visits Studio NYC’s Long Term Program at PS 123 in Brooklyn.



*“Twenty years ago...
It would have been why
should art be included in
the school curricula,
now it’s how.”*

Alison Scott-Williams
President,
Studio in a School, New York City

Program Service Statistics Financial Report

2019-20 | 2020-21

	FY21	FY20
Studio NYC		
Students served	14,631	25,841
Teachers engaged	1,988	1,886
Family members engaged	11,535	8,005
Partner sites	133	194
Residencies	175	311
Exhibitions	5	4

Institute		
Cities served	9	7
Students served (classroom programs)	835	1,144
Apprenticeships/internships	189	106
Partner sites	92	41

Expenses

Studio NYC

FY20

Total Expenses	\$ 4,898,538
Expenses – Program	\$ 3,661,826
Expenses – Administrative	\$ 954,539
Expenses – Fundraising	\$ 282,173

FY21

Total Expenses	\$ 4,903,263
Expenses – Program	\$ 3,534,913
Expenses – Administrative	\$ 1,036,455
Expenses – Fundraising	\$ 331,895

Studio Institute

FY20

Total Expenses	\$ 2,214,296
Expenses – Program	\$ 1,777,687
Expenses – Administrative	\$ 378,584
Expenses – Fundraising	\$ 58,025

FY21

Total Expenses	\$ 1,962,454
Expenses – Program	\$ 1,565,800
Expenses – Administrative	\$ 358,319
Expenses – Fundraising	\$ 38,335

Revenue – Studio in a School Association	Studio NYC	Studio Institute	Association Total
FY20			
Total Revenue	\$ 4,910,135	\$ 2,085,093	\$ 6,995,228
Earned Revenue	\$ 1,179,847	\$ 152,632	\$ 1,332,479
Foundations/Family Foundations Revenue/Corp	\$ 933,920	\$ 1,305,592	\$ 2,239,512
Government Revenue	\$ 893,832	\$ 237,410	\$ 1,131,242
Individual Revenue	\$ 420,359	\$ 42,827	\$ 463,186
Board	\$ 519,132	\$ 214,613	\$ 733,745
Print Club Revenue	\$ 18,200	\$ 7,800	\$ 26,000
Special Event	\$ 9,845	\$ 4,219	\$ 14,064
Investments/Gala	\$ 935,000	\$ 120,000	\$ 1,055,000
FY21			
Total Revenue	\$ 4,918,504	\$ 1,818,054	\$ 6,736,558
Earned Revenue	\$ 670,772	\$ 59,500	\$ 730,272
Foundations/Family Foundations Revenue/Corp	\$ 1,232,986	\$ 1,034,491	\$ 2,267,477
Government Revenue	\$ 1,120,356	\$ —	\$ 1,120,356
Individual (including DAFs) Revenue	\$ 315,155	\$ 29,210	\$ 344,365
Board	\$ 667,265	\$ 514,723	\$ 1,181,988
Print Club Revenue	81,970	\$ 35,130	\$ 117,100
Investments/Gala	\$ 830,000	\$ 145,000	\$ 975,000

Board of Directors

2019-20 | 2020-21

Kenneth Cooper, *Vice Chair*
Dorothy Lichtenstein, *Vice Chair*
Patricia Hewitt, *Acting Chair & Treasurer*
Mary Mattingly, *Secretary*
Jyotsna Bean
Tony Bechara
Phong Bui
Thomas Cahill
Jennifer Cecere
Gregory Clarick
Erika Faust
Agnes Gund, *Founder*
Isabella Hutchinson
Jane Klein
Tatia Mays-Russell
Kathryn McAuliffe
Joanna Milstein
Hasna Muhammad, *Ed.D.*
Shane Neufeld
Vivian Pan
Hilary Peck
Linda Safran
Alison Scott-Williams
Amanda Taylor
Patricia Williams
Fred Wilson

Chair Emeriti

Agnes Gund
Edward P. Harding (in memoriam)
Kathryn McAuliffe
Roy B. Simpson (in memoriam)



studioinaschool.org