



# Young Audiences

## Arts for Learning

Dear Artist(s),

Thank you for contacting Young Audiences of Massachusetts to inquire about inclusion on our artist roster. Enclosed please find the following:

- Application Form
- Audition Procedures
- Criteria for Evaluation

Please complete and send the attached application and any relevant materials (printed, audio, visual, etc.) to the address below. Artist materials should include dates of upcoming performances (if known), ensemble description/history, program descriptions, press, photographs, audio/videotapes, etc.

Thank you again for your interest. If you have further questions, please contact me at [jarko@yamass.org](mailto:jarko@yamass.org) or 617-629-9262 x26.

Sincerely,

Jackie Arko  
Program Coordinator  
Young Audiences of Massachusetts

Date Received by YA \_\_\_\_\_

**Young Audiences of Massachusetts  
ARTIST APPLICATION FORM**

**DATE** \_\_\_\_\_

**ARTIST INFORMATION**

Name of Ensemble \_\_\_\_\_

Name of Program \_\_\_\_\_

Group Leader \_\_\_\_\_

Group Leader Address \_\_\_\_\_

Telephone Number \_\_\_\_\_

E-Mail Address \_\_\_\_\_

Number of Artists in Ensemble: \_\_\_\_\_

**PROGRAM INFORMATION**

**Arts Discipline**

Music \_\_\_\_\_ Dance \_\_\_\_\_ Theatre \_\_\_\_\_

Storytelling \_\_\_\_\_ Literary Arts \_\_\_\_\_ Visual Arts \_\_\_\_\_

Student Age Level \_\_\_\_\_ Audience Limit \_\_\_\_\_

How long have performed this program *in schools for student audiences*? \_\_\_\_\_

Has your ensemble auditioned or been observed by YA before? \_\_\_\_\_

When? \_\_\_\_\_ Where? \_\_\_\_\_

**Primary Educational Objectives**

- 1. To \_\_\_\_\_
- 2. To \_\_\_\_\_
- 3. To \_\_\_\_\_

**Program Description** *(please attach additional page, if necessary)*

- 1. Please list and describe program elements in order of appearance.
- 2. Please explain briefly how each supports the primary educational objectives.
- 3. Please indicate where participation, demonstration, performance elements occur.
- 4. What do you think your program would bring/add to our roster?

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**Links to Massachusetts Curriculum Frameworks:**

Music \_\_\_\_\_ Theatre \_\_\_\_\_ Dance \_\_\_\_\_ Visual Arts \_\_\_\_\_

Connections Strand (History, Criticism, Links to Other Disciplines) \_\_\_\_\_

English Language Arts \_\_\_\_\_ History and Social Science \_\_\_\_\_

Foreign Languages \_\_\_\_\_ Science and Tech./Eng. \_\_\_\_\_

Mathematics \_\_\_\_\_

**Links to Specific Areas:**

African-American Studies \_\_\_\_\_ Women's History \_\_\_\_\_

Asian-Pacific Studies \_\_\_\_\_ Multicultural Studies \_\_\_\_\_

Physical Education \_\_\_\_\_

**Other:** \_\_\_\_\_

*Please send to:*

Young Audiences Program Committee  
Young Audiences of Massachusetts  
255 Elm Street, Suite 302  
Somerville, MA 02144

## **YOUNG AUDIENCES OF MASSACHUSETTS**

### **Audition Procedures**

Based on materials received by Young Audiences, we will determine if your program has a potential niche on the roster. If so, Program Committee Chairs will attend a school performance that you have scheduled and will decide soon after whether or not to invite you to audition for the entire Program Committee. Young Audiences will not provide specific feedback, as this would put it in the awkward position of serving as both coach and auditioner.

If Young Audiences feels confident that your program matches our needs, the artist(s) will be offered another audition before the Program Committee. This audition also must be a local school performance that you have previously scheduled. The Program Committee members attend and vote at their next monthly meeting. If the artist group is voted onto the roster, marketing starts immediately through quarterly newsletters and later through the catalogue and showcase events. If an artist group is not accepted onto the roster, it may repeat the audition process only if the Program Committee wishes to see the program again and not earlier than one year later.

Please note that Young Audiences does not compensate artist(s) for these performances. Only under extenuating circumstances will Young Audiences help the artist(s) make arrangements for school performances.

The Program Committee consists of fifteen community volunteers from various fields, including the arts and education, who evaluate existing Young Audiences programs, approve/deny contract renewal each year and vote programs onto the roster. The Director of Programs and Education shepherds potential programs through the audition process for Young Audiences' Program Committee, but is a non-voting member.

# YOUNG AUDIENCES OF MASSACHUSETTS

## Criteria for Evaluation

### 1. Skill

Are the performers highly skilled in their art form?

Do the performers generate and capitalize on student curiosity and enthusiasm?

Do the performers communicate their art form in an accessible manner?

Do the performers (where applicable) use props, visual aids and other materials skillfully?

### 2. Educational Value

Are the program's inherent links to the Massachusetts Arts Curriculum Frameworks and non-arts disciplines clear and effective?

Does the program have links to the Massachusetts Curriculum Frameworks in other disciplines? If so, are they clear and effective?

Are the educational objectives clear at the outset of the program?

Does the program reinforce educational objectives through a balanced combination of performance, demonstration and participation activities?

Do all of the program components demonstrate specific concepts that support and relate back to the educational objectives?

Do the performers effectively communicate pertinent information about their art form (i.e. history, place in culture, technique, mechanics, etc.)?

### 3. Effectiveness

Does the program have a logical and persuasive progression?

Does the program sustain momentum throughout its duration?

Does it work as a "performance" when viewed in its totality?

Is the program compelling? Does it have intensity?

Do the performers convey a love for their art and enthusiasm for what they do?

Are the performers excited, involved and engaged in their work throughout the program?

Do the performers effectively engage the students?

Are there ample opportunities for student participation in the program? ("Participation" is viewed broadly, i.e., active listening is a form of participation. Were students eager to participate?)

Are the performers able to assess and adapt spontaneously to the level of sophistication, general background, and dynamics of their audience?

Are they able to maximize “teachable moments”?

Do they have the flexibility to present their program in a way that can engage an audience with particular needs or challenges?