The Vidda Foundation

Final Report Form

The purpose of the Report Form is to help Vidda Foundation's Trustees understand the activities and outcomes of your grant. This form is now part of the proposal process. **Your application for funding will be considered incomplete without it.** Please upload this form along with your grant proposal via the Information Upload link at https://www.vidda.org. If you have any questions about the process, please contact grants@vidda.org.

Instructions

Grantees may choose to complete the form below or format their own Word document. Both allow for copy-paste from existing reports to other funders. Regardless of approach, we request that all grantees please:

- Type and single-space all reports.
- Use headings as provided.
- Answer all questions in the order listed. If a question does not apply, please respond "NA" or "Not Applicable".
- Indicate if information is being provided in a separate attachment (e.g. budgets or financial statements). If requested attachments are not available, please include an explanation.
- Use as much space as needed, while being as concise as possible.

The Vidda Foundation
Final Report of
The Symphony Space, Inc.

on grant period beginning 07/01/2025

NARRATIVE

1. Major Objectives

List the major objectives of the grant as specified in your original grant proposal. Describe the progress toward accomplishing your objectives and note the number of persons affected by your activities (when appropriate).

In FY26, Symphony Space's major objectives for this grant were to:

- Deliver workshops, cultural series, and assemblies to our partner schools
- Produce live performances at Symphony Space in African, Asian, Latin American, and Native American music, dance, and storytelling
- Support curriculum development for the Global Arts Program

Through our *Global Arts* program, Symphony Space successfully met our objectives and served over 19,000 students in grades Pre-K-12. Through hands-on workshops and interactive performances led by professional teaching artists, *Global Arts* helped introduce and expand students' knowledge of the arts of diverse peoples and cultures. We worked with almost 70 teaching artists, all of whom are passionate guides to and ambassadors of the cultures they represent. From offerings such as Nai-Ni Chen Chinese Dance Performances to Samba Percussion Assemblies and Native American Music, Dance & Storytelling to Capoeira Workshops, our expert teaching artists engaged students of all ages and abilities by encouraging them to explore diverse art forms while learning its historical and cultural contexts. Not only did *Global Arts* deepen learning for students, but our program also aligns with the Common Core/NYS Standards in Social Studies and English Language Arts, making each workshop and/or performance supplementary to in-class instruction.

2. Outcomes

What outcomes have been achieved over the grant term? Was it necessary to make any modifications to the program? Are you on schedule? If the grant did not achieve some of the objectives above, please explain.

During the 2025-26 school year, Symphony Space partnered with 88 schools throughout New York to facilitate nearly 1,000 instructional hours through 124 *Global Arts: Cultural Literacy & Heritage* offerings, ranging from assemblies, classroom workshops and series, and residencies. The impact of our essential programming is underscored by the number of returning partner schools each year. In the 2025-26

school year, approximately 80% of our schools were returning partners, demonstrating the recurring need and longstanding success of the *Global Arts* program. We did not make modifications to our program during the grant period.

3. **Evaluation & Learning**

Briefly summarize the evaluation process for the effectiveness of the grant. What have you learned from your own evaluation? Describe any lessons you learned in carrying out the objectives (improved processes, new strategies, unexpected obstacles or results, etc.)

Symphony Space evaluates the success of our program through both quantitative and qualitative measures. We collect data regarding total number of students served; total number of partner schools, as well as the number of returning partners; locations of schools; and types of services that are contracted, all of which tell us how effectively our program is reaching our target audience and serving each school's individualized needs. Additionally, we collect feedback from administrators and/or teachers, teaching artists, and students to evaluate the impact of our program.

Based on feedback, our Education team is working to develop more opportunities for student-driven work, allowing them to create their own artworks based on their Global Arts studies. Currently, students take part in workshops and performances as directed by their teaching artist. While schools have shared how vital the cultural exposure through this program has been for students, we believe that encouraging students to apply what they learn in their own art is a key piece of deepening the impact of the program.

4. **Notable Accomplishments**

What do you consider your most notable accomplishments during the past year?

Due to pandemic-related challenges, our live performances of *Global Arts: African Music, Dance, and Storytelling* were suspended, and we had not offered the full workshop series or the culminating field trips to Symphony Space since 2020. In the 2025-26 school year, we successfully revived this offering by developing a revised African Cultural Arts workshop series program, which placed a greater emphasis on student-led artmaking, as well as a newly designed live performance of African Music, Dance, and Storytelling for schools to attend at Symphony Space. Over the course of the school year, we facilitated 18 unique African Arts offerings for a fifth of our total partner schools.

5. **Challenges & Obstacles**

What were the greatest challenges/obstacles you faced while developing and implementing the program(s)?

A perennial obstacle that we face as we administer our Global Arts program is the nature of school calendars, which are often in flux. This has an impact on our programming each year, as large school groups cancel due to bussing or testing conflicts with little notice. Though we have cancellation policies

in place, we sometimes have to pay our artists additional fees for cancelled workshops or performances. These expenses are not always covered by our fee-for-service rates.

Additionally, the churn of arts education funding and partners is an ongoing challenge. While New York City has finally established baseline funding for arts education, this does not guarantee that more schools will spend allocated money on the arts. Though a large percentage of our partners are returnees each year, their budgets and student curricular expectations constantly change. Consequently, we do not know which partners will return and the level of service they will contract for year to year. Additionally, for schools that receive services one year but don't return, we do not always receive feedback as to why. However, our experience has shown that it is likely one of three things: lack of funding, the result of personnel shifts, or new school leadership interested in trying a different program.

6. **Partnerships**

What other organizations/coalitions have you worked with to achieve these goals?

In FY26, Symphony Space worked with 88 unique public, charter, and private schools across New York City, as well as two cultural organizations, NYEdge and Palace Theater, to facilitate our *Global Arts* program. Symphony Space also deeply believes that the goal of our *Global Arts* program could not be fulfilled without consulting and working with experts in each of the cultures that we present to students. To provide authentic and thoughtfully designed offerings, we work with teaching artists from each respective region of the various art forms to deliver workshops and performances. Teaching artist companies included: A Life With Drums; Ajna Dance Company; American Spanish Dance Theatre; BodyStories: Fellion Dance; Dynasty Breaking NYC; East Winds Inc.; Nai-Ni Chen Dance Company; Brazilian Arts Connection; Thunderbird American Indian Dancers; and Yaffa Cultural Arts. Individual teaching artists included: Anu Annam, Ivy Austin, Robin Bady, Hasan Bakr, Pablo Bilbraut, Donna Couteau, Joe Cross, Jerbean Gilkes, Tammy Hall, Chris Lea, Khris Lewin, Silvano Monasterios, Eric Poindexter, Ricardo Rodriguez, Kala Ross, and Linda Russell.

7. **Looking Ahead**

What opportunities and challenges do you foresee for the near future?

Year to year, we generally face the same challenges with partner turnover and inadequate arts education funding. In the upcoming year, however, we face a unique challenge: our venue will undergo a 15-month renovation, beginning in mid-December 2026. For our live performance offerings, students take an exciting field trip to Symphony Space's Peter Jay Sharp Theatre on the Upper West Side of Manhattan to enjoy a vibrant performance of cultural art forms as well as an opportunity to join artists on stage. We will continue to host performances in the fall before the start of the renovation. During the renovation period, however, our programming will be presented at pop-up partner locations across the city. This means the number of performances and the number of students we can serve during one performance will be limited due to venue capacity and schedules. We anticipate that some schools that typically opt for performance offerings may not be able to attend during our renovation period due to change in

location or seating limitations. As a result, we plan to put significant effort into rebuilding our audience when we reopen in early-2028.

On the other hand, a major opportunity that arises from our renovations is the chance to redesign our existing *Global Arts* performances. Our current performances typically feature 2-4 performance groups that present music, dance, and storytelling from a geographic region or culture. During the performances, the acts are presented one after the other with some context provided, resulting in a variety-style show. In the upcoming school year, we plan to reframe our performances to incorporate a more intentional storytelling arc across the show. Beginning with the Latin American and Asian productions, which employ the greatest number of groups, we will invite two performance groups to perform. We will repurpose the additional time by incorporating English/Spanish or English/Mandarin/Japanese narration that more intentionally tells a story through the productions. These refreshed performances will debut at Symphony Space before the renovations begin, featuring Latin American Music, Dance & Storytelling in October 2026 and Asian Music, Dance & Storytelling in December 2026.

Our Education team is also working to develop more opportunities for student-driven work, allowing them to create their own artworks based on their *Global Arts* studies. Currently, students take part in workshops and performances as directed by their teaching artist. While schools have shared how vital the cultural exposure through this program has been for students, we believe that encouraging students to apply what they learn in their own art is a key piece of deepening the impact of the program. With newly designed gallery walls being introduced to our venue as part of the renovation, we will have new opportunities to showcase student-developed artworks from *Global Arts* into our public-facing spaces once we re-open. We look forward to developing mission-aligned programs that expose our participants to traditional arts from different cultures, guiding them to share their own stories through the arts, which can be celebrated and showcased for Symphony Space visitors of all ages and backgrounds.

8. **Financial**

Please provide income and expense information to date for the program(s) funded by the grant. Describe any budget changes or financial adaptations.

THE SYMPHONY SPACE INC	
	FY26 Budget
Earned Income	
Contracted Services	212,000.00
Restricted Endowment Funds	60,000.00
Total Earned Income	**$272,000**
Contributed Income	
General Operating	208,023.35
Program Restricted - Individual	25,000.00
Program Restricted - Corporation	-
Program Restricted - Foundation	35,000.00
Program Restricted - Government	38,505.00
Total Contributed Income	**$306,528**
TOTAL INCOME	**$578,528**
Expense	
Personnel - Administrative	135,583.59
Personnel - Artistic	235,634.66
Personnel - Technical/Production	16,137.09
Outside Artistic Fees and Services	101,420.00
Space	73,797.00
Equipment Rentals/Supplies	-
Travel	-
Marketing	15,956.00
TOTAL EXPENSE	**$578,528**
SURPLUS/(DEFICIT)	**$0**

9. **Suggestions**

Do you have suggestions for ways to improve the Vidda Foundation's grant, proposal, and evaluation processes? Feel free to answer in the space provided below. Alternatively, these may be submitted anonymously by mail to:

The Vidda Foundation
c/o TCC Group
333 Seventh Avenue, 9th Floor
New York, NY 10001

Not Applicable

OPTIONAL ATTACHMENTS

If you wish to attach relevant materials, newsletters, articles, etc. that you feel would provide Trustees with a better understanding of your activities and accomplishments, please include here. If materials are attached in a separate document, please include a list of attachments.

Not Applicable